Clinton focuses on Civil War's emotional impact

As very much a passion, very much [she] the crazy plots of an opera where everyone is killing everyone or stealing their wives or something," he said.

Muffitt's portion of the concert focused on the music of two ballets: Pyotr Ilyich Tchaikovsky's Suite from Sleeping Beauty, Op. 66a, and Igor Stravinsky's Divertimento from "The Fairy's Kiss." Even without dancers on the Amphitheater stage, the music itself becomes images of ballet.

"The idea of a lighthearted ed dance playfulness, and the stage — trying to evoke what the stage," Vizireanu said. In the first concert of the season, the MSFO performed Tchaikovsky's Symphony No. 5, Op. 68, in F major and Stravinsky's Symphony No. 3, Op. 47, in D minor. These two classical pieces set the bar for the rest of the season.

"What I really like about this group is not just that they are very, very good, but that they really do anything without, but they respond very quickly to what you ask for," Vizireanu said. "They're not slackers. When they're there to work, they're 100 percent with you, they really hear what you say and they really try to adapt it, and they remember for the next time."

Vizireanu referred the music's dramatic and tragic themes.

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Vizireanu made his MSFO debut with array of musical styles.

Third Coast finds music in 'strange and wonderful things'

"It was going to be something I really wanted to have the opportunity to conduct that I really want to do," he said. "I tried to tweak [the aria] to some degree to suit this with this concert, which gives a whole new approach to this piece."

Five former students of the School of Music's Voice Program will join the orchestra on stage. Vizireanu has been working with the orchestra to create an operatic accompaniment for the singers.

CLINTON

VERSATILE VLAD

Six former students of the School of Music’s Voice Program will join the orchestra on stage. Vizireanu has been working with the orchestra to create an operatic accompaniment for the singers.

INTERFAITH LECTURES

Kayaks line the waterfront earlier this summer at Boys’ and Girls’ Club.

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Five former students of the School of Music’s Voice Program will join the orchestra on stage. Vizireanu has been working with the orchestra to create an operatic accompaniment for the singers.
The Bird, Tree & Garden Club Lake Walk will take place every Monday from 9 to 10 a.m. at the Fletcher Music Hall. The tour will demonstrate how rain gardens help make a difference to the lake. The tour will begin at 9 a.m. with a presentation at the Fletcher Music Hall, then participants will walk to the lake to see the rain gardens and learn about their impact on the lake.

Knitting and crocheting

Salsa class held at 4:50 p.m. Mondays. The class is in the Hall of Missions West Classroom. For more information, call 716-357-9837.

Alumni Hall Porch Coffee Hour

At 716-357-4835.

Alumni Class of 1982 will have its annual potluck dinner at 5:30 p.m. this year at Alumni Hall. Coffee cake will be provided. All are welcome to come and bring a dish.

APYA is coordinating a scavenger hunt to begin at 6 p.m. Tuesdays, in Roster Plaza. All young adults, ages 14 to 34, are welcome to participate.

Knitting and crocheting

Choate’s buffalo men and women at 1 p.m. Tuesday at the Men’s Clubhouse. Today, Jane Becker presents "Reducing Medical Waste." Weavers will be at 12:15 p.m. today at Alumni Hall.

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Facials

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A pathway outside Fletcher Music Hall is surrounded by rain-garden foliage.

The Bird, Tree & Garden Club Lake Walks usually take place on the lake, but this week’s walk will be held at the Fletcher Music Hall gardens, on Paladine Avenue, at 6:30 p.m. tonight. Participants are to meet for the tour at the main entrance to Fletcher Hall.

Ryan Kiblin, Chautauqua Institution’s grounds garden manager, and the land manager, will lead the walk, titled “Soaking It in at Fletcher Music Hall.”

The tour will demonstrate the impact of the rain gardens at the lake and how they can help make a difference to the lake. A pathway outside Fletcher Music Hall is surrounded by rain-garden foliage.

Kiblin leads BTG Lake Walk, up the hill
Babcock discusses empowering Chautauqua youth at porch discussion

NATALIE MAYAN
Staff Writer

Sherra Babcock, Chautauqua Institution associate vice president of Youth Programs, conducted the season’s second Trustee Porch Discussion on family and youth themes on Wednesday, July 3.

The energy did not leave the Japanese pagoda that serves as the site for these discussions. People of all ages gathered to hear Babcock open the discussion for questions early that evening.

“I always love when there are opportunities to talk about our family and youth programs,” Babcock said.

She stressed that the challenge for Chautauqua youth is finding ways to volunteer to make a difference.

Babcock also conveyed that it is important to think about leadership, at a time when people are experimenting with being themselves and not the 20-century kids.

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Catherine Clinton with Steven Spielberg

Lincoln's family and analyze the White House as a dividing line.

Clinton said she wants to talk about people who either didn't or couldn't get to the battles and how they coped.

The first question I always get asked when I give a lecture on my book is, was [Mary Lincoln] crazy? Clinton said. “If we brought back and put dignity into a woman left behind by the war.”

In her meeting, Clinton seeks to highlight the emotional impact of the Civil War. She will touch on:

- Steve Reich’s “Mallet Quartet” and John Cage’s “Three Sections of a Period of Rest Construction.
- “Reich’s work is rhythmically driving,” Dillon said. “You create this really cool interlocking web of harmonics, et cetera... It’s a much different experience than the Cage [piece], which is done so much to the colors of all these different instruments that come from different places around the world.
- Third Coast Percussion is essentially a group of four guys who discover the music potential of any object they can get their hands on. They definitely don’t limit themselves to classical percussion instruments like vibraphones or timpani. They can use anything that you can imagine, like tin cans, a conch shell and many other very strange and wonderful things.

Third Coast Percussion’s playful approach to music isn’t found only in concert halls. Last year the group wrote a piece for the Davis Symphony Community Band, which they then performed together in Chicago's Side Shows. They were recently nominated en masse in residence at the University of Notre Dame.

Squasaki toys, balloons, tree branches and even carrots are not safe from their musical curiosity.

“Really we do play anything,” Dillon said. “If you can imagine a composer like John Cage, we’ll ask you to play any sound thing you can imagine, like tin cans, a conch shell and many other very strange and wonderful things.”

Third Coast Percussion is taking on artists like Bjork, who have successfully included apps and other interactive elements in their work.

“This is the next step in technology,” Dillon said. “We need to keep up with that if we want to stay involved in people’s lives.”

**MUSIC**

“A Movie School Festival Orchestra bassoonist leaves the stage after the MSFO’s July 1 concert. We need to keep up with that if we want to stay involved in people’s lives.”

**Staff**

MSFO
during the performance, which included Beethoven’s Symphony, Logan Chamber Music Series, Davis Philharmonic, Davis Symphony Community Band, and Davis Shakespeare Festival. The concert, which included selections from Beethoven and Brahms, took place in front of an audience that included hundreds of curtains and other decorative elements in their show.

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Abelson to tech voice students preventative measures to keep their instruments strong

KELLY TURNEY
Staff Writer

Tom Abelson is visiting Chautauqua Institution to talk about voice, as well as芗Abelson, an on)vocology professor at the University of Michigan and the School of Music’s Voice Lab, has begun teaching a class that focuses on voice care, measures to keep their voices healthy and how they can help them manage their health.

Abelson, a medical director of the Breathing Health and Wellness Center and surgical director of the Ambulatory Surgery Center, both in Cleveland, will lead a voice class at 11 a.m. today in the Kiwi Hall.

Singers usually don’t realize their voice use when they are young, he said. It’s not until they’ve gained some experience and have seen how their voices can be affected by misuse that the signs take on any importance.

“If there’s a high school band teacher who’s the best actor or actress in the school and the voice is affected from misuse that’s when they’re in the play, in the musical, then it’s the voice,” said Abelson.

Abelson suggests城区 singers to keep their voices healthy by following the rules of the vocal folds.

Abelson’s classes focus on the vocal fold mechanism, which is what happens with the vocal folds when you sing. It’s a series of movements that occur when you produce sound.

The vocal folds are two thin, elastic membranes that run vertically in the larynx. When you speak or sing, they vibrate against each other, creating sound. The vibrations of the vocal folds are what we hear as sound.

Abelson said that when you speak or sing, the vocal folds vibrate against each other, creating sound. The vibrations of the vocal folds are what we hear as sound.

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Change your lens; see what God has provided

“Y

Page 6

Elisha and says, ‘Master, we are in trouble.’

in Israel “who could even see into the king’s bedchamber.”

are surrounded by an army and they are trained on us.”

The Syrian king began to accuse his own staff of dis

stuff that you shouldn’t,” he said. “An image will flash in

powers us to engage reality with new hope and power.

in old places.”

said. “With a new lens we can get insight into the insecuri-

of tuned out, but I filtered in when they were talking about

smartphone app.

Watley said worship is not a respite from reality, but em-

The Emancipation Proclamation was issued on Jan. 1, 1863,

One of Watley’s examples was the origin of Juneteenth.

Falling Upward

The Chautauqua Choir and the Rochester Oratorio Society

This is a case study of a Godly lens versus a lensless

 Compassion has followed

In vipassanā, the practi

The morning meditations will be held from 7:30 to 8 a.m. weekdays at the Main Gate Welcome Center. Semi-

”With a new lens we can dry up depression,” Watley

The picture was not clear, so the child would adjust it

Watley learned a lot from

If people could take any-

Gingerbread Tea

Week 3: Wednesday, July 10 6:15-6:40

Celebrating the Poetry of Emily Dickinson with Kaye Lindauer, instructor Athenaeum Hotel

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Carnahan Memorial Chaplaincy provide support for this week’s

“May you have it be the basics of Mettā

You are either so disconnected from real life that we
depressed by the news. He

The prophet appears undis
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BRENNED LEADS MYSIIC HEART IN WEEK THREE
Claiborne calls for Christianity to be owning again

And if Christians are not doing that, Claiborne believes, then they are not doing what they have been called to do. After joining a movement to find housing for a group of families being evicted from an abandoned cathedral, Shane Claiborne co-founded the Th Simple Way, a Christian community in inner-city Philadelphia. Ever since, the community has worked to find decent homes for underprivileged people in Philadelphia and to be a model for communal living, hospitality and peacemaking.

Many of the stories Claiborne recounted were of civil disobedience against what he called the “anti-homeland legislation” of Philadelphia, which prohibited activities such as sleeping in public places, asking for spare change and distributing food to homeless people.

“When we do that, it's a call to be the people of God, to show the world what a society of love looks like, and it breaks my heart that we have not often lived up to that high calling.”

— SHANE CLAIBORNE

King said. It’s a call to be a God, to show the world what a society of love looks like, and it breaks my heart that we have not often lived up to that high calling.

Claiborne claimed that Christians sometimes have been the biggest obstacle of bringing God’s love to the world — they have had too much to say with their mouths and so little to show of God’s love with their lives. “So I pray today for imagination, that we might live in ways that don’t compute and don’t conform to the patterns of this world,” he said, “so that a generation from now, when people hear the word ‘Christian,’ they don’t say ‘anti-gay,’ judgmental and hypocritical. But they say ‘love.’”
Kuhn lectures on Passover mysteries for CCF

The Rev. Kathie Kuhn, professor of Old Testament studies and dean of students at Hosanna Bible Training Center in Macedonia, Ohio, will speak on “Experiencing the Table of the Lord in Passover Mysteries” at 7 p.m. tonight in the Hall of Philosophy. The program is sponsored by Hosanna Bible Training Center and Emerge Ministries’ three-year pastoral training program.

Kuhn has served for 28 years as associate pastor of Faith Fellowship Church, where she directs pastoral care, small group ministries, leadership, and mission departments. She is a graduate of Hosanna Bible Training Center and Christian Fellowship Christian Leadership Fellowship and co-sponsored by the Depart- ment of Religion.

More recently, Kuhn graduated from Ashland Theological Seminary’s Pastor’s Excellence Program and now serves as a mentor and teacher in those requiring national outreachs. She is currently authoring a trans- script on the Covenants of God, which has been her life’s work for three decades.

Becker plans on intro- ducing audience members to several techniques that she uses with clients. For example, she explains the four pieces of self-body, mind, spirit, and heart. Becker added that though it is largely career-oriented, ex- ecutive coaching can help individuals regain personal spirit and heart. Becker uses with clients. For exam- ple, executive coaching is a nice combination of my pieces of self: body, mind, communication, she said. For her past career in business planning director for a local profit organization and even worked as a counselor. Her past career in business and communication, she said, made the transition a coaching more fluid.

Becker’s career before executive coaching, dealt with man- agement and con- sidering. She was a strategic planning director for a local business, had been executive- director of many non- profit organizations and even worked as a counselor. Her past career in business and communication, she said, made the transition a coaching more fluid.

“Executive coaching” is nice combination of my background in working with people and working in the private sector with businesses,” she said.

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“The Becker name be- came synonymous with Chautauqua Institution when Tom Becker became president nearly 10 years ago. But today it is Jane Becker, his wife, who will take center stage. Jane will speak at 1 p.m. today at the Women’s Club House on “The Magic of Coaching” as part of the College of Religion, the American Coun- sel of Learned Societies, the National Endowment for the Humanities, and the Woodrow Wilson Foundation. He is a regu- lar contributor to the New Republic and the London Review of Books.

Becker will also be the Evening plenary speaker at bag lunch speaker at 12:35 p.m. today at the Jews Real and Imagined: Reflections on Anti-Semitic and Anti-Jewish.

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IN THE KNOW

Becker to share insight on executive coaching

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Becker to share insight on executive coaching

The Becker name be- came synonymous with Chautauqua Institution when Tom Becker became president nearly 10 years ago. But today it is Jane Becker, his wife, who will take center stage. Jane will speak at 1 p.m. today at the Women’s Club House on “The Magic of Coaching” as part of the College of Religion, the American Coun- sel of Learned Societies, the National Endowment for the Humanities, and the Woodrow Wilson Foundation. He is a regu- lar contributor to the New Republic and the London Review of Books.

Becker will also be the Evening plenary speaker at bag lunch speaker at 12:35 p.m. today at the Jews Real and Imagined: Reflections on Anti-Semitic and Anti-Jewish.

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Janes returns to Ballet Across America, from dancer to choreographer

Natalie Mayan  Staff Writer

They say those who can't do, teach. Having successfully done both, Sasha Janes, North Carolina Dance Theatre's associate artistic director, has proven that theory to be absolutely wrong. Not only did Janes perform at the prestigious ballet Across America program in 2010, but he also choreographed a piece selected for this year's Ballet Across America program.

Ballet Across America made its debut in 2008, showcasing nine professional dance companies from across the country. Janes first performed at Ballet Across America II in a bluegrass piece titled "Shindig." While some companies were performing well-known ballets from choreographers like George Balanchine, NCDT brought original pieces. It was nerve-wracking for the company because they brought their own bluegrass band, for the program, which was very different, Janes said. The piece was being judged not only on performance but also from a choreographic standpoint.

"The company did a great job and they got fantastic reviews last time they were there," Janes said. NCDT's second encounter with Ballet Across America took place just as well-received and successfully performed in Ballet Across America III in June.

This time, Janes watched as some of the company's own choreographers come to light. recently performed "Rhapsodic Dances," choreographed by Ellie Powell, who danced for the company because they "White Light," she said.

"It was one of the most difficult ballets I've ever done," said Anna Gerberich, another NCDT dancer. Gerberich does not tire easily, but by the end of this ballet she said she would feel sick to her stomach.

It was a daunting challenge to present such a classical ballet, as NCDT is known to be a contemporary company, Gerberich said. It was a chance to see a "whole new way of life," said Jeannette Leeper, director of NCDT's education department.

"Mentally, I've always had a hard time getting back on the horse," she said.

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"I never had to make the decision of being able to overcome obstacles," said Gerberich.

"The ones that had everything going for them, they have the longest to fall," Wydra said.

"It's definitely an experience," she said. "I'm glad I was a part of it." Leeper said.

Janes said choreographing caused him much more anxiety than performing.

"When you're a dancer, you're in control of what goes on stage, how it looks, what actually happens," Janes said. "When you're the choreographer, you just have to put your trust in the dancers and the choreography."
Corry Endowment supports MSFo performance

The Emily and John Corry Endowment Fund supports Performing Arts activities, such as the Dramatic Arts and the School of Music.

The Corry Endowment Fund was established in 2011 by John A. Corry, the Endowment’s director, and his wife, Marina, who hold the presidency of Chautauqua Foundation to support the instruction, production, and presentation of the performing arts at Chautauqua Institution. This includes a range of activities such as theater productions, music performances, and dance programs.

The Corry Endowment Fund was established in 2011 to honor D. and Corry Endowment Fund, which supports the performing arts at Chautauqua Institution, including theater, music, and dance performances. The fund was established by the late Mr. and Mrs. John A. Corry, who were active in the cultural and artistic life of the Institution.

The fund aims to support the ongoing provision of performing arts programming at the Institution, including the presentation of new and existing works by artists from around the world, as well as the development of new artistic collaborations.

The Corry Endowment Fund also supports the education and training of emerging artists, including the provision of scholarships and other forms of financial assistance to help emerging artists to develop their skills and careers.

The fund is managed by the Chautauqua Foundation, which is responsible for ensuring that the funds are used in accordance with the wishes of the donors.

The Corry Endowment Fund is supported by a range of individuals and organizations who have given generously to support the performing arts at Chautauqua Institution.

The fund is an important part of the Institution’s commitment to providing outstanding performing arts programming to its audiences, helping to ensure that Chautauqua remains a vibrant and dynamic cultural hub for years to come.

The Emily and John Corry Endowment Fund has supported a wide range of activities, including the presentation of theater productions, music performances, and dance programs. The Fund has been instrumental in supporting the ongoing provision of performing arts programming at the Institution, helping to ensure that the arts remain a vital part of the Chautauqua experience.
Vibrant theatricality raises Chautauqua Opera’s Peter Grimes to great heights

DONALD ROSENBERG
Guest Forecaster

Richard Wagner and Giuseppe Verdi, whose 200th birthdays are being celebrated this year, took a while to hit their stride in the operatic format. But not Benjamin Britten, who in 1945 at the age of 24, at the height of his first opera, Peter Grimes, Britten burst onto the scene as a master in the genre.

Chautauqua Opera is doing its part in marking the milestones of all three composers during its 85th season this summer with productions or scenes from their greatest works. The festivities began Saturday in the Amphitheater with a full-staged performance of Peter Grimes that was magnetic from start to finish.

The splendid company of singers who inhabit their roles while negotiating Britten’s music is rooted in storms and aquatic elements. The splendor of theGreat Bear and Pleiades,” rain poured on the Amphitheater and distant thunder could be heard. For a work so rooted in storms and aquatic imagery, it was a gift from operatic heaven.

To keep the performance at reasonable length, the production was performed in two parts, rather than in the traditional three acts, with an intermission after Scene 1 of Act 2. It made for a lot of ease on, but starting the second part with the fourth, the “Passacaglia,” also made dramatic sense.

What partly raised this Grimes to the heights was the production’s vibrant theatricality. Toy Lawson’s staging emphasized characterization and mood, with the chorus as central, vicious figure in the tragic events. Pitted against a community that embraces spit and cruelty over compassion, the crude and realistic Grimes never stood a chance.

The chorus, comprising Chautauqua Opera Young Artists and colleagues, riveted attention whenever it was onstage. Prepared by Carol Rausch, the ensemble proved a model of balance, clarity and showy vocal power. Its utterances of “Peter Grimes” toward the end were at once shocking and magnificent.

The title role is among the formidable challenges in the operatic repertoire. Indelible accounts of the part have come from tenors as different as Peter Pears, Britten’s life partner, and Jon Vickers. In the Chautauqua production, Kevin Ray put his own stamp on the role, playing Grimes as a tortured soul who aches to find some semblance of worldly contentment.

Ray sounded tentative in the opening scene, but he soon let his focused voice bloom and wrap itself around Montagu Slater’s words and Britten’s luminous music. The role’s difficult range held no terrors for Ray, who sailed eloquently through the most mesmerizing passages, such as the wide leaps in “What harbour shelters peace” and the anguished, repeated notes in “Now the Great Bear and Pleiades.”

Although his mad scene might have been even more crazed, Ray became a hypnotic ghost as he carried the dead apprentice through the chorus. Grimes was about to sink. He will surely be in demand to sing the role in opera houses around the world.

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The rest of the cast was strong, from David Kravitz’s seafaring, understanding Balstrode and Philip Colcroft’s somber Swallow to Cindy Sadler’s fateful Mrs. Sedley and Rachelle Pilak’s lady Auntie. Cree Carrico and Kevin Schwartz made fetching work of the “nieces,” and Jon Jurgens (Bob Boles), Brett Sprague (Rev. Horace Adams), Ted Federle (Ned Adams), Jonathan Harris (Tim Hobson) and Beck Benson (the Chair Ben of the town) added electric to Britten’s distinctive electricity. Steven Ogundele shaped Saturday’s performance with exceptional attention to color, nuance and momentum and drew vivid playing from the Chautauqua Symphony Orchestra. The interludes, often extracted for concert purposes, sounded especially magical and affecting in their original contexts.

On now to the other birthday boy. With British handily dispatched, Chautauqua Opera pays tribute to Wagner and Verdi in concert Saturday and presents a full production of Verdi’s worth- y final opera, Falstaff, on July 26 and 29.

Donald Rosenberg has been writing about music for The Plain Dealer in Cleveland since 1992. He is the author of the Cleveland Opera Story: Second to None and former president of the Music Critics Association of North America.
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