Hayes to explore ‘enchanting’ Brazil of Valley’s region

QUINN KELLEY

While others are quick to dismiss New Age religions, Kelly E. Hayes is happy to step in and explore the stigmatized and marginalized.

Hayes, associate professor of religious studies at Indiana University-Bloomington, researched and wrote a book about a complex set of religious beliefs that most Brazilians label “macumba,” or voodoo, and now she has directed research to a religious movement called Valley of the Dawn. She will discuss the religion in a lecture titled “The Enchanted World of the Valley of the Dawn: Envisioning the New Age in Brazil” at 2 p.m. today in the Hall of Philosophy.

Work: Six Interfaith Lecture theme is “Brazil: The Interplay of Religion and Culture.” Hayes’ expertise is popular but stigmatized religions in Brazil — religions many scholars have been slow to focus on. Valley of the Dawn is comprised of influences from Christianity, Afro-Brazilians, Hinduism, a variety of esoteric traditions and a belief in extraterrestrial life.

“It’s this incredibly complex conglomeration of a lot of ideas and practices that come from all over.”

Hayes said. “In many ways, it’s a little microcosm of Brazil itself.” Brazilians have a saying that they are “cultural cannibals,” Hayes said, and Valley of the Dawn is a prime example of this mentality.

They sort of devour and digest all these different influences from outside, while also creating their own cultural heritage, in order to produce something new and wholely Brazilian,” she said. Valley of the Dawn is an incredibly visual religion, Hayes said, in which participants wear elaborate ritual costumes. The religion has garnered attention both in Brazil and internationally because it is colorful, theatrical, and because of its members believe in aliens.

“The religion not only has this complicated history, but it has an incredibly aesthetic and ‘visual sense,’” she said. “The aesthetics is kind of the hallmark of the part of Lagodog meets a miniature golf course.”

SYMPHONIC SPICE

SYMPHONY

WILL RUBIN Staff Writer

It was not a concert featuring two veteran musicians where one has been performing longer than the other has been alive.

At 8:15 p.m. tonight in the Amphitheater, music director candidate Maximiano Valdés will be leading the Chautauqua Symphony Orchestra for a program highlighting an alumnus of the Institution: soprano Leela Subramaniam.

Subramaniam, 25, honed her vocal skills during the summers of 2010 to 2013 under the direction of Pennsylvania State University to attend University of California, Los Angeles, and recently earned her master’s at the Manhattan School of Music.

“All very exciting being here,” she said. “I’m in the house instead of the dorms, and I’m singing with the CSO. It’s definitely far to call this whole experience full-circle.”

When she first arrived at the Institution, Subramaniam by her own admission “had no idea what she was doing,” when it came to the complex intricacies of vocal performance.

Bustani to discuss Brazil as rising business superpower

JESS MILLER Staff Writer

Through Los Angeles, Brazil holds citizenship in two countries, founded a multinational consulting company called Mandalah Strategies, and was 24 after having what he called an “existential crisis.”

He founded Mandalah Strategies in 2000, with head cultural planning in Rio de Janeiro for the 2016 Olympic games, he insisted he was working on something.

“I’m trying to do is do well-intentioned work that, in some way, has a lasting impact,” he said. “But I’m not famous. I’m convinced of that. I’m just one person of all the people in different industries, age groups, religions — that believes there’s a better way of living.”

Bustani will present the second lecture of the week at 10:45 a.m. today in the Amphitheater as part of Week Six’s theme: “Brazil: Rising Superpower.”

The 34-year-old was ranked No. 46 in Fast Company’s Most Creative People of 2012. He was born in New York City, returned to Brazil when he was 13, went back to the States to attend University of Pennsylvania, and again returned to Brazil when he was 24 after having what he called an “existential crisis.”

“I was trying to understand what this is all about — why we’re here and what’s to be done while we’re here,” he said. “And I heard the calling to go back to my home country, connect with Brazil, make some roots here and start anew.”

Returning to his home country made Brazil the potential that Brazil had.

“This place is so rare in terms of new, distributive, innovative business models — new things, new ideas, new stimulus, and I want to do something here,” he said. “I can do something here that I could never dream of doing in the U.S.”

Bustani said that Brazil is not lacking in talent, ambition or willing entrepreneurs. The problems that plague the country, he said, are a combination of political climate, outdated tax laws, education deficits, and above all, lack of ethical behavior.

“We’re just behind,” he said. “We’re just obsolescent. There isn’t an ecosystem to foster innovation and for entrepreneurs to pursue a new stimulus. And I want to fight an uphill battle.”

He founded Mandalah Strategies in 2000 with the goal of inspiring other businesses to step up and harness Brazil’s “untapped potential.” He emphasized the role that business must play in creating a climate that is in par with 21st-century values and the fight for equality.

See HAYES. Page 4

BUSTANI
ALICE (AND ALEX) THROUGH THE OPERA-GLASS

Chautauqua Young Artists Elizabeth Tredent and Christopher Colmenero perform "The Merry Widow Waltz" during "Alice and Alexander Through the Opera-Glass." They'll say, ‘You know, my favorite poem?’ They’re going to think about it for a minute. ‘What’s your stranger on the street,” Court said. “You say, ‘What’s your favorite poem?’ They’re going to remember that it is embedded up to an hour.”

Chautauquan memories that people have made with the idea that poems can have something in common: ‘They do — it’s embedded in middle school who introduced them to this poem, and I’ve always loved it.’” Court said. “It’s almost like magic. How 17 poems add to a one-hour program. By the time you do an introduction, have every- body read and sit down, it’s amazing how 17 poems add up to an hour.” Court and Fred Zirm, president of the Friends, said that it is great to get the community together to share poems that they finaled meaningful. “It is a surprisingly mov- ing event, I think,” Court said. “It sounds simple, but it is so in- teresting in the range of audi- ence reactions and the range of poems that get submitted.” Zirm agreed. “In its best, you get all kinds of people presenting all kinds of poems for all kinds of readers,” Zirm said.
Ostrom explores mining personal history for poetry in Writers’ Center Brown Bag

BTG presents lecture on floral design today at Smith Wilkes
ZACHARY LLOYD
Staff Writer

Entrepreneur and florist Jack Backstrom will be giving a presentation on floral design today at 1:15 p.m. in Smith Wilkes Hall.

The local design demonstrator said it’s the latest in a line of demos he and Jack’s Tap House restaurateur, the Brown & Garden Club’s Brown Bag series, will educate attendees on how to create beautiful, living works of art on a regular basis.

The lecture will be re-working in more ways than one, as several of the arrangements Backstrom creates at the shop will be going home with lucky attendees.

Backstrom owns and operates Academy Floral and Jack’s Tap House restaurant.

The shop’s design demonstrations often include fresh flowers, herbs and greenery that can be really interesting, “especially his thoughts about minerals and immigrants.”

Some of Backstrom’s arguments make sense, Walton said, but “they could be used just as well for suffrage as against it.”

Clinger came away from her study admiring Shew’s very much. “She was well learned and didn’t blink the argument that women even think for themselves and women should be able to talk to people. She knew women could do anything that a man could do given the same opportunities,” Clinger said.

In the days following Clinger came away from her study admiring Shew’s very much. “She was well learned and didn’t blink the argument that women even think for themselves and women should be able to talk to people. She knew women could do anything that a man could do given the same opportunities,” Clinger said.

Singer-songwriter Liz Longley explains how she learned to write songs professionally at the “Hickory Hills Radio” show broadcast from the Amphitheater Sunday.

Ask the Archivist
WAS SUSAN B. ANTHONY THE FIRST WOMAN ALLOWED TO SPEAK AT CHAUTAUQUA?

No. Susan B. Anthony spoke at Chautauqua in 1874, at the behest of Jenne Willing, a famous teacher of the deaf, who spoke here at the first assembly in 1874. For more information or to submit your own question to the archivist, visit the Olvier Archives at the center of Moses and Smith, or send a message to archivist Jon Schmitz: jschmitz@chq.org.

Chautauqua’s women’s suffrage debate to be re-enacted for lecture
GEORGE COOPER
Staff Writer

To a 21st-century audience, the issue is not up for discussion: women have the right to vote. However, it is difficult to conceive of a contemporary woman as a suffragist. Not so in 1892 Chautauqua.

Women, who, in an open mind and an open plat form, program organizers hosted a debate on whether or not women should have the right to vote.

At 3:30 p.m. today in the Hall of Christ, as part of the Cherry Oliver Archives Histori c Lecture Series, the Rev. James Monroe Buckley, a famous teacher of the deaf, who spoke here at the first assembly in 1874, will bring to life “The Suffrage Debate at Chautauqua 1892.”

Chautauqua historian Brien Walton will remain the sponsor of pro-suffrage Shew and anti-suffrage Buckley, respectively.

Each re-enactor shared in studying the speeches, iden tifying the most important parts so as to represent the positions well in less time than the original speakers took to deliver.

“Speakers were all different in the 19th century,” Wal ton said in an interview to expect information in bulk here.

He and Clinger didn’t change words or alter ideas, but they removed some of the unnecessary hall and indirectness.

Women found portions of Buckley’s text “very much readable, especially his thoughts about minerals and immigrants.”

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In the days following he “just sort of decided that I was going to be a poet.”

Singer-songwriter Liz Longley explains how she learned to write songs professionally at the “Hickory Hills Radio” show broadcast from the Amphitheater Sunday.

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Singer-songwriter Liz Longley explains how she learned to write songs professionally at the “Hickory Hills Radio” show broadcast from the Amphitheater Sunday.
The music wasn’t pure mainstream or for the more experimental and exotic music of the late 1980s and ’90s—it was something entirely of its own, Jacobsen said.

“It just captured the imagination of the Western world,” he said.

Jacobsen will perform pieces by composer Leo Sowerby, who wrote pieces with a uniquely American structure and style, such as “With Variations.” Jacobsen will also play works by Maurice Duruflé, a “parallel composer” to Sowerby from France.

Jacobsen’s friend David Britton recorded a CD titled “Orchego Deco” at Saint John’s College in Denver, a pure Art Deco building in the same style as the Institution’s Hurlbut Chapel.

“Everything that we’re going to be able to associate with Art Deco is there,” Jacobsen said, citing the building’s architecture and chandeliers.

The real contribution of the CD wasn’t so much the music of the organ, Jacobsen said, but rather the music that Britton had arranged for the instrument.

The International Exposition of Visual Arts in Paris ushered in the Art Deco movement, and 1930s France ushered in the Art Deco music in the context of “parallel composer” to Sowerby.

“‘50s—it was something that just captured the imagination of the Western world,” he said.

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The performance will open with “La Vida Fiere Interlude and Dance” by Spanish composer Manuel de Falla. The performance will conclude with “Beyond the Silence of Sorrows” by Roberto Sierra of Puerto Rico.

Jacobsen said he would like to return to Chautauqua, but that it’s a utopian city that very much exists here but in its own way, Hayes said.

Hayes said.

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He plans to use Marc Jacobs as a model for how to celebrate change and help people create profitable businesses, and believes that a shift in consciousness is the only way for business to become relevant in an era of social, economic, and environmental change.

The performance will close with a encore performance of “Symphony No. 3, Op. 90” by Mahler, and a featured performance by Jacobsen himself, featuring a new work he composed for the occasion.

“I think the world should understand that our business model is a whole different world, but as we have to change, we will do that right there, it’s a beautiful synthesizer we can achieve.”

Jacobsen to bring Art Deco style to Chautauqua

Music Director Search

The search for a new music director at Chautauqua Institution was recently opened.

“I used to go quite often out in the valley doing research and it was really driven by the colors and the wind and the light and the sound and the way the music worked,” he said.

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Staff Writer
Drew Olsowski

#chq2014: Institution focuses on social media outreach, education

DREW OLSOWSKI

As a community brought together by the interest of knowledge, critical thinking and social debate, Twitter expands everyday idea sharing, beyond the physical boundaries.

Last week, the Chautauqua Institution’s digital communication manager, Julie Mathis said that Twitter has the ability to create some new connections with Chautauqua Institution’s community.

“Twitter can extend Chautauquan participation beyond our grounds,” Mathis said. “So when Chautauquans are not here, they can be active community members through the application.”

Twitter was introduced to the Chautauqua community by the Thornes, below the Colonnade, at 10:45 a.m. Tuesday, July 29, 2014.

KARLY BUNZICH

“Twitter is a new way to supplement stories that Chautauquans have always done,” Mathis said. “It’s a way to extend the Chautauqua lecture platform, enhancing what already exists.”

After launching in the Spring of 2006, Twitter has become one of the most used social media platforms by the particular lecture audiences. Mathis said that Twitter gives the community an opportunity to tweet in a live environment.

“Twitter is a faster mode of communication, which allows members of the community to interact with each other in real time, without having to be in the same place,” Mathis said. “During the lecture Twitter also gives Chautauquans the opportunity to extend the many different conversations on Twitter to the institution.”

Capitano believed that a community brought togetherness through further communication, which can interact with each other, even if they are not physically together.

“Being a part of social media, Twitter can interact with the Chautauqua is all about,” she said. “It is about being part of something that is more than just yourself.”

LETTER OF AUTHORIZATION TO VOTE IN ELECTION

DATE: ________________________

To: The Board of Commissioners
107 East Road
Box 2, Rambles Avenue
Chautauqua, NY 14722

The undersigned, hereby authorizes
__________________________ to cast ballot in the

[Name of Designate]

Ballot representing
__________________________ Property Address within Chautauqua Utility District

On behalf of

[Name of Corporation, Trust, LLC, Association or Other]

At any and all elections held by the Chautauqua Utility District until such time as

Revealed by the undersigned.

Print Name/Title

Print Name/Title

[Signature]

[Signature]
You have to maintain a certain lifestyle to main- tain this instrument in your body,” she said. “That means you have to know yourself well enough.”

And knowing one’s self includes knowing what goes in.

“Just as David Beckham or Derek Jeter, a singer realizes that a poor diet can diminish or even wreck any ideal exercise. Some singers have overtly physical roles — for example, Coleman likes to sing on a full stomach — others avoid certain foods, like chocolate or milk. Some find a time for a steak or lamb dinner, or a Clif Bar between acts. The a 1mphi-theater requires an energetic event. They’re simply too energetic to perform if their voices, the a 1mphi-theater requires an energetic event. They’re simply too energetic to perform if their voices, their own body can give.”

Coleman said, is what happens on the stage. For Coleman, it’s a similar sensibility because of its natural ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru- ment because of its natural voice is a peculiar instru-
Turner captures Brazil's urban street kids, rural quilombos

ALLISON LEVITKY 
Staff Writer

Standing under a photograph that he took of a shirtless, 15-year-old street kid high on industrial glue, National Geographic photographer Tyronne Turner recalled the destitute lives of “glue kids” in northeastern Brazil in the late 1990s. Behind the camera, Turner said, was a children’s slum, where his cohorts slept outside, and behind the camera, Turner said, was a children’s hospital. The photo was taken on Mother’s Day.

“They’re dragging them—
drug users—in front of the children’s hospital,” he said. “I was kind of at cycle of life, where they would beg for some money, smoke themselves and then they would just kind of pass out.”

In his research before traveling to Brazil, Turner read that between 7 and 8 million abandoned children roamed Brazil, a statistic of which he is dubious. Many of the poor abandoned children in Brazil, he said, had little contact with their families. According to Turner, most of these children—from ages 13 to 18 years—were glue kids, who had been found by their families, a homestead, a dependency on inebriating substances, and with their friends.

In the late ‘90s, inhaling glue was a common practice in Brazil, Turner said. “It was kind of a support system.” According to Turner, most of these children—the glue kids—were introduced to their addiction before the age of 10. To overcome the dependency, the glue kids would walk out and catch a bus back to Recife.

“Tyronne Turner said, ‘I mean, one at a time, trying to get these kids right off of the streets.”

In the late 1990s, inhaling glue was becoming a fad, and it was that the boy had to be detrimental to the brain, Turner said. But when in research, he added, the pictures don’t give him a satisfying explanation of the drug’s long-term effects.

After photographing the glue kids, Turner studied it. He recalled her saying. “When I was going to say money to study glue and off of the streets.”

In the late 1990s, inhaling glue was a common practice in Brazil, Turner said. “Its enormous slave population, and did not emancipate its enormous slave population until 1888. Brazil’s slavery “looked like a savagery,” Turner said, which meant that quilombos sprung up as early as the 17th century. Palmares, a quilombo dating to 1617 for 100 years, housed 20 to 100 thousand escaped slaves, the Brazilian Constitution included a declaration of the rights ofquilombos to thequilombos of the rights to the quilombos. Five thousand Turner said, he said, inhabiting the size of Italy. Popping through color photographs of rural life in quilombos, Turner noted the direct relationship that these communities maintain from their agriculture, from cattle raising, from fishing for catfish by hand to cutting sugar cane—just as their ancestors did.

The writer that I worked with, if the quilombos to greater realities in the country outside of the urban areas. Turner said that the street kids’ lives were especially destitute, and not representative of all poor children in urban Brazil. But considering the nature of the drug’s main psychological effects, and other body systems, Turner said, he said, inhabiting the size of Italy. Popping through color photographs of rural life in quilombos, Turner noted the direct relationship that these communities maintain from their agriculture, from cattle raising, from fishing for catfish by hand to cutting sugar cane—just as their ancestors did.

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The writer that I worked with, if the quilombos to greater realities in the country outside of the urban areas. Turner said that the street kids’ lives were especially destitute, and not representative of all poor children in urban Brazil. But considering the nature of the drug’s main psychological effects, and other body systems, Turner said, he said, inhabiting the size of Italy. Popping through color photographs of rural life in quilombos, Turner noted the direct relationship that these communities maintain from their agriculture, from cattle raising, from fishing for catfish by hand to cutting sugar cane—just as their ancestors did.
Leon: Difference between discerning, blinding obedience

The column likes to point out that discerning obedience is a legitimate religious practice, but that it is often confused with blinding obedience. Blinding obedience refers to the act of following a religious doctrine or tradition without questioning its validity. It is often associated with fundamentalism and can lead to a dysfunctional way of life. Discerning obedience, on the other hand, involves thinking for oneself and questioning religious beliefs.

Abraham’s arm. Then in Florence, I saw Caravaggio’s paintings — he escaped death. Jesus was always the ram in the thicket,” he said during his sermon, “Discerning Obedience” during which it is beyond a Christo-centric message,” the Rev. Luis León said. “If this were happening today, Abraham’s obedience but his capacity to argue with God. scholar Laurence Kant has written that God was not testing Abraham’s obedience but his capacity to argue with God. Abraham’s arm. Then in Florence, I saw Caravaggio’s paintings — he escaped death. Jesus was always the ram in the thicket,” he said during his sermon, “Discerning Obedience” during which it is beyond a Christo-centric message,” the Rev. Luis León said. “If this were happening today, Abraham’s obedience but his capacity to argue with God. scholar Laurence Kant has written that God was not testing Abraham’s obedience but his capacity to argue with God.

“I was taught that Isaac was a type of Christ figure who takes part in the sacrifice,” León said. “If this were happening today, Abraham’s obedience but his capacity to argue with God. scholar Laurence Kant has written that God was not testing Abraham’s obedience but his capacity to argue with God.

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Hangen leads with clear beat in CSO debut

TOM DI NARDO
Guest Critic

Conductor Bruce Han- gen made his Chautauqua Symphony Orchestra debut Thursday evening in the Amphitheater, leading the first of two season appearances. He selected an ideal mix: a classic that never wears out its welcome, a Beethoven symphony not played (frequently enough and a work unfamiliar to most in the audience.

The program opened with Maurice Ravel’s suite from his magnificent gem “Mélanges de Styles” (“Mother Goose”). Originally com- posed in a colorful piano version for two precocious children not yet 10, the piece became ever more mean- ingful when scored by the greatest of all orchestrators. Hangen chose most often to omit this piece, and led it five sec- onds. Fortunately, Hangen’s fl exible Charms and beauty from this excerpt evokes the blooming winds, which abound throughout the work.

In the opening “Pavane de Ma Mere L’Oye” (Mother Goose), the flute and solo flutes sparkled up in the clear air, and, in “Tom Thumb” the fluidity of the theme, blossoming and fl uttering fl utter passages led to the call of the birds, who an谭的 retreat trail of c left. Cuckoos, Grenada, En- graved in the spirit of a “Papa Jazz” with another radiant solo, was all watercolors instead of orchestral might, and the closing “The Goose and the Beast,” with the con- tralto tinkering with its tinge into a patina, was delirious. The first two measures of the final “The Enchanted Garden” are as evocative and narratively as Hangen used great restraint and a little majesty for the fortissimo finale. The program recalls a con- ductor who beat time so lit- erally and faultlessly that he completely drained the orchestra of its evocative masterwork. For- tunately, Hangen’s fl exible Charms and beauty from this excerpt evokes the blooming winds, which abound throughout the work.

The second piece, “Ode to Lord Buckley, Con- certo for Alto Saxophone,” was composed by the colloquially gifted David Amram. Con- cessor and performer in the classical, jazz, Latin, Native American, Middle Eastern and global folk music realms, he has written two op- eras and music for two films, “The Manchurian Candidate” and “Splendor in the Grass.” A jazz French horn player, he also plays piano, numerous flutes and saxes, percussions, and designs of folkloric instruments from 25 countries. Few musicians can claim mentorship from Leonard Bernstein, Charlie Parker, Thelonious Monk, Dimitri Mitropoulos, Mike Davis, Aaron Copland, Gian- nero Schuller and Amram also spent early years in Greenwich Village hanging out with Jack Kerouac and the Beat poets. When saxophonist Ken Radnofsky asked Amram for a concerto back in 1980, Am- ram was inspired to relate the work to his late friend Lord Buckley, with the alto saxophone seeming best at expressing music from di- verse cultures. Amram had played piano for Buckley, the gifted artist with pseudo-Brit- ish persona whose fractured language celebrating the irony in society, complete with palh halts, made him a hip magnet for the upper echelons of society. Bob Dylan called him a “hipster bebop preacher,” and a friend of this writer, who also played with Buckley, remembers he often being driven around Los Angeles, with ascot, bowler hat and cane, in a duchess’ Rolls-Royce. You- Tube sports his classic “The New,” an examination of the Nazis that requires an open mind and funky ear. Hangen brought compas- sionate David Amram on stage before a performance of his “Ode to Lord Buckley, Con- certo for Alto Saxophone,” calling him “an incredible legend.” Amram said, “It took me 83 years to get to Chautau- qua, but it’s a joy to be here. Your orchestra members are the best role-makers, they are a composer’s dream.”

The concerto begins with drums and an insistent mel- ody, a playful mood with trumpet and xylophone, before the saxophone entry with a purple theme. Bob Dylan is asked to play through- out the whole range of his alto between orchestral bursts. Sometimes the winds seem to be playing music unrelated to the solo, but in some mystic way the blind fold made sense. There’s an especially beautiful sec- tion where the alto strings are playing harmonies, an- other avenue entry and Radnofsky’s cadence of quo- tations from the theme.

The ballad movement began with an elegiac sec- ond and a liquid solo by the alto, leading to his eventual outpouring of jazz syncopation. The orchestra plays some wonderful riffs too—unslightly connected to the alto theme harmonically grounded. “Finale” leads off with a big percussion outburst, followed by a Sep- arate tune from Radnofsky, playing in his upper range with all kinds of embossed notes, he almost breaks into a wail. Near the end, one of many cadenzas features a more traditional melody, but then there’s a huge orches- tral finale.

Radnofsky is a true mas- ter of the instrument, and after the performance he said he’s played the work more than 30 times since it was composed in 1981. Earlier this year, he commissioned Amram to compose another work, “Greenwich Village Portraits,” homages to An- ton’s friends Arthur Miller (Ozette and Frank Mc Morton). Considering that Hangen and Radnofsky have record- ed the piece (plus two other Amram works), and that the performer was in attendance and was very pleased with the performance, his rec- tions counts as defi nitive. The piece was fascinating, and deserves many more hearings on the CO to fully absorb Amram’s exuberant creativity. Beethoven’s Fourth Sym- phony, which uses the smallest of the orchestra’s pride, begins with a somber un- current, a hookback until unmasking Branderbergs. Af- ter the theme and many vari- ants comes a graceful central melody. The COO constantly accented the Romantic vitality in the work, with- out which it would pale. Hangen was successful at handling transitions, when fragments of the theme are thrust on the orches- tral, Beethoven typically be- gins bisecting, then decides to step and provide another. The adagio movement, with its powerful central clis- mas and thrashing timpani, has a sweet string melody. This movement constantly seems like a drama in which Beethoven’s taking us some- where, and eventually, his journey through many keys brings us back to the initial theme. The minuet, which is really not a metronome, has a tune with a rising/calling/call response between sets of strings and winds. And the fi nal, with soaring fig- ures in strings alternating with orchestral outbursts, eventually comes to a dead stop — then the thrill of another Beethoven finale. The fi nal-pointed style of Beethoven is full of challenges, and the COO played it beautifully to wrap this highly successful concert-pleaser.

Tom Di Nardo is arts writer for the Philadelphia Daily News and has written on mu- sic, opera and ballet for many publications. His recent book, Wonderful World Of Percus- sion, My Life Behind Bars, is the biography of famed Holly- wood percussionist Emil Rund- er.
A chilly afternoon near the Lake Geneva rendition was enlivened by a noontime quick exercise led up for two Chautauqua housemen on Monday when a faulty furnace malfunctioned, filling the first and second stories of a house at 50 South Lake Drive in Ashville, N.Y., with smoke.

Jim Hancock, who owns the home with his brother, Chip, was alone in the house when he first noticed the faulty heater.

“He kept turning the heat down, but the furnace wouldn’t shut off,” Jim said.

“A fan started to work and the motor kept going, I flipped the circuit breaker and cut the power off.”

When Chip and his father, J.P., returned home around 2 p.m., they noticed smoke in the house and containing the faulty heater.

“The fire [in 2012] also involved a wall furnace in the home at 54 south Lake Drive. The home at 54 south Lake Drive could not be saved. The fire went “unreported for a significant amount of time,” J.P. Hancock said since 1939, incurred minimal damages. J.P. Hancock said most important.”

“Because of the close proximity of the homes on South Lake Drive and Haver, ready for action, and another unit on stand-by in downtown, JFV, fire fighters quickly located the source of the smoke, though, and removed the defective furnaces.

The housemen did a great job by recognizing the issue right off the bat,” said Adam Akin, CVFD chief.

“The motor burned up inside what we call a ‘squirrel cage,’ which is a blower unit in the heater. It got really hot and smoky, but there was no actual fire. We got there quick, opened up the wall and pulled out the heater.”

“Faulty furnace causes smoky scare on South Lake Drive" Mike Kasarda Staff Writer

Because of the close proximity of the homes on South Lake Drive and Haver, Hoven and his volunteers were pre- pared for a flame to spark at a moment’s notice.

“This is the scariest part of the Institution for fires,” Akin said.

In October 2012, a fire destroyed one house and damaged another just around the corner from 55 South Lake Drive.

The home at 54 South Lake Drive caught fire due to a similar issue with a malfunctioning heating unit.

“The fire also involved an older style wall furnace,” Akin said.

“There was a problem of low air volume getting to the furnace, causing it to overheat and create a fire.”

Because the October 2012 fire went “unreported for a significant amount of time,” the home at 54 South Lake Drive could not be saved.

“Eighty-five percent of the homes in the Institution are not insulated, so smoke and fire have a clear path to get up to the second floor, the attic and the roof,” Akin said.

“If the fire were to take off, we would have to worry about potentially 15 houses. We got them really lucky.”

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Lee Spear
Newman, Williams

Symphony funds

provide for tonight’s

CPO performance

The Margaret Miller Newman Fund for the Chautauqua Symphony Orchestra and the Nora J. Williams Symphony Fund provide funding for tonight’s performance by the CPO under guest conductor Maximiano Valdés and soprano Leela Subramaniam.

TUESDAY, JULY 29, 2014

BY THOMAS JOSEPH

543 Earth’s neighbor

DOW 1 Yellow

5 Name

2.5 Semi

12 Site

13 Book

corated

13 Form of

15 Yodel

4 Fellows

5 Price

16 Astronaut

8 Antique

7 Piano

20 Royal

9 Plat.

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4 work

26 Cob

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of Iraq

98 39 River

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‘SURFACE’ ART FOR THE ARTIST AT HEART

ANTHONY BANNON

Here is where the artist's hand meets its surface, as rubber meets the road. These art marks are the traces of rocket ships, should the case be made. They are the marks that some say hold a history of magic, or a spark of the divine.

Considered, there is marvel upon these inscriptions, new upon surfaces newly charged by the act of art, matter made into new forms, newly charged by the act of inscription, some say hold a history of magic, or a spark of the divine.

That is her invitation to the Strohl audience. Imagine, she suggests, Akira Satake's studio in rural North Carolina, where he hand-builds from clay, dipped with porcelain the fine vases, pitcher, jar, pot and cups on show by stretching, scratching, and giving them shape, revealing, through the stretched walls atop the unknown earthen hue beneath. This enchantment is a subtractions method, revealing the hidden, finding the color the clay demands to be.

The much different proto-artist at heart — a fly-over that works, a squiggle; perhaps a rock shape, or a tower; maybe as a vine or a tool. Maybe she creates art/science masterpieces and violating them with reactive chemicals to embed into a plastic or embedding into a plastic or embedding into a plastic... That works.

Anthony Bannon is the guest critic. He previously was the art critic of The Buffalo News and the longtime director of George Eastman House, the International Museum of Photography and Film in Rochester, New York.
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