

# The Chautauquan Daily

Chautauqua, New York

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Seventy-Five Cents  
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EVENING ENTERTAINMENT

## On a high note

*CSO celebrates end of 83rd season with conductor Schwarz, pianist Gutiérrez and mezzo soprano Sanders*



Photo | Eve Edelheit

The Chautauqua Symphony Orchestra, led last Thursday by guest conductor Mei-Ann Chen, performs for the final time this season at 8:15 p.m. tonight in the Amphitheater.

**LAUREN HUTCHISON**  
Staff Writer

As they celebrate the end to their 83rd season, the musicians of the Chautauqua Symphony Orchestra will welcome back old friends and familiar faces for a final concert featuring Mozart's Piano Concerto No. 19 in F major, K.459, and Beethoven's Symphony No. 7 in A major, Op. 92. Guest conductor Gerard Schwarz, pianist Horacio Gutiérrez and mezzo soprano Allison Sanders join the CSO at 8:15 p.m. tonight in the Amphitheater.

Schwarz and Gutiérrez studied at The Juilliard School at the same time and have been performing together since 1979. Schwarz was music director of the Mostly Mozart Festival for almost two decades, and Gutiérrez frequently performs with the festival. They've also worked together at the Seattle Symphony Orchestra, where Schwarz was music director for 26 years.

"Gutiérrez is probably one of the great pianists of the world," Schwarz said. "He's a remarkable artist. It's a great joy, for me, to make music with him."

Gutiérrez said Schwarz is one of the best conductors in the business, with vast experience and knowledge, especially of Mozart.

See **CSO**, Page 4



Gutiérrez

"(Schwarz) is one of the nicest people that you could hope to meet ... I treasure our friendship of all of these years."

—**Horacio Gutiérrez**  
Pianist



Schwarz

"Gutiérrez is probably one of the great pianists of the world. He's a remarkable artist. It's a great joy, for me, to make music with him."

—**Gerald Schwarz**  
Guest Conductor

MORNING LECTURE

## Price reflects on higher meaning of Civil War

**Beverly Hazen**  
Staff Writer

"Break Every Yoke, Let the Oppressed Go Free!" is the title for the 10:45 a.m. lecture today at the Amphitheater given by Clement Price during this week's theme, "The Path to the Civil War."

Price is a professor of history and director of the Institute on Ethnicity, Culture and the Modern Experience at Rutgers University in Newark, N.J., and a Board of Governors Distinguished Service Professor.

He is the author of many publications that explore African-American history, race relations and modern culture in the U.S. and in New Jersey, including two books: *Freedom Not Far Distant: A Documentary History of Afro-Americans in New Jersey* and *Many Voices, Many Opportunities: Cultural Pluralism & American Arts Policy*.

Price said he is looking forward to his first visit to Chautauqua and said his lecture



Price

will be inspired by the sesquicentennial of the Civil War.

"I will seek to locate within the Civil War our observations of it, what we now know about what the war was to African-Americans' history, and the extent to which African-Americans were deeply involved not only in the war, but in the formation of the war and what it represented," he said.

See **PRICE**, Page 6

COMMUNITY

## Thursday Morning Brass plays for fun, donations to School of Music

**Lauren Hutchison**  
Staff Writer

Now that they've been together for several years, the musicians of Thursday Morning Brass are like family, said French horn player Nancy Waasdorp.

"You get to know everybody's little whatevers; who's going to crack the joke, and who's going to make a correction," she said. "It's just special, in that respect."

Chautauqua's upbeat, amateur brass band will play its final concert of the season at 4 p.m. today in Elizabeth S. Lenna Hall. The one-hour, open concert features Civil War-era music, Broadway medleys, patriotic tunes and a special guest appearance by the Junior Guilders, a Jamestown, N.Y., group of

young singers and dancers. Donations collected will help fund scholarships for 2012 School of Music students.

Musicians from the Chautauqua Community Band formed Thursday Morning Brass in 1998 as a way to play more music. The ensemble's musicians are retired music educators, professionals, community members and School of Music students. Many of the founding members are still in the group, and they love not only playing but also the camaraderie of playing music together every summer.

Joe Prezio, a founding member, played tuba through high school and college but stopped when he became a physician.

See **BRASS**, Page 4

INTERFAITH LECTURE

## Character-interpreters bring Washington, Jefferson to Hall of Philosophy

**Emma Morehart**  
Staff Writer

More than 20 members of Colonial Williamsburg will visit Chautauqua this week as character-interpreters of George Washington, Thomas Jefferson, Henry Clay and other influential people from the Civil War era.

At 2 p.m. today and Wednesday in the Hall of Philosophy, actor-interpreters from Colonial Williamsburg will perform inter-

pretations of speeches and moments in history that reflect America's struggle through slavery and the Civil War, and how these events still influence the present.

Today's performance, called "Storm on the Horizon," features George Washington, played by Ron Carnegie, and Thomas Jefferson, played by Bill Barker. In this performance, moderated by Jim Horn, the former presidents will reflect on the role of the

federal government through Washington's "Farewell Address to the Nation" and Jefferson's "A Solemn Protest."

The actor-interpreters will also perform tomorrow during the Interfaith Lecture Series and Wednesday as the evening entertainment.

"'Storm on the Horizon' clearly relates to the current debate that we're having in the U.S. today ... over the role of the federal government in affecting how our society works and also the role of the states

relative to the program," said Bill Weldon, the director of Historical Area Programs for Colonial Williamsburg.

In Washington's "Farewell Address," he will warn society about the dangers of party politics and sectionalism, and how they divide the country. Although Americans face these same dangers today, the speeches that Carnegie and Barker will present are the exact scripts.

See **STORM**, Page 4



Barker, as Jefferson



Carnegie, as Washington



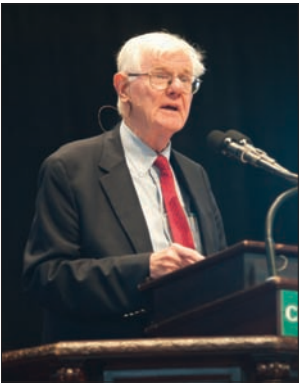
### On the list poem

Pittsburgh poet Krygowski to give Writers' Center presentation  
**PAGE 3**



### 22 years as VACI's backbone

Managing director Jubeck reflects on her years at Chautauqua  
**PAGE 7**



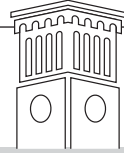
### Back to the Revolution to understand Civil War

Wood delivers Monday's morning lecture  
**PAGE 8**



### A hidden fitness gem

Heinz Beach facility offers quiet alternative to Turner  
**PAGE 13**



TODAY'S WEATHER



HIGH **76°** LOW **62°**  
Rain: 10%  
Sunset: 8:07 p.m.

WEDNESDAY



HIGH **82°** LOW **68°**  
Rain: 10%  
Sunrise: 6:31 a.m. Sunset: 8:06 p.m.

THURSDAY



HIGH **77°** LOW **61°**  
Rain: 0%  
Sunrise: 6:32 a.m. Sunset: 8:04 p.m.

Read all lecture previews and recaps the day before they appear in print, only at the *Daily's* website.

www.chqdaily.com



NEWS



NEWS FROM AROUND THE GROUNDS

Young Women’s Group holds Tuesday coffees

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

Women’s Club offers weekly Duplicate Bridge

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

BTG sponsors Bird Talk and Walk

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

CLSC Alumni Association events

- Every morning starting at 8:30 a.m., the Chautauqua Literary and Scientific Circle Alumni Association runs a coffee bar conveniently located across from the Hall of Philosophy and adjacent to the Hall of Christ.
- The Alumni Association Executive Committee is holding a meeting at 9 a.m. today in the Alumni Hall Kate Kimball Room.
- The Alumni Association is launching a brick project to establish a fund designated for underwriting special projects. All are invited to participate. Each brick will be \$100. Bricks will be laser cut, which leaves a hardened glass-filled engraving. Each brick may have up to three lines of 20 characters per line. Please call 716-357-9312, email [clscalumni@gmail.com](mailto:clscalumni@gmail.com) or stop by Alumni Hall for further information.
- The Alumni Association Eventide Presentation hosts Nancy and Norman Karp and their presentation “Machu Picchu” at 6:45 p.m. Wednesday in the Hall of Christ.
- The CLSC Scientific Circle presents “Science at Chautauqua” at 9 a.m. Wednesday at the Hall of Christ with neuroscientist Barry Bittman speaking on “Health Care for the Future: A rational approach.”
- The Class of 2001 will meet for coffee and conversation at 9:30 a.m. today on the Alumni Hall porch. Latecomers are welcome.

Tennis Center accepts donations

The Chautauqua Tennis Center is accepting racket donations from now until beyond the end of the season. The donated equipment will benefit both the Tennis Center and Boys’ and Girls’ Club.

Carnegie Science Center holds robot event

Pittsburgh’s Carnegie Science Center presents the Rockin’ Robots World Tour at 6:45 p.m. tonight in Elizabeth S. Lenna Hall. The show is an interactive event featuring Quasi, a small, animatronic robot, whom children can help explore the earth and outer space. The family-oriented event is open to the public.

Athenaeum holds Rooftop Garden to Table Dinner

There will be a Rooftop Garden to Table Vegetarian Dinner from 5 p.m. to 8:30 p.m. tonight at the Athenaeum Hotel. The cost is \$69 plus tax and tip. Contact the Athenaeum Hotel to request a spot.

Thursday Morning Brass performs annual concert

The Thursday Morning Brass’ annual concert, dedicated to the memory of Bob Vitkowsky, will be held at 4 p.m. today in Elizabeth S. Lenna Hall. Featured guest artists are The Junior Guilders of Jamestown. All donations benefit the MSFO Scholarship Program.

Jim Roselle welcomes special guest Mark Russell

Local radio personality Jim Roselle welcomes special guest Mark Russell on his morning broadcast from the Rectory at 10 a.m. today.

WEEK NINE BOOK SIGNINGS

Tuesday, Aug. 23

Joan Brown Campbell, author of *Living Into Hope*, will sign copies of her book at 3:15 p.m. at the Hall of Missions.

Wednesday, Aug. 24

The Rev. William Watley will sign books at 12:15 p.m. in the Author’s Alcove.

The Rev. Matthew Watley will sign books at 1:15 p.m. in the Author’s Alcove.

Thursday, Aug. 25

Daniel Walker Howe, author of *What God Hath Wrought*, will sign books at 1:15 p.m. in the Author’s Alcove.

Friday, Aug. 26

Melissa V. Harris-Perry, author of *Sister Citizen: Shame, Stereotypes, and Black Women in America*, will sign books at 1:15 p.m. in the Author’s Alcove.

Institution lectures broadcast live online to three communities

The Chautauqua experience will go ‘live’ to retirement communities in Virginia, Maryland and New York this week.

Tuesday, Wednesday and Thursday’s morning and afternoon lectures, as well as Wednesday evenings’ Amphitheater performance of “A Wolf by the Ear,” will be broadcast live, via Internet, to residents, guests and local dignitaries of WindsorMeade in Williamsburg, Va., Ginger Cove in Annapolis, Md., and Kendal at Ithaca, N.Y. Many residents in each community have attended Chautauqua in the past and some continue to do so today.

George Murphy, vice president and chief marketing officer for Chautauqua Institution, said he is excited about the engagement and enthusiasm of the three communities. “Based on the results of this pilot program, we will explore a broader roll out of live programming for retirement communities during the 2012 season,” he said.

Hirsh Endowment supports Price’s lecture

The Jane Robb Shaw Hirsh Endowment, a fund held by the Chautauqua Foundation, helps underwrite the lecture at 10:45 a.m. by Clement Price, Rutgers Distinguished Service Professor.

Mrs. Hirsh, a 1937 graduate of Vassar College, spent most of her adult summers at Chautauqua, where she raised her four children and exposed them to all of Chautauqua’s unique offerings. She was an active member of the Pittsburgh Chapter of the Daughters of the American Revolution.

Her first husband, Walter C. Shaw Jr., served on the Foundation Board for many years.

Mrs. Hirsh’s father, Dr. Edmond E. Robb, was a Presbyterian minister who served the church in distinguished roles during his career. In the 1960s, Mr. & Mrs.

Shaw Jr. established the Edmond Robb-Walter C. Shaw Chaplaincy at Chautauqua.

The Jane Robb Shaw Hirsh Endowment was established upon her death in 2000 from a Charitable Remainder Trust she had created during her lifetime. The fund supports a different element of the Chautauqua program each summer. Her daughter and son-in-law, Gayle and Andrew Camden, are active members of the Chautauqua community and are members of the Eleanor B. Daugherty Society.

*If you are interested in discussing the possibility of establishing a flexible endowment to support multiple aspects of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at [kblozie@ciweb.org](mailto:kblozie@ciweb.org).*

Levinson funds support tonight’s CSO performance

The Jim and Lynn Levinson Fund for the Chautauqua Symphony Orchestra and the Jim and Lynn Gasche Levinson Fund for Chautauqua underwrites the performance at 8:15 p.m. tonight of the Chautauqua Symphony Orchestra with guest conductor Gerard Schwarz and pianist Horacio Gutiérrez.

Jim and Lynn Levinson of Erie, Pa., enjoyed summers at their home in Chautauqua for more than 30 years until their deaths. Jim died in 2001, and Lynn died in 2002. Jim was the former chairman of the board for Unit Instruments in California, previously Autoclave Engineers Inc. of Erie, Pa., where he served as CEO and president for

30 years. He also was a former member of the board of governors of the Chautauqua Golf Club. Lynn was on the board of trustees of Chautauqua Institution for eight years and was a member of the board of directors of the Chautauqua Foundation for an equal length of time. She was an avid lover and supporter of the arts at Chautauqua. The Levinsons’ three children, along with their spouses are: Jane and Chaz Kerschner of Chevy Chase, Md.; Andrea Stern of New Bern, N.C.; and Peter and Leslie Levinson of Erie, Pa. Their children and 10 grandchildren are grateful that Jim and Lynn’s legacy will continue through the programs these funds support.

SIBLING SUPPORT



Photo | Demetrius Freeman

Anna, Kate, Sarah and Tommy Grabowski prepare to raise the Chautauqua Fund thermometer to \$2.3 million, toward its 2011 goal of \$3.475 million. This is the fourth consecutive year the Canton, Ohio, siblings sold lemonade, cookies and brownies to raise money for the Chautauqua Fund.

Children’s School experiences ‘silly science’ in Week Nine

Josh Cooper  
Staff Writer

This week, the children of Children’s School will be getting messy and learning about the world around them. The theme of this week’s activities is “Silly Science,” and the kids will be taking part in various scientific pursuits.

“We’ll be having a lot of fun this week, getting dirty and doing all kinds of experiments,” curriculum coordinator Gretchen Jervah said. The kids will be making

robots, conducting experiments, cooking and hearing science-related stories.

In addition, the kids will experience a demonstration from representatives of the Carnegie Science Center in Pittsburgh. They will be giving a presentation on robotics called “Hello Robo.”

“I think this is a great opportunity for these kids,” Jervah said. “It’s great to have real science professionals be able to come in and demonstrate science for them.”

Encore Creativity to present post-season program

Encore Chorale, Theatre and Dance Institutes, which will partner with the Athenaeum Hotel following the 2011 Chautauqua Season to offer a series of programs for singers, actors and dancers age 55 and over, will present free recitals at Elizabeth S. Lenna Hall Monday, Aug. 29 through Friday, Sept. 2.

At 7:30 p.m. Monday, Aug. 29, pianist Hyeweon Lee will present a program of Bolcom,

Chopin, Coupein, Gerswin and Ravel.

On Wednesday, Aug. 31, soprano Brooke Evers and pianist Susan Ricci will perform an evening of Art Song, opera and Broadway beginning at 7:30 p.m.

The Young People’s Chorus of Erie will perform at 7:30 p.m. Thursday, Sept. 1, and at 2 p.m. Friday, Sept. 2, Encore Choral, Theater and Dance Institute participants

will present their Grand Finale Concert.

Throughout the week, participants will rehearse with conductors Jeanne Kelly, founder of Encore Creativity for Older Adults, Barry Talley, retired director of musical activities at the United States Naval Academy, Stagebridge Theatre and Liz Lerman Dance Exchange.

For more information, visit [encorecreativity.org](http://encorecreativity.org).

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**Tuesday at the Movies**

Cinema for Tue, Aug. 23

**POETRY - 6:00 (NR, 139m)**  
Cannes Winner - Best Screenplay A sixty-something woman (Jeong-hie Yun) faced with a crippling medical diagnosis and the discovery of a heinous family crime, finds strength and purpose when she enrolls in a poetry class. **Lee Chang-dong's** follow-up to his acclaimed *Secret Sunshine* is a masterful study of the subtle empowerment - and moral compass - of an elderly woman. "Exquisite!" -*Lisa Schwarzbaum, Entertainment Weekly*

**MIDNIGHT IN PARIS - 9:00 (PG-13, 100m)** Owen Wilson, Rachel McAdams and Marion Cotillard star in Woody Allen's "Funniest, most agreeable comedy in years." -*J. R. Jones, Chicago Reader* "A loving embrace of the city, of art and of life itself." -*Tom Long, Detroit News* "Charming and clever, at times wickedly astute and hopeful." -*Lisa Kennedy, Denver Post* "An absolutely terrific film, fleet and brisk and as charming as it wants to be." -*Glenn Kenny, MSN Movies* "Smart, funny, whimsical--one of the best romantic comedies in recent years." -*Richard Roeper*

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# LECTURES

## Pittsburgh poet to speak on the list poem

Aaron Krumheuer  
Staff Writer

The last poet-in-residence of the season, Nancy Krygowski, will give a Brown Bag lecture called “The List Poem: More Than The Sum of its Parts” at 12:15 p.m. today at the Literary Arts Center at Alumni Hall.

A Pittsburgh resident, Krygowski is an adult literacy instructor who teaches poetry at a local arts center in the city. She also is a co-founder of the Gist Street Reading Series, which was a monthly gathering place for new writers. Her poetry has appeared in *Prairie Schooner*, *River Styx*, *Southern Poetry Review* and *5AM*. Her first book of poetry, *Velocity*, came out in 2007 and won an Agnes Lynch Starrett Poetry Prize for first books.

Krygowski will speak on the list poem today. Also called a catalogue poem, it is a form that has been around for ages, stemming from the oral tradition of poetry. Before writing was common, it was much easier to remember and pass down a poem if it was in a list, Krygowski said.

The list poem crops up in the Bible, Homer’s *Iliad* and many of Walt Whitman’s works, but its contemporary incarnation is a bit different. What may seem like a random inventory of items is transformed by its grouping into new meaning.

Before even the table of



Krygowski

contents, Krygowski’s *Velocity* begins with a list poem.

“I like to think of a list as trying to make order of something, whether it be an emotion, or a childhood, or a way to make sense and put order upon maybe something that you don’t really understand,” she said.

Krygowski’s poetry is autobiographical, plainspoken and grounded in day-to-day life. It is the sound, more than the sight, that often inspires Krygowski to compose a poem, she said.

“I feel like my poems are often pulled forward to completion, and not from autobiography but from the sound of words and sentences,” she said. “It becomes kind of a jigsaw puzzle.”

For example, walking around Pittsburgh, she once passed by a group of women standing outside a medical school, smoking, talking

about the price of cigarettes and getting their nails done, she said.

“There was something about how they said it that sounded ironically beautiful to me, and that’s how a poem started,” she said.

What sparks the poem often is cut from the final creation, she said, but the anchor from which most of the poems come from is personal loss. Krygowski’s sister died in 1994, and each section of the book touches on her death. It inspired the name of the book, as well.

“The word ‘velocity’ made sense to me, because it’s this forward movement,” she said. “For me, there’s something about my forward movement juxtaposed against my sister’s non-movement.”

Beneath the autobiographical aspect, there also is a cosmic element to Krygowski’s work. While writing *Velocity*, she was influenced by a friend who studied astrophysics. They would have long conversations about scientific concepts, and she became undated with the language, she said.

“I found the formulas to be beautiful pieces of artwork, with all the Xs and parentheses. That is one of the reasons I would include parentheses in my poems,” she said. “I even have a math equation with words.”

## The speeches before the war

*Civil War discourse not always civil*

George Cooper  
Staff Writer

The names Antietam, Shiloh and Chickamauga bring to mind famous and fiercely contested Civil War battles. Perhaps not so evocative but still significant are the names Grimké, McDuffie, Calhoun and Webster, names of people who in years preceding the Civil War conducted a battle of words regarding the viability and ethics of holding slaves.

Jon Schmitz, Chautauqua archivist and historian, will bring the war of words to life at 3:30 p.m. today in the Hall of Christ in collaboration with a number of Chautauquans in a presentation titled “War of Words: The Slavery Debate.”

Joining Schmitz will be John Jackson, Bijou Miller, Bob McClure, Ted First, Bill Cooper and Bill Brockman, each person taking a part in oratory history, trying to re-create the tension and the passion of the slavery debate.

Schmitz wants to convey the passion with which the various positions were held. It was people’s passion about the issue that put soldiers on the field and rallied them around

the flag.

“I want to go to the words to get some sense of the degree of outrage that people had at the time,” Schmitz said.

Abraham Lincoln and Stephen Douglas are the most familiar names regarding the slavery debate, the two men facing off seven times in 1858 as Lincoln challenged Douglas in the Illinois race for senator. But there are other noteworthy names of people who undertook the battle in spoken word.

Angelina Emily Grimké was a political activist and abolitionist. George McDuffie was the 55th governor of South Carolina and a member of the United States Senate. John Calhoun was a politician and political theorist from South Carolina.

According to *Teaching AmericanHistory.org*, Calhoun argued, “I hold that in the present state of civilization, where two races of different origin, and distinguished by color, and other physical differences, as well as intellectual, are brought together, the relation now existing in the slaveholding States between the two, is, instead of an evil, a good — a positive good.”

While Calhoun’s words are delivered in a tone similar to one communicating a weather report, the speeches often were passionate and delivered above shouts and objections from the audience, and outrage was especially pronounced among people in the North.

Many issues factored into the first shots fired in the war. There were economic and social differences between the North and South. There were conflicts regarding state and federal rights.

“Sure there were a bunch of things,” Schmitz said, but really, “It was slavery. And it was slavery. And it was slavery.”

Among abolitionists, the situation was intolerable.

“The outrage of human bondage,” Schmitz said. “You can say, ‘Let’s work at it, step by step,’ but when you have humans in bondage, what are you supposed to do? Can you let it go one more day?”

The “War of the Words” presentation will include a display on the Underground Railroad, which will then be set up in the Oliver Archives Center and will remain there for the rest of the week.

## Chautauquan Nelson to discuss saving Mexican gray wolves in BTG Brown Bag

Beverly Hazen  
Staff Writer

A wildlife program is the feature for the Bird, Tree & Garden Club’s Brown Bag lecture at 12:15 p.m. today at Smith Wilkes Hall. Emily Nelson, program director for the Grand Canyon Wolf Recovery Project, will present “Mexican Wolves of the Southwest.”

Mexican gray wolves are a unique, native wildlife species in the American Southwest, but eradication by predators in the late 1800s and early 1900s nearly caused the wolves to become extinct.

“I will talk about the background of the gray wolves to start with and how they became endangered,” Nelson said. “Late in the ‘70s, the government realized they were almost gone.”

Based on the last remaining seven Mexican wolves in the world, a captive breeding program was created to save the wolf. In 1998, they were reintroduced back into the forests of eastern Arizona

and western New Mexico. Mexican wolves are considered the most endangered land mammal in North America, with a population that hovers at about 50 or fewer in the wild today.

Since 2008, Nelson has been the program director of the Grand Canyon Wolf Recovery Project, a non-profit organization based in Flagstaff, Ariz., dedicated to bringing back wolves and restoring ecological health to the Grand Canyon region. She said the role of the wolf directly affects the elk and deer in the area.

“The wolves are often considered keystone, in terms of a bigger perpetrator,” Nelson said,

son said, “by moving the elk around, keeping them from becoming lazy, and allowing the vegetation to recover.”

Nelson is the daughter of Chautauquans Alan Nelson, who is the former BTG president, and Linda Nelson.

“I grew up as a kid at Chautauqua, and I loved the programs at the BTG, like the Bat Chat,” she said. “I did all the neat things; I just loved animals and loved wildlife.”

As a high school student, she went to The Mountain School of Milton Academy in Vermont, where she lived and worked on an organic farm.

“That solidified my commitment to the environment and working for wildlife,”

she said.

Nelson has a bachelor’s degree in biology with emphasis in fish and wildlife management and a master’s degree in biology with an emphasis in wildlife conservation biology from Northern Arizona University. She has worked as

a field biological technician, researcher and environmental educator with many species of mammals and birds in Northern Arizona over the past eight years.

Come and see Nelson’s PowerPoint presentation to learn about the current ef-

forts to recover the Mexican wolf and why these efforts are so important.

“A lot of my work focuses on education and work to enhance the survival of the wolf,” Nelson said.

A Q-and-A session will follow her presentation.

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Sketch from WSE Extension

**What’s a Rain Garden?**

*A rain garden is designed to capture storm runoff using a small basin and plants which will capture nitrogen and phosphorus, reducing algae growth in the Lake. These attractive gardens slow the runoff during a rainstorm and allow sediment and nutrients to settle before the water moves on.*

*If you would like to know more about rain gardens and how to plant one, our Watershed Conservationists are available for free consultation. Email us at [conroejane68@gmail.com](mailto:conroejane68@gmail.com) or call Jane Conroe at 665-0721 for an appointment.*

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FROM PAGE ONE

CSO

FROM PAGE 1

“He is also one of the nicest people that you could hope to meet,” he said. “He is down to earth, very forthcoming with what he has to say and what he feels. I treasure our friendship of all of these years.”

Tonight’s concert is Gutiérrez’s fourth Chautauqua performance. He said he always enjoys coming to Chautauqua with his wife, pianist Patricia Asher, and hopes she can be in attendance for this concert. Asher was struck by a bus in April and was in hospital care for more than three months. Schwarz was one of the first people to call the couple after the accident, Gutiérrez said.

“We’re hoping that this is going to be a happy reunion on that front as well,” he said. “I’m very happy that Gerry is the one that’s going to be conducting the concert, not only because of what it means for me, musically, to work with him, but also because personally, I would love him to be the first conductor I play with after this accident that happened with my wife. ... It will make us both feel like normal life is resuming again.”

Gutiérrez said he chose Mozart’s 19th piano concerto for its leisurely, pastoral, “Chautauqua-appropriate” feeling. He said it has one of the greatest last movements in Mozart’s repertoire, with operatic writing that’s reminiscent of his opera *The Magic Flute*. The integration of themes and dialogue creates a real tour de force for the orchestra and the pianist.

“It’s not the most profound, but it, like all of his concertos ... they all have something that sets them apart that are unique to themselves,” he said. “In this one, it’s the vitality, the vigor, the joyfulness of it.”

Mozart’s influence is heard in the concert’s opening piece, Daniel Brewbaker’s “Be Thou the Voice.” Schwarz commissioned it as part of a series of 18 works intended to open Seattle Symphony concerts.

“I’m a great believer of the music of our time,” he said. “Of course, we’re all steeped in the 19th-century tradition that means so much to all of us, but an art form like ours has to also look to the future — we can’t just look backwards.”

The text for the work is from Wallace Stevens’ poem, “Mozart, 1935.” Schwarz described it as a discussion of Mozart but through contemporary eyes.



Sanders

Sanders will sing “Be Thou the Voice.” Although this is the first time she’s worked with Schwarz, she is no stranger to Chautauqua or the Amphitheater stage — Sanders has studied with Marlena Malas for the last four years, where she sang the role of Ottavia in Claudio Monteverdi’s *The Coronation of Poppea* and Carmen in Georges Bizet’s *Carmen*.

“I’m extremely excited to sing with the wonderful orchestra in Chautauqua,” Sanders said in an email. “I think it is such an honor to be asked to be a part of this performance. As a young singer, working with Maestro Schwarz and the CSO will be a great learning experience.

It’s not very often that I get the chance to sing concerts with orchestras.”

She described “Be Thou the Voice” as a piece of great depth, which speaks to a time of great sorrow and pain. Sanders said the piece is comfortable, yet thrilling to sing. The Stevens poem empowers her as an artist and as a person.

“At one point it says to ‘Be thou the voice, not you,’” she said. “You can have an impact on the world if you can take yourself out of the equation and speak for something larger than yourself.”

The Mozartian works are followed by Beethoven’s seventh symphony, a piece that is very personal for Schwarz.

“What was the first piece that really impressed you, grabbed you, and made you say, ‘I really like classical music; this is going to be part of my life?’” he asked.

For a young Schwarz, it was this symphony. His parents, both physicians who immigrated to the U.S. from Austria, signed him up to a classical music record club. He received the symphony on a 7-inch LP.

“I wore it out — I just listened to it over and over again,” he said. “It was the power, the beauty, the excitement, the vitality, the poi-

gnancy — all just reached me as a 7-year-old in a way that you’re not supposed to be touched when you’re that young.”

He said he’ll never forget hearing the oboe after the opening A-major chord. He described hearing the slow movement and loving the simplicity of the melody and the way it develops. He called the scherzo a lightning rod that seems to have a trajectory of excitement and apprehension. For Schwarz, the last movement is not a dance but a powerful gesture and an incredible, dynamic finale.

“For years, because it was so personal, I wouldn’t do it,” he said. “As I came back to it, I was able to discover a personal way to make this piece work for me, artistically, without this weight on my shoulders that had to tell me how it had to be done.”

Schwarz is the music director of the Eastern Music Festival and the conductor laureate of the Seattle Symphony. He also is a composer and currently is orchestrating David Diamond’s opera, *The Noblest Game*. Schwarz, soprano Jennifer Zetlan and the Seattle Symphony will premiere six arias from the opera May 17, 2012. Schwarz also is working on an educational television program,

featuring an orchestra of all-star performers, to be shown on THIRTEEN, WNET New York public media.

This fall, Sanders will return to the Curtis Institute of Music for her last year of study in the masters program. There, she will perform the role of Marguerite in Charles Gounod’s *Faust*, from Nov. 17 to Nov. 20. In February, she will perform a solo concert with Opera Memphis.

Gutiérrez currently is recording Chopin Preludes, Op. 28. He has upcoming chamber music performances with Cleveland Orchestra violinist Emilio Llinas, including Brahms’ Sonata in G Major, Op. 78 and Strauss’ Violin Sonata in E-flat, Op. 18. Gutiérrez also has upcoming solo appearances with the St. Louis Symphony, the Atlanta Symphony Orchestra and the Czech National Symphony Orchestra. He also will perform Sergei Prokofiev’s Piano Concerto No. 3 in C major, Op. 26 with the San Francisco Symphony for its 100th anniversary celebration.

In 2012, the Chautauqua Symphony Orchestra will invite many of this season’s guest conductors and soloists to return. Next year, the CSO also will begin its search for a new music director.

BRASS

FROM PAGE 1

“I didn’t pick up a tuba for 47 years,” he said. “I didn’t have a chance to do anything but study and work, but I always wanted to go back, and

that’s what I did.”

Prezio and others grew Thursday Morning Brass by encouraging their friends to join and play.

Waasdorp lives near Prezio’s home, and when he found out she used to play the French horn, he would ask

her to join the group whenever he saw her walking by. Encouraged by her husband, Wassdorp said, she bought a French horn from eBay, “sight unseen,” and joined the group.

It hasn’t been easy to get back into playing French horn — baritone horn was always her primary instrument — but Waasdorp, a retired Rochester, N.Y., music educator, now enjoys the endorphin rush and musical challenge of playing.

“At night, I lie in bed, and in my mind, I’m playing all the rhythms and so on that have been challenging,” she said. “I feel very fortunate that Joe (Prezio) kept nudging me.”

Prezio also introduced Dan Sullivan to the group, after the two met at a Chautauqua reception and Prezio learned that Sullivan used to play the euphonium.

“(Prezio) said, ‘Just a minute, I’m going to get the music. We have a rehearsal tomorrow,’” Sullivan said.

Sullivan, a retired university president, played the euphonium from age 8 through college but only started playing again in 2000 for community groups near Colton, N.Y. Sullivan said he always puts money in Thursday Morning Brass’ scholarship fund basket to pay for his mistakes ahead of time.

“(On our Aug. 14 concert), I was feeling especially generous, and I upset Paul (Weber, music director) because he thought I was planning to make many more mistakes,” he said.

Sullivan, Prezio and other musicians of Thursday Morning Brass were recently inducted into the Liver and Onions Society.

“Others can qualify by declaring an enjoyment of liver and onions,” Sullivan said.

Thursday Morning Brass has many other running jokes.

Three of the trombonists in this year’s group — Corey Sansolo, Leland Evans and Greg Hammond — were students from the Music School Festival Orchestra and frequently arrived late due to overlapping rehearsal and concert schedules. The group would always shout, “Here comes the cavalry!” whenever they arrived. It may sound like a lot of



Photo | Ellie Haugsby

Thursday Morning Brass

fun and games, but the group often rehearses more than just on Thursday mornings, performs around once a week and constantly is adding new pieces to the repertoire.

“It is a lot of hard work, and yet, we’ve had a great time doing it,” Weber said.

Many of the musicians of the group also are part of other amateur bands, including the Summer Strummers, the Dixie Lakesiders and Chautauqua Brass Ensemble. The groups started in order to include everyone who wants to play. Prezio said every musician improves just by playing with other people.

“It’s always been my belief that you can practice all you want at home, but you’ll get to learn things quicker by playing with other people,” he said.

Thursday Morning Brass also fits into the Chautauqua ideal of lifelong learning, Sullivan said.

“You’ve got to wake up every day and keep trying to learn things,” he said. “You can do the same thing with music or something else here at Chautauqua.”

The musicians of Thursday Morning Brass don’t play just for themselves — they’re Chautauqua favorites, because they employ the John Philip

Sousa philosophy, Prezio said.

“As John Philip Sousa said: ‘I don’t play to hear myself play; I play because I want to play for the audience,’” he said. “And that’s what John Philip Sousa’s great talent was: Put the music out that they want to hear, not just something you want to hear.”

That philosophy is evident in today’s concert, which will feature medleys from “My Fair Lady” and “Singin’ in the Rain,” a Stephen Foster medley and tunes from George Gershwin and John Philip Sousa.

“It’s really the high point of our program,” Weber said. “We’ve been working, from day one, to this.”

Thursday Morning Brass also will play the Navy hymn, “Eternal Father, Strong to Save,” dedicated to founding member and tuba player Robert Vitkowsky, who died last December.

“He was a fun-loving guy,” Prezio said. “He always enjoyed playing the music. We also had great fun going back and forth; sometimes it was like ‘The Laurel and Hardy Show’ between him and I. Bob was a very conscientious, wonderful guy who would do anything for anybody. He was a great, great friend.”

The final summer concert also is an opportunity for music lovers to help fund scholarships for next summer’s School of Music scholarships. Recipients of scholarships funded by Thursday Morning Brass will play in the group next year — an experience that has been rewarding for everyone involved.


“It’s making sure that young people who have a passion to be musicians or teachers of music get a chance to continue to grow here in the summer,” Sullivan said. “It’s important to all of us.”

After today’s concert, friends and colleagues from Thursday Morning Brass will say goodbye until next year. They keep in touch and will start rehearsing again next June, but Waasdorp said she’s always a little sad when the summer is over.

“I find it a joy,” she said. “I feel that they’re part of my family now.”

Prezio said he enjoys every minute of playing in Thursday Morning Brass.

“I’m looking forward to the final concert,” he said. “I hope it goes as well as we think it will, but I’m sure it will, and I know people will enjoy it ... even if we do hit a sour note here and there.”



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STORM

FROM PAGE 1

The issues presented in the speeches are not contrived or overly dramatic. It is the past as it happened, Weldon said.

Jefferson will reflect on his influence on the Kentucky Resolutions of 1798 and 1799, which declare that the states have the “unquestionable right” to nullify a federal government’s exces-

sive measures.

Barker, who has been an actor-interpreter of Jefferson for the entire 17 years he has been with Colonial Williamsburg, said that people are often surprised to learn that the idea of nullification was later twisted to become a reason for state secession.

Although Barker said he has “grown older with Mr. Jefferson,” the issues presented in the former president’s speeches are not stuck in the past.

“What makes it fascinating is the relevance to what continues to go on today because we do still argue and debate many of the things that they did over 200 years ago,” Barker said.

This is why Colonial Williamsburg’s goal is to teach audiences that it is important to learn from the past and analyze the present based off of past mistakes and successes. Weldon sees this goal as similar to Chautauqua’s.

“With Chautauqua’s strong inclination toward philosophical examination of life and of life in society and dialoguing around the issues that affect us all, that’s completely in keeping with the kinds of things we’re trying to affect,” Weldon said.

Following the interpretations, Carnegie and Barker will leave character for questions and discussion with the audience.







NEWS

PRICE  
FROM PAGE 1

Price also said he would like to suggest that if the nation would fully appreciate how the war mattered in certain terms, “there would be significant steps in improving race relations in the U.S.”

Price will refer to his first book, *Freedom Not Far Distant: A Documentary History of Afro-Americans in New Jersey*. He said that New Jersey was one of the northern states that was very reluctant to get caught up in the higher meaning of the Civil War.

“The state fought against Lincoln in 1860 and 1864, and yet New Jersey is sending men and boys off to fight,” he said. “It is one of the ironies.”

In 1981, along with Giles R. Wright of the New Jersey Historical Commission, Price founded the Marion Thompson Wright Lecture Series, which is one of the nation’s foremost scholarly programs devoted to the advancement of the historical literacy of a local community. Marion Thompson Wright was a noted historian of African-Americans in New Jersey and was the first black historian to receive a doctorate from Columbia University. During Black History Month, this series creates a forum for writers, scholars and communities to engage with one another. It is one of the

“I will seek to locate within the Civil War our observations of it, what we now know about what the war was to African-Americans’ history, and the extent to which African-Americans were deeply involved not only in the war, but in the formation of the war and what it represented.”

—Clement Price  
Professor of history, Rutgers University

nation’s oldest lecture series during this time of recognition.

“I started it to make sure history would not get lost in the shuffle of Black History Month,” Price said.

This series helps keep Wright’s memory alive by supporting the educational aspect, not entertainment.

“In many ways, Black History Month has become American History Month,” Price said.

He said the series now embodies the patronage of a rich cross-section of intergenerational people, white and black, suburb and city, students and workers.

“They all gather the third Saturday of February to hear an ‘old-school’ lecture series give academically grounded papers to a lay audience,” Price said. “It has touched deeply on what we now know as the nature of the American public.”

According to an official biography, Price is a mem-

ber of the Scholars Advisory Committee of the National Museum of African American History and Culture. He was named CASE Professor of the Year for New Jersey in 1999 in reference to the Council for Advancement and Support of Education. A Rutgers graduate, he was inducted into the Rutgers University Hall of Distinguished Alumni in April 2006.

Price has played leadership roles with many organizations in New Jersey, including the New Jersey Historical Commission, the New Jersey State Council on the Arts, the Fund for New Jersey, the Newark public schools, the Newark Black Film Festival and the Governor’s Commission on Ellis Island, which since being disbanded has been turned into a foundation. President Barack Obama recently appointed Price as vice chair of the Advisory Council on Historic Preservation.

International Law Dialogs bring discussion, education, awareness to Chautauqua

Elora Tocci  
Staff Writer

In 2002, United Nations Secretary-General Kofi Annan asked David Crane to serve as the chief prosecutor of the Special Court for Sierra Leone. Crane served from April 2002 to July 2005 and indicted then-President of Liberia Charles Taylor for crimes against humanity, among others.

During his tenure, Crane said he developed close relationships with the chief prosecutors in countries like Rwanda and Cambodia and often engaged in dialogue about the issues they dealt with every day. After he left Sierra Leone, he wanted to set up a place where he and his colleagues could continue these discussions.

A natural place to turn for him was the Robert H. Jackson Center in Jamestown, N.Y. Jackson, a Jamestown native, served as the chief prosecutor at the world’s first mass war crimes trial, of Nazi leaders at Nuremberg, Germany.

Crane established the International Law Dialogs, the first of which were held at the Jackson Center in 2007. The dialogues grew and moved to Chautauqua Institution, where the fifth annual talks will take place Aug. 28 to Aug. 30. The three days of education, discussion and outreach will run at Fletcher Music Hall and the Athenaeum Hotel and are free, with the exception of optional meals, and open to members of the public from all ages and backgrounds.

“It’s becoming the event of the year related to modern international criminal law; it’s a very historic event,” Crane said.

This year’s theme is “Widespread and Systematic — Crimes Against Humanity in the Shadow of Modern International Law.”

Crane said discussions will explore the development of international crime as a systematic policy of nations destroying their own citizens and will consider where crime is today, where it’s been and what is in store for the future of prosecuting this crime.

“Modern international criminal court has evolved incredibly over the last 15 years,” Crane said. “We now have the ability to hold accountable those who bear the greatest responsibility for war crimes and crimes against humanity.”

The itinerary for the dialogues includes breakfasts with prosecutors for tribunals across the globe, including, among others, the Special Tribunal for Lebanon, Extraordinary Chambers in the Courts of Cambodia, International Criminal Tribunal for Rwanda and the United States Military Tribunal at Nuremberg. There will be keynote addresses from professors of law and legal professionals, an update on international criminal law, a screening of the film “The Response” about the tribunal at Guantanamo Bay, panel discussions and small break-out sessions with the prosecutors.

Megan Sorenson, director of development and communications for the Jackson Center, said that the talks are held in informal settings and offer a chance for the prosecutors, who are all friends with one another, to take a break from the daily horrors they contend with at work.

“Even though the topics are serious, it’s a lot of fun,” she said.

Sorenson said the attendees will consist of high school students and teachers to lawyers to interested members of the community. She said those attending don’t have to have any interest or background in the law to be engaged at the dialogues — the talks take the stories that fill the newspapers every day and bring them to life on the Institution grounds. The topics for discussion will range from child soldiers to the tribunal in Sierra Leone to how gender crimes perpetuated

against women are used as a method of warfare. People can attend for just one day or even part of a day and tailor the talks to their interests.

“These are some of the most important issues going on in the world today, and we can have an impact on what’s happening,” she said. “These situations aren’t just headlines — they’re impacting the lives of people around the world, and we want to get people to be a part of the conversation and be aware of what’s happening and the resources available to help.”

Although the dialogues initially were held at the Jackson Center, they were moved to Chautauqua in part because of the captive audience here. The Q-and-A, discussion-based principles of the talks are familiar to Chautauquans, and the idyllic setting offers a perfect place to bring the community together.

Sorenson said diplomats and leaders often give speeches and do work in places as far away as India and Moscow but say to each other, “I’ll see you at Chautauqua.”

The drawing together of the community also is a tribute to Robert Jackson himself, who was greatly influenced by the lectures he heard at the Institution as he grew up and dedicated himself to a lifetime of learning.

Crane said the talks will give people who read horrifying headlines every day reassurance that “the rule of law is more powerful than the rule of the gun.”

He said the work done by speakers and prosecutors at the dialogues reminds individuals who destroy their own people that they can’t get away with that anymore, and that the world will hold them accountable. He said education is one of the most important components of the dialogues, as it’s necessary to teach the next generation about the history and importance of prosecuting war crimes so that they will be able to carry on that work.

“People should walk away from the dialogues with a renewed sense of hope,” Crane said.

For a complete itinerary of the dialogues, visit the Robert H. Jackson Center’s website at <http://roberthjackson.org>.

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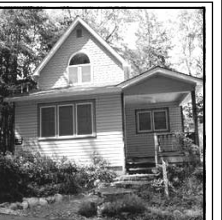
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THE ARTS

Managing director Jubeck reflects on 22 years as VACI’s backbone

Elora Tocci  
Staff Writer

When Lois Jubeck first came to Chautauqua to start her job as managing director of the visual arts programs, she spent the 13-hour car ride lying in the back of a station wagon.

She had given birth to her first child 10 days earlier, and she wasn’t feeling well. But her husband, artistic director Don Kimes, had to be at Chautauqua to start his job, so she loaded the baby into a car seat, the family’s belongings into a U-Haul and got in for the ride.

That was in 1989. Jubeck and her family still make the trek to Chautauqua from their Rockville, Md., home every summer, though Jubeck now sits up front. But her dedication to the Institution’s visual arts program has not wavered a bit over the past 22 years.

Jubeck had no arts background when she first took the job as managing director of the arts programs. She graduated from the University of Pittsburgh in 1976 with degrees in psychology and political science and went on to get an MBA from Fordham University in 1983. Her job immediately before managing director was at Citibank Headquarters in New York City, where she spent five years working as a project-product manager. She said her first few years at Chautauqua were difficult — she had to adjust to working at a nonprofit rather than a corporation and learn artists’ thought processes and how to work with artists, a departure from the lawyers and bankers with whom she was accustomed to working.

“I didn’t understand how

“Don is terrific in directing the School of Art, but without Lois, I am certain that the school would be a shadow of what it is today.”

—Glenn Goldberg  
School of Art faculty member

artists thought, even though I’m married to one,” she said of Kimes, who is an artist and professor of art at American University.

But after the first few years, she found her groove and learned how to work within the art world. She said her assistants often do not work from an art background, and she recognizes when their ideas need to be tweaked.

“They’ll say something would work everywhere else, and I say, ‘Yes, but it won’t work here,’” Jubeck said. “A lot of times, we have to work out a different way to do or say or present something.”

And Jubeck has a lot to do, say and present. As managing director, she oversees the School of Art, the Strohl Art Center, Fowler-Kellogg Art Center and Melvin Johnson Sculpture Garden, the VACI lecture program that brings in two artist lecturers a week for seven weeks, the various Special Studies art classes, the budget and billing for the art programs and the comfort of art students and faculty. Over her 22 summers at Chautauqua, she’s helped 11,000 School of Art and Special Studies students through art programs here, as well as countless faculty members.

She said she develops close relationships with art students throughout the

summer, and Kimes added that they truly respect her.

“One student this season called her ‘Mama Bear,’” he said.

That affection comes from the work Jubeck puts into making sure students have optimal experiences at Chautauqua. She said the nature of Chautauqua is difficult to explain to students, and many of them experience a bit of culture shock when they arrive at the beginning of the summer.

She stays tuned to students who need help adjusting and helps them figure out how to get acclimated to the grounds. She also troubleshoots the problems that inevitably arise at the beginning of the season, whether students have a problem getting to the grounds, a faculty member’s car breaks down or a piece of art for a show doesn’t come in on time.

“We go from zero to 60 at the beginning of the season, so things always come up,” she said.

The work Jubeck does makes the lives of everyone else involved with the arts here much easier, a fact that does not go unnoticed. Glenn Goldberg, a Queens College studio faculty member who also teaches at the School of Art, said she is responsible for many of the art program’s successes.



Photo | Demetrius Freeman

Lois Jubeck

“She has done a huge amount behind the scenes for faculty and students alike,” he said. “Don is terrific in directing the School of Art, but without Lois, I am certain that the school would be a shadow of what it is today.”

When Jubeck first arrived at Chautauqua in 1989, the School of Art consisted mostly of high school students and Chautauquans who wanted to try out a Special Studies class. Now, the school attracts undergraduate and graduate students serious about art. Kimes said that Carole Robb, a New York Studio School painting professor and member of the School of Art faculty, called the program the strongest summer art program in America.

Jubeck also has been instrumental in improving the

art galleries on the grounds. The move of the former Logan Galleries into the Fowler-Kellogg Art Center, as well as the construction of the Strohl Art Center, strengthened the overall visual arts programming at Chautauqua.

Jubeck has trained six different gallery directors in her tenure and works closely with each one to help them organize shows. She, Kimes and current galleries director Judy Barie keep in close contact throughout the off-season to plan and prepare for the next summer at Chautauqua. Jubeck stays on top of all the details involved in planning and preparing — when Kimes wonders aloud, “We’re meeting with Judy tomorrow, right?” Jubeck automatically replies, “That’s Monday.”

Jubeck is known through-

out the art community on the grounds for these quick responses and her deep knowledge of everything arts-related. But she also is known for always helping people who need it; she’s the go-to person when there’s a question.

When Lise Lemeland, an art professor at Alfred University and a former School of Art teacher, needed medical attention for her middle son, she was unsure where to go and called Jubeck on her cell phone.

“Of course she knew where to go and hooked me up right away,” Lemeland said. “I always felt if there was anything I needed to know, Lois would be able to answer that question.”

Friends of CTC find success with new events in 2011

Suzi Starheim  
Staff Writer

The Friends of Chautauqua Theater Company work hard to provide financial and moral support for the Chautauqua Theater Company each season, and the 2011 Season allowed for continued and new events to help show this support, executive director Gwen Tigner said.

The “Adopt an Actor” program was the first of the Friends events this season, and this program acts as direct support for the 14 conservatory members as the Friends match them with “parents.” While Tigner said the adoptive relationships vary from pair to pair, the program acts as an underly-

ing support system for the conservatory members, even if they just need a place to do a load of laundry.

Other annual events continued this season were technical rehearsal meals, set change buffets and play discussions for CTC’s two major productions — Anton Chekhov’s “Three Sisters” and William Shakespeare’s “Love’s Labour’s Lost.”

The Friends also were able to give an annual scholarship to one of the conservatory members. This year’s recipient of the \$2,500 scholarship was Benjamin Mehl.

This season also included two new programs. The first, called “How I Got This Job,” took place June 30 in Fletcher Music Hall and allowed audiences to see conservatory

members perform the monologues they originally used to audition for CTC. Prior to this season, these monologues had been featured only in small snippets as part of the Brown Bag lunches.

The second new program, called “Be a Buddy,” was established to create a closer bond between the Friends and technical company members of CTC.

“I guess there was some of that, but what it really transformed into was the theater would call us when they needed stuff,” Tigner said. “It became something other than what we’d intended, but I think the theater department felt it was a really successful program.”

Finishing off the 2011 CTC season, the Friends also sur-

prised the members of CTC and presented them with a \$4,500 check at last Thursday’s Brown Bag lunch.

Alice O’Grady, vice president of the Friends, said this season’s success can be partially attributed to the organization of tasks.

“I think that one of the reasons things are successful is because there are people who are in charge of individual events, and that’s all they do, and that seems to work,” O’Grady said.

While the 2011 Season was successful for the Friends overall, Tigner said one challenge the group faced was bringing in new blood.

“The main challenge that we always have is getting volunteers,” Tigner said. “People come here for vaca-

tion, and they don’t necessarily want to volunteer or work, and in reality, most of the leadership that we have comes from people who are here all season.”

She said that this challenge is something the organization seems to battle every season and that there are several factors that contribute to it.

“We’re all getting older, and we’ve been there, done that, and we’d love to have new people step up to the plate, but quite frankly, they’re not doing it and that’s because — and I think this represents a trend that the Institution is noticing — the younger people are here for a shorter period of time; they’re devoted to their families; and they’re probably

coming for shorter periods of time because of the economy,” she said.

In looking forward to the 2012 Season, Tigner said the Friends plan to continue all the annual events and new programs they started this season. They also will be starting another new program called “Producers Circle.”

Tigner said this will be “a group of the most active Friends members who will self-identify themselves, and they will serve as an advisory board.”

They also will serve as a pool from which the organization can pull leaders, she added.

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LECTURE

Wood: Go back to the Revolution to understand the Civil War

Josh Cooper  
Staff Writer

Answering the question of why the South seceded is not a major historical conundrum, historian Gordon S. Wood said in his lecture at 10:45 a.m. Monday in the Amphitheater. The more difficult question, he said, is why the North cared.

“Why was the North willing to go to war to preserve the Union?” Wood asked to begin his lecture.

The title of his lecture, designated as the Chautauqua Lecture for 2011, was “The Revolutionary Origins of the Civil War.” It was the first in the Week Nine lecture series, a week devoted to the origins of unrest that led to the American Civil War.

Chautauqua President Thomas Becker said that in planning a week devoted to commemorating the sesquicentennial anniversary of the Civil War, the week’s organizers wanted to make the connection between the founding of the nation and the Civil War.

“In 1619, this country had its first democratic assembly. That was also the year that slaves first appeared in this country,” Becker said. “That combination, that duality, existed and wove its way in remarkable ways to the beginning of the Civil War.”

Wood is Alva O. Way Professor and professor of history emeritus at Brown University and also has taught at Harvard University and the University of Michigan prior to joining Brown’s faculty in 1969. He has authored many award-winning books on the founding period in American history. He lectured in Chautauqua in 2009 during a week on the history of liberty.

Wood began by trying to explain the question of why the North cared so much about preserving the union.

“It was not because the North was bent on the abolition of slavery, at least not



Photo | Ellie Haugsby

Gordon S. Wood takes questions after delivering Monday’s morning lecture in the Amphitheater.

at first,” Wood said. “Many Northerners ... were especially opposed to the expansion of slavery into the West ... because they knew that slavery would create a society incompatible with the one they wanted for their children and grandchildren, who they thought would settle in the West.”

Wood said this was not the only reason the North cared enough to engage in a long and bloody war that cost several hundred thousand lives. To fully understand why the North cared enough to resist the secession of the Southern states, Wood said, it is necessary to go back to the Revolution and the ideas and ideals that came out that Revolution.

Wood said the words of Lincoln emphasized the connection between the Revolution and the North’s resistance to the South’s secession.

“Lincoln’s words, which have been aptly called his ‘sword,’ were crucial in sustaining the struggle to maintain the Union,” Wood said. “With his words, he reached back to the Revolution to

draw inspiration and understanding of what the Civil War meant for the nation and the world.”

“The American people of 1860,” Wood said, quoting Lincoln, “deeply felt the moral principle of equality expressed in the Declaration of Independence.”

Wood said the disconnect between the founders’ talk of liberty and equality and their periodic acceptance of slavery was troubling to them.

“At the outset, the Revolutionary leaders were well aware ... that slavery was incompatible with the ideals of the Revolution,” Wood said. “Indeed, it was the Revolution that made slavery a problem for Americans. All the Revolutionary leaders realized that there was something painfully inconsistent between their talk of freedom for themselves and the owning of black slaves. If all men were created equal, as all enlightened persons were now saying, then what justification could there be for holding Africans in slavery?”

Wood said the Revolutionary rhetoric made this con-

tradiction excruciating for many Americans, both in the North and in the South.

He said the Revolutionaryaries did not act to end slavery when they could, because many in the country saw the end of slavery as an inevitable event.

“Many of them, perhaps most, thought that time was on the side of abolition,” Wood said. “As incredible as it may seem to us ... the leaders tended to believe that slavery was on its last legs and was headed for eventual destruction naturally.”

He said the fact that the Philadelphia Convention was scrupulous in not mentioning slaves or slavery in the final draft of the Constitution seemed to point to a future without the institution of slavery. If the Revolutionary dream that slavery would naturally die away had been realized, he posited, there never would have been a Civil War.

Wood said they couldn’t have been more wrong.

“Slavery in the United States was not on its last legs at all,” Wood said. “Far from being doomed, American slavery, in fact, was on the verge of its greatest expansion.”

Wood noted that there were initially some signs that the institution would die out after 1776. He said that the Northern states, where slavery was not as integral a part of the economy as in the South, began to make provisions for the eventual end of slavery. The South, he said, was slower to act, but there were still some encouraging signs of movement against slavery, especially in Virginia.

The growing of wheat rather than tobacco in the upper South was changing the

nature of slavery, Wood said, and many of the planters began hiring out their slaves. He also pointed to the fact that there were more anti-slavery societies created in the South than in the North around the end of the 18th century, and that so-called “freedom suits,” wherein slaves could be freed if they proved any Native American or Caucasian ancestry, were on the rise in the upper South. Wood said many Americans simply ignored the issue because of these promising signs.

In the meantime, he said, the differences between the North and the South only grew.

“During the three or four decades following the Revolution, the North and the South grew much further apart,” He said. “They were fast becoming very different places with different cultures and values.”

One such distinction was in the different opinions of labor, Wood said. The North, he said, valued manual labor as the supreme human activity, while the South thought of manual labor as mean, despicable and fit only for slaves.

He says this attitude toward labor dated back to the ancient times of Aristotle, who said men who worked for a living would never possess virtue and could never exercise political leadership.

Wood argued that there were other changes that drove a wedge between the two sections of the country.

“During the antebellum decades, when the North was commercially exploding, the South remained essentially what it had been in the 18th century: a staple-producing, slave-holding society,” he said. “Cotton replaced tobacco and rice as the staple, but the slavery determined the organization of the society.”

As the North and the South grew apart, Wood said, their frustrations with each other grew, and the people of the North began to realize their earlier hope for the eventual inevitable end of slavery was not coming to fruition. Southern examples of racial integration and laxer slave laws were all but eradicated as Southerners felt the institution being attacked by the North, Wood said.

Wood said the tipping point came in 1819, when New York Congressman James Tallmadge attempted to attach a prohibition of slavery to admitting Missouri to the union.

“The Missouri crisis caused the scales to fall from

the eyes of both Northerners and Southerners,” Wood said. “From that moment, Americans clearly saw signs of a storm on the horizon, at first no bigger than a man’s hand, but signs of a storm that would grow larger and more ominous every year.”

Q&A

**Q.** *Wasn’t the motivation to maintain the Union stronger than the need to eliminate slavery, and how did the rest of the western world manage to end their slavery so much earlier than the United States?*

**A.** Actually, Brazil didn’t end its slave system until the 1880s, so we weren’t the last nation in the New World to end slavery, but the western states: Britain couldn’t end slavery because slavery existed in Jamaica and Barbados and not in Great Britain itself, and they simply could do that without internal politics seriously interfering with their moves. But, it’s certainly true that in the Constitutional Convention, Georgia and South Carolina would have walked out of that convention if it had been a move — there were suggestions by Northern members, Gouverneur Morris, for example — to abolish slavery in the Constitution, but that would have broken up the convention and the Union right then and there. And as I say, given the expectations — the false expectations — that slavery would naturally die away, no one wanted to run the risk of breaking up the Union in 1787. They simply lived with that illusion that it would die away naturally. Now, I don’t want to indict them for living with illusions because we live with illusions, too, only we just don’t know what they are. Some historian will say 200 years from now, “How could they have been thinking that? What was on their minds?” So, we have to be, I think, compassionate about looking back to people in the past who don’t know the future. That’s the big problem that any historian faces: the realization that the people you’re studying don’t know how the story turns out. We have an advantage, it’s an interesting question whether the historian knows more about the past participants’ lives than they knew about their lives themselves, and that’s a major problem in writing history.

—Transcribed by  
Patrick Hosken

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Daniel Brewbaker  
(b. 1951)

“Be Thou the Voice” (2010)  
The conductor Gerard Schwarz has been distinguished by his devotion to introducing new music. After 25 years as music director of the Seattle Symphony Orchestra, an unprecedented commissioning program set out to give him a farewell season packed with world premieres. Daniel Brewbaker was one of almost two dozen composers selected to honor Schwarz with a new work.

Brewbaker is a prolific composer, with a special gift for working with voices. His contribution to the farewell commissions, “Be Thou the Voice,” for soprano solo and orchestra, sets the Depression era poem by Wallace Stevens, “Mozart, 1935.”

The poet lived with continuous criticism for being “out of tune” with the desperate times, too in love with the sound of words, and for being deaf or at least unsympathetic to the cries and suffering all around him. “Mozart, 1935” responds to the charges by observing that the present and its urgencies are, by definition, transitory. Fixation on the transitory robs the creative imagination of the means to soar above the angry fear, the stone throwing, the besieging pain, to attain the longer view of, for example, a Mozart.

From the start, Brewbaker makes the musical link to Mozart obvious. Allusions to Mozart’s opera *The Marriage of Figaro* and to his Requiem hover all over the work, often providing a subliminal context for the Stevens poem.

The opera’s overture gets several notable citations in the orchestral introduction — some oblique, others obvious. By inserting an excerpt from the Requiem — where it carries the plea “Salva me” (“Save me”) — Brewbaker halts the rambunctious Figaro music with a taste of pathos.

Cherubino’s aria “Voi che sapete” (another case of a suppliant begging for help) returns us to Figaro, as the musical basis for the soprano’s opening line, “Poet, be seated at the piano.”

But immediately the sec-

ond line, “*Play the present...*,” tears us out of Mozart’s world and into the realm of syncopations and jazz chords:

“... its hoo-hoo-hoo,  
Its shoo-shoo-shoo, its ric-a-nic,  
Its envious cachinnation.”

Brewbaker treats Stevens’ noisy nonsense syllables (including “cachinnation,” which is a real word for a loud cackling laugh) like a scat singer. Then, responding to accusations that aestheticism was drowning his humanity, Stevens’ poem starts his case for the enduring arts, including the need to disregard the clamor from the streets:

“If they throw stones upon the roof  
While you practice arpeggios,  
It is because they carry down the stairs  
A body in rags.”

Again we return to Mozart:

“Be seated at the piano.  
That lucid souvenir of the past,  
The divertimento;”

Quoting the second Horn Concerto, it continues:

“That airy dream of the future,  
The unclouded concerto . . .  
The snow is falling.”

And the agitated jazz world of the 1930s takes control once more as the poem instructs the poet-pianist:

“Strike the piercing chord.”

Stevens, discarding the present-day “you” for the timeless “thou,” and recalling the Requiem excerpt “Salva me,” observes that Mozart endures.

“Be thou the voice,  
Not you. Be thou, be thou  
The voice of angry fear,  
The voice of this besieging pain.  
Be thou that wintry sound  
As of the great wind howling,  
By which sorrow is released,  
Dismissed, absolved  
In a starry placating.”

Brewbaker reverts to the elegant horn concerto theme:

“We may return to Mozart.  
He was young, and we, we are old.  
The snow is falling  
And the streets are full of cries.”

Another reference to the Requiem, lifted from the close of the Confutatis where the damned are doomed to the flames of hell, comes the prayer, “Oro supplex” (“Bowed in supplication, I beg ... help in my final hour.”)

SYMPHONY



Symphony Notes

COLUMN BY LEE SPEAR

“Be seated, thou.”

Although trying to catch the Mozart allusions is entertaining, more important than identifying familiar tunes is how Brewbaker has illustrated the Stevens poetry. Stevens argued that poems of the street, filled with the anger and political activism of the moment, must be ephemeral, while Mozart remains forever young and continues to offer human warmth despite the world around us.

As the proscenium at Norton Hall proclaims, “All passes. Art alone endures.”

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto No. 19 in F major, K. 459 (1784)

In February 1784, just after he turned 28 years old, Mozart started a catalog of his works. It was a reasonable thing to do. His friend Joseph Haydn had already been keeping a written inventory of his compositions for almost 20 years and may have suggested the idea to the younger composer.

Mozart had been composing since age five. His first published works came out when he was eight. By the beginning of 1784, he had more than 400 compositions to his credit and the prospect of hundreds more stretching into the 19th century.

He was at the height of his popularity. In Vienna, nobles competed with each other to obtain the best performers and the most trendy composers for their private concerts, and Mozart was at the top of the list in both categories. Even with his prodigious memory, Mozart no longer could keep track of his own works.

It was time to make an organized record of his compositions. The fact that he did not try to catalog the works he had already composed is revealing. Living with his current dead-

lines for performances and compositions, he could not afford to spend time revisiting the past. Instead, he took an 88-page notebook and inscribed on its cover “Inventory of All my Works, from the Month of February 1784 through the Month [...] 1[...]” and charged off into the future. He prepared the book’s pages meticulously, drawing musical staves on each of the right-hand pages, so it would be ready for him to notate the openings of each piece he added to the catalogue. On the left-hand pages, he left space where he could write descriptions of the works — title, date completed, instrumentation, etc.

The book served him for only seven years. The entries break off in November 1791, three weeks before his death. The final 28 pages are empty.

The first entry in the inventory is the Piano Concerto No. 14, listed as “1784, 9 February. 1. A Piano concerto, accompaniment of 2 violins, viola and bass (2 oboes, 2 horns ad libitum).”

Also on the first page are three more piano concertos and a piano quintet, all created during the 1784 concert season. That year during March alone, Mozart played 13 performances, mostly at the palatial homes of Count Esterhazy and the Russian Ambassador, Prince Galitzin, as those two nobles vied with each other to present the most glittering package of musical events.

The number of substantial works he composed in 1784 that feature the piano offer compelling evidence that it was a pianistic tour-de-force year for Mozart. The Piano Concerto No. 19 brought it to a close.

It appears in the inventory on the third set of pages, listed as “11 December. A Piano Concerto, accompaniment of 2 violins, 2 violas, 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and bass.”

That Mozart indicated in his catalogue that the work calls for trumpets and timpani is puzzling, since neither the score nor the set of parts for this concerto includes them. The first movement, which has an opening theme with a military manner, would certainly accommodate trumpets and drums, as would the finale, but to date no authentic parts have surfaced.

Ludwig van Beethoven (1770–1827)

Symphony No. 7 (1811–1812)  
Precious little of Beethoven’s output would be called playful. In his early career he could be a charmer and a lively companion, and his rough sense of humor was legendary in later years, but what comes through in Beethoven’s music is profundity. Even those joyful peasants in his Pastoral Sixth symphony possess a certain weight and dignity.

Partly this is Beethoven’s response to the sentiment of his time and to his sense of personal destiny, but audiences are also responsible. We are trained to envision a heroic genius whenever Beethoven comes on deck. Adoration, not amusement, is the service due a demigod. Are there other faces to his character? Where can we find the Beethoven who rolled his eyes and burred, “I am Bacchus incarnate” to his admirer Bettina von Arnim? Tonight you will see.

His Symphony No. 7 moves step-by-step from gravity to wild abandon. It is unquestionably a plan.

Beethoven opens with a mammoth introduction — a contender for the title “Longest Symphonic Intro in History” — sanctifying this journey with immensity that only the genius muse could offer. If you could put on the ears of 1811, you would find yourself blown back, astonished, by the startling harmonic shifts. It is a voyage of instability. Tension builds as our ears lose hope of ever reaching a satisfying harmonic goal. Ultimately (this is still in the introduction), melodic content evaporates, leaving us with a single note (an E), repeated 59 times in a row, denaturing the very concept of melody, and frustrating our psychological

need for closure.

By the time Beethoven reaches the first theme, we are hopelessly ensnared. That persistently piping E at the end of the introduction transforms itself into a sweet dance tune, not a god-like gesture, but a trifle that might easily have suited the peasants in the Pastoral. So small a prize after such an elaborate preparation, the melody is just a foil. Beethoven’s constant rhythmic drive is the real “theme” that propels this movement.

As the leisurely second movement opens, we sigh with relief. Beethoven’s decade-long love affair with short, vigorous rhythmic motifs seems over. Here, at last, is a lovely long melody that we can take home and enjoy long after the music is done. But then, humming this “melody” to ourselves, we discover the trick. It’s not a tune; it’s almost just one note — that same repeated E from the first movement — in a compelling rhythm. In an entirely different way from before, he has captivated us with the beat. He says, “I got rhythm.” (Who could ask for anything more?)

The Scherzo is a prank, as its name suggests. Beethoven carefully sets the tempo near the edge of possibility. He follows the traditional scherzo-trio-scherzo scheme, but “forgets” to stop. He throws in an extra trio, and then (because you can’t quit there) another repeat of the scherzo, raising the fleeting fear that we are caught in an infinite loop. He laughs heartily at the last — proving that it was just a joke.

The finale is fast, but more than that, it is a barely controlled wild ride. The image of an organ grinder gone mad always strikes me here. Fifty years later, this could well be slipped into a set of Slavonic Dances, giddy with unbridled, breathless glee.

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

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COMMUNITY

Tymeson honors late husband through gift to Chautauqua



Mary Tymeson became a member of the Eleanor B. Daugherty Society after she and her daughters made a planned gift in honor of her late husband, Gale E. Tymeson.

**Sarah Gelfand**  
*Staff Writer*

When Mary Tymeson sat down and started making her estate plans this year, she thought of Chautauqua.

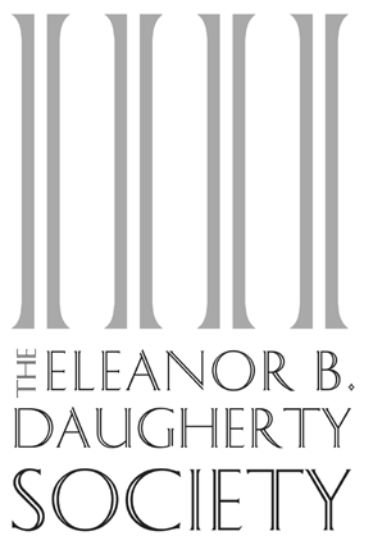
On what would have been the 83rd birthday of Gale Tymeson, her late husband, Mary asked her two daughters — Carol Warmuth and Martha Tymeson — if she could make the Chautauqua Foundation the beneficiary of their family’s variable annuity.

“They said, ‘Why don’t you name (the gift) the Gale E. Tymeson Memorial Fund?’” Mary said.

So she did, and by creating a fund in the name of her late husband, Mary became a member of the Eleanor B. Daugherty Society.

“The girls just said, ‘Oh this is wonderful; Dad would have loved this,’” Mary said. “When they come here, they see the places they went with him and what he did here; he loved the programming and never missed the Hall of Philosophy lectures.”

The Tymesons first learned of Chautauqua from a parishioner at the United Church



of Christ in Salamanca, N.Y., where Gale was a pastor in the 1960s.

“We just loved it,” Mary said. “It provided everything for our family.”

The family continued to return to Chautauqua, and thanks to Gale’s service with the United Church of Christ; he and Mary both served on the board of the UCC Society at Chautauqua. They stayed — and Mary often still does — at the UCC’s Mayflower House down the street from the Amphitheater.

Mary’s daughters, Martha and Carol, said their connection to Chautauqua is particularly entrenched in their memories of their father and their many seasons in the Mayflower House.

“If I had to select one snapshot of my father and Chautauqua, it would always be skipping with my sister on to the little wooden bridge behind the Amphitheater, with the happy sounds of the Chautauqua Belle’s foghorn on the lake, the Miller Bell Tower tolling in the distance,” Martha said. “Looking down to the small park below to find my father, in his inevitable long pants and plaid sport shirt, sitting in a lawn chair in front of the bubbling lion fountain, carefully underlining a passage in whatever book he was studying that day. He would look up to smile and wave at us as we called, ‘Supper’s ready!’ Then we would run down to him, and hand in hand, walk up the hill to the Mayflower’s kitchen to say grace.”

Mary now lives in Miamisburg, Ohio. Once a teacher with Pittsburgh Public Schools, as well as a profes-

sional singer, she now sings with the Westminster Presbyterian Church choir and the Bach Society in Dayton, Ohio.

At Chautauqua, Mary, an alto, sings seven days a week with the Motet Choir. When she is not in the Amphitheater’s choir loft, Mary is at the morning or afternoon lectures or working with the UCC Society. She returns to Chautauqua every season, visited by her two daughters and six grandchildren.

Mary and her family said making a gift to Chautauqua is only appropriate, given Gale’s love of the Institution and their shared time here.

“It’s important to maintain a legacy for my family,” Mary said. “My grandchildren enjoy coming here now; my daughters still love to come here. It’s having Chautauqua maintained, for my family and other families, and improved.”

For information on how you can include Chautauqua in your estate plans and become a member of the Eleanor B. Daugherty Society, please contact Karen Blozie, director of gift planning, at 716-357-6244 or kblozie@ciweb.org.

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Rita Argen Auerbach and daughter Carrie stand under the chandelier in the Chautauqua Women’s Clubhouse living room. Auerbach donated the antique chandelier, originally from a Fredonia, N.Y., mansion, in memory of her husband, Richard.



Auerbach donates antique chandelier to Women’s Club in memory of light of her life

**Lori Humphreys**  
*Staff Writer*

When the winter renovation of the Chautauqua Women’s Clubhouse was completed, the ceiling expanse of the refreshed living and meeting room cried out for a chandelier.

But in keeping with the Women’s Club’s on-time-and-under-budget renovation discipline, president Marilyn Mock said there would be no chandelier until the Women’s Club had the money to pay for it.

Enter member and Chautauqua artist Rita Argen Auerbach. She donated the chandelier in memory of her husband, Richard, who died this winter.

Though the Aug. 3 get-together was festive, champagne for all, it also was an emotional moment for Rita and her daughter Carrie.

“I lost the light of my life, so this was an opportunity to remember, to give this light, and to remember how light has influenced my life and art,” she said.

Then she flipped a switch and the fabulous chandelier, a reworked refugee from a Fredonia, N.Y., mansion, lit the room.

In giving this gift, Auerbach became one of more than 177 donors who have contributed approximately \$240,000 to the Clubhouse renovation. There are still a few odds and ends, like a chandelier for the dining room, which Mock said are on the like-to-have list.

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www.ciweb.org/ accommodations-specials

CROSSWORD

By THOMAS JOSEPH

ACROSS 41 “— Pretty” 42 Stop-watch button 43 Like Thor

DOWN 1 Court event 2 “— la vista!”

15 Had lunch 16 Lion’s home 17 Toe count 18 Adjective for Alaska 20 Rink material 21 Museum contents 22 Lukas of “Witness” 23 Bangkok natives 26 Swallows 27 Sunset setting 28 Shiverer’s sound 29 Tolkien baddie 30 Colorful seashells 34 “The Raven” writer 35 Wave’s flying counterpart 36 Humor 37 Jennifer Lopez hit 40 Almanac section

M	O	P	U	P		P	E	S	T	
A	R	O	S	E		A	L	T	O	S
R	I	S	E	R		S	M	O	T	E
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U	S	H	E	R		E	D	U	C	E
P	I	E	C	E		R	I	L	E	D
	A	D	O	S		S	P	A	R	S

Yesterday’s answer

19 Trot or gallop 28 Rotten kid 30 Between 31 Deed holder 32 Low cards in 33 Fashion 38 Golf peg 39 Sky sighting

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

1	2	3	4	5	6	7	8	9	10
11					12				
13					14				
15				16			17		
18			19				20		
			21			22			
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34			35				36		
37			38				39		
40					41				
42					43				

8-23

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.

8-23 CRYPTOQUOTE

L X Z G P O R T L R Q T W Q U

G T B P U B Q R Q U Y L X Y G P W W

I F O Q C W D Q C I L X U T C

Q U B P L T. — T G G P R K R X U U Yesterday’s Cryptoquote: A GOOD HAIRDRESSER CAN EXPRESS EVERY MOOD AND EVERY PASSION OF THE HUMAN HEART. — W. SOMERSET MAUGHAM

SUDOKU

Conceptis Sudoku By Dave Green

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

Difficulty Level ★

8/23

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

Difficulty Level ★★★★★

8/22

chqdaily.com

WOMEN’S CLUB PAIRS TUESDAY AFTERNOON SESSION

AUGUST 16, 2011

North/South

1st Bruce Burr/John Corry 58.69%

2nd Bill Blackburn/Peggy Blackburn 58.45%

3rd Bob Byrne/Carol Byrne 56.60%

4th Hannon Yourke/Diane Tobias 56.10%

East/West

1st Rolene Pozarny/Evelyn Schneider 61.53%

2nd Ted Raab/Burt Coffman 54.42%

3rd Loy Thompson/Lynn Thompson 53.20%

4th Caryn Foltz/Mary Pickens 51.41%

Please come enjoy our friendly, non-intimidating games.  
Next Game: 1 p.m. Tuesday | Director: Jill Wooldridge

SPORTS CLUB SUNDAY EVENING DUPLICATE BRIDGE

AUGUST 18, 2011

North/South

1st Peggy Blackburn/Hannon Yourke 67.86%

2nd Bruce Burr/John Corry 63.49%

3rd Sylvia Bookoff/Bernie Reiss 62.30%

East/West

1st Burt Coffman/Ted Raab 57.14%

2nd Gail Hennessa/Grant Hennessa 58.89%

3rd Ingrid Yonker/Doris Richards 53.97%

You are welcome with or without a partner.  
1 p.m. Tuesdays at the Women’s Club.  
1 p.m. Thursdays and 7 p.m. Sundays at the Sports Club.







PROGRAM

Tu  
TUESDAY,  
AUGUST 23

\*\*\* Out of the Blue closes. Strohl Art Center

7:00 (7 – 11) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Paula** and **George Walsh** (Centering Prayer.) Bring gate pass. Main Gate Welcome Center Conference Room

7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Tina Nelson.** Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance

7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd

8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:15 **DEVOTIONAL HOUR.** The Rev. **Matthew Watley.** Amphitheater

9:15 **Jewish Psychology.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** “Break Every Yoke, Let the Oppressed Go Free!” African Americans and the Civil War.” **Clement Price,** Rutgers Distinguished Service Professor of History. Amphitheater

10:45 (10:45-11:15) **Story Time at the Library.** For ages 3 to 4. Smith Memorial Library

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 **Tallman Tracker Organ Mini-concert: Tallman Organ 101.** **Jared Jacobsen,** organist. Hall of Christ

12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) “Mexican Wolves of the Southwest.” **Emily Nelson.** Smith Wilkes Hall

12:15 **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church.) Chautauqua Gay & Lesbian Community. Social, meet and greet. Alumni Hall Garden Room

12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center.) “The List Poem: More Than The Sum of its Parts.” **Nancy Krygowski,** poet-in-residence. Alumni Hall porch

12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Heartfulness as Transformation: A Path to Peace.” **Paula** and **George Welch** (Christian Centering Prayer.) Donation. Hall of Missions

1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women’s Club.) Fee. Women’s Clubhouse




Photo | Courtesy of David Zinman

Ann Sheridan and Ronald Reagan star in “Kings Row” (1941), a melodrama exposing the dark secrets of a small town in middle America. An all-star cast includes Robert Cummings, Claude Rains and Betty Field. The film, based on a best-selling novel that was a precursor to “Peyton Place,” got three Oscars nominations (including best picture). Film historian David Zinman, author of *50 Classic Motion Pictures*, will lecture on the movie and lead a discussion after it is shown. It all starts Wednesday at Chautauqua Cinema, Hurst and Wythe, at 5:30 p.m. Brown bags encouraged.

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**Building  
on the Foundation**

In Thee, O Lord, I have taken refuge;  
Let me never be ashamed;  
In Thy righteousness deliver me.  
Incline Thine ear to me, rescue me quickly;  
Be to me a rock of strength,  
A stronghold to save me.  
For Thou art my rock and my fortress;  
For Thy name's sake Thou wilt lead me and guide me.  
Thou wilt pull me out of the net which they have secretly laid for me,  
For Thou art my strength.  
Into Thy hand I commit my spirit;  
Thou hast ransomed me, O Lord, God of truth.

*Psalm 31: 1-5*

2:00 **INTERFAITH LECTURE SERIES.** **Colonial Williamsburg character-interpreters: ‘Storm on the Horizon.’** Hall of Philosophy

2:00 **Docent Tours.** Meet at Fowler-Kellogg Art Center

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

3:15 **Social Hour Denominational Houses.**

3:15 **Hebrew Congregation Conversations & Refreshments.** Everett Jewish Life Center

3:30 **Chautauqua Heritage Lecture Series.** “War of Words: the slavery debate.” **Jon Schmitz,** Chautauqua archivist and historian; Chautauquans: **John Jackson, Bijou Miller, Bob McClure, Ted First, Bill Cooper, Bill Brockman.** Hall of Christ

4:00 **Concert. Thursday Morning Brass.** Elizabeth S. Lenna Hall

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church sanctuary

6:45 **“Rockin’ Robots World Tour.”** Carnegie Science Center interactive activities for children. Elizabeth S. Lenna Hall

7:00 **Bible Study.** (Sponsored by the Dept. of Religion.) “Chapters from the Epistle to the Romans: An Introduction to the Audacity of Paul.” **The Rev. Dr. J. Paul Womack,** leader. United Methodist House

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Gerard Schwarz,** guest conductor; **Horacio Gutiérrez,** piano; **Allison Sanders,** soprano. Amphitheater

- “Be Thou the Voice” for soprano and orchestra (2011) Daniel Brewbaker
- Piano Concerto No. 19, K. 459, in F Major Wolfgang Amadeus Mozart
- Symphony No. 7 in A Major, Op. 92 Ludwig van Beethoven

W  
WEDNESDAY,  
AUGUST 24

\*\*\* **VACI Members Exhibition closes.** Fowler-Kellogg Art Center

7:00 (7 – 11) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Paula** and **George Walsh** (Centering Prayer.) Bring gate pass. Main Gate Welcome Center Conference Room



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7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd

8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:00 **Science at Chautauqua.** “Health Care for the Future: A rational approach.” **Barry Bittman,** neuroscientist. (CLSC Scientific Circle). Hall of Christ

9:15 **DEVOTIONAL HOUR.** The Rev. **William Watley.** Amphitheater

9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room

9:30 **Chautauqua Institution Trustees Porch Discussion.** “Looking Ahead to the 2012 Season.” **Thomas Becker,** president, Chautauqua Institution. Hultquist Center Porch

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** “The Logic of Secession.” **Ed Ayers,** president, University of Richmond. Amphitheater

12:00 **Women in Ministry.** Hall of Missions

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 **Massey Organ Mini-concert: Franz Liszt at 200!** “Les Preludes” and Thomas Mellan. **Jared Jacobsen,** organist. Amphitheater

12:15 **Brown Bag Lunch/Book Review.** (Programmed by the CLSC Alumni Association.) **Nina Walsh,** *My Life in the Irish Brigade: The Civil War Memories of Private William McCarter, 116th Pennsylvania Infantry* edited by Kevin E. O’Brien. Alumni Hall porch

1:00 **Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.**

1:00 (1-4) **CWC Artists at the Market.** Farmers Market

1:15 **Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse

2:00 **INTERFAITH LECTURE SERIES.** **Colonial Williamsburg character-interpreters: “Promise of Freedom.”** Hall of Philosophy

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club.) **Ed Ayers,** president, University of Richmond. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3:00. Admittance is free, but

Pets

Register cats and dogs at the Chautauqua Police Department (located behind the Colonnade Building) 9 a.m. to 5 p.m. Monday through Saturday (716-357-6225). There is a \$1 fee. Leashing and cleaning up after your dog are mandatory and will be appreciated by walkers, joggers and barefoot sunbathers. Dogs should be restrained from frolicking in formal gardens, Bestor Plaza, the lake-front promenade, playgrounds, beaches, Miller Park and areas around public buildings.

A dog park has been created at the north end of the Turner Community Center. Dogs can run inside a fenced area and play with fellow canines. Hours are 6 a.m. to 8 p.m.

With the exception of dogs assisting disabled people, pets are not permitted in any Chautauqua Institution buildings or program facilities.

CAMPER RAMPERS



Photo | Ellie Haugsby

Tyler Clark, 10, of Cleveland, gets air from a ramp near Boys’ and Girls’ Club during Week Eight. He and friends Gus Benson, 10, Andrew Arena, 7, and Billy Benson, 9, said they found the ramp after being released for lunch and decided to put it to use.

limited to the first 50 people.) Women’s Clubhouse

3:30 (3:30-5) **Lecture.** (Programmed by the Everett Jewish Life Center.) “The Man Who Came to Me: Marital Discord in the Hebrew Bible.” **Beth Kissileff Perlman,** speaker. Everett Jewish Life Center

4:00 **Guest Artist Recital.** **JR Fralick,** tenor, with **Adam Potter,** piano. (Benefits the Chautauqua Women’s Club Scholarship Program.) Fletcher Music Hall

4:00 **Architectural and Land Use Study Group Public Session.** Review of information gathered at sessions throughout season. Main Gate Welcome Center film room

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

4:15 **Young Readers Program.** *The Mostly True Adventures of Homer P. Figg* by Rodman Philbrick. Young readers will learn more of the history of the Underground Railroad with special Chautauqua Week Nine guests. Alumni Hall Garden Room

4:15 **Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Caroline Van Kirk Bissell.** (Children under 12 accompanied by adult.) Smith Wilkes Hall

5:30 **Prayer Service.** “...and Give You Peace.” (Programmed by Hurlbut Memorial Church; Co-sponsored by the Dept. of Religion.) **Juanita** and **John Jackson,** Certified Lay Speakers. Hurlbut Church

6:45 **Eventide Travelogue.** (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association.) “Machu Picchu.” **Norman** and **Nancy Karp.** Donation. Hall of Christ

7:00 **Christian Science Service.** Christian Science Chapel

7:15 (7:15–7:45) **Mystic Heart Meditation.** Leader: **Carol McKiernan.** Bring gate pass. Main Gate Welcome Center Conference Room

8:15 **SPECIAL ‘A Wolf by the Ear’: Thomas Jefferson and other character-interpreters on the issue of slavery.** Amphitheater

9:00 (9-12) **Open Mic Night.** College Club

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