The Pacifica Quartet features ‘magick mix’ of identities

THEATER
Sacrificing sleep for Shakespeare
Two venues; volunteers stay up late to prepare "Roméo & Juliet"
Page 5

DANCE
2013 Artist Teacher Award Horizon recognized at July 22 performance
Page 6

SYMPHONY
Massey emerges victorious
Battle of organ and orchestra
Page 9

OPERA
'A splendid coda'
Opera’s funny ‘Fiasco’ a perfect finale to week on Coda
Page 11

Boyes-Watson argues that justice should heal, not punish

THE UNITED STATES has had its world's highest incarceration rate since 2002, as reported by the Population Reference Bureau in 2012. More than half of criminals released within three years of being released, the recidivism rate hovers around 75 percent in drug, property and public order offenses.

It's a prison system that punishes rather than heals, according to Jerre Boyes-Watson, who recently graduated from the University of Maryland, College Park, with a degree in sociology at Suffolk University. She is a professor of sociology and founding director of the Center for Prison Studies at Suffolk University.

Like 2 p.m. Interfaith Lecture today in the Hall of Philosophy, Boyes-Watson's lecture is part of a series of interfaith lectures on mercy justice that finds solutions to repair and rebuild the relationships between victims, offenders and communities.

"People oftentimes really want to understand who did this crime and why," Boyes-Watson said. "They want to know who they did this to, and that's where they feel out of control. What they want to see happen is retribution." A restorative justice system opens a constructive dialogue to discuss who was harmed in a crime and what their needs are and who is obligated to meet those needs.

Boyes-Watson argues that justice should heal, not punish.

KESLEY BURRITT
Staff Writer

Simón Says

SEAN PHILIP COTTER | Staff Writer

I n an effort to describe David Simon's work as "The Wire," critics have drawn parallels from Shakespeare to Dickens to David Chase of "The Sopranos." But the reference point Simon often uses for his work is similar to how he describes contemporary American society: the Greek tragedy.

Both Simon and television critics have compared his widely acclaimed HBO drama "The Wire" to a Greek play, with its dark themes, social commentary and complete lack of hesitation to kill off characters.

Simon uses similar language to describe the state of modern America. He talks about "capitalism, which is sort of the ultimate Olympian god," and has been, in his view, since the Reagan years.

Simon will speak at 8:15 p.m. today in the Amphitheater.

He started out in 1983 as a crime reporter for the Baltimore Sun. His work evolved into two non-fiction books: Homie: A Year on the Killing Streets and THE Corner: A Year in the Life of an Inner-City Neighborhood. These would serve as the basis for both "The Wire" and "Homies: Life on the Street," an NLC drama. The Simon's latest project — New Orleans jazz-centric drama "Treme," also on HBO — will wrap up later this year.

Simon can draw upon his experience as a reporter for the Sun to add weight to his book's "Crime and Punishment." For example, he spent a year embedded in a police unit, and another embeded in the street culture of West Baltimore.

Simon has much to say on the work's theme. It's an outpouring critique of the "War on Drugs," the policy that's tried to track down on illegal drug trade. Simon sees this policy as a kind of "social control," as he puts it — one that has a basis in economic class and race.

In his eyes, this is just one of many ways the cards have increasingly become stacked against the poor and people of color. Through his website, Simon has excoriated the "systemic response" to the shooting of Trayvon Martin. He vehemently disagreed with the verdict at State of Florida v. George Zimmerman.

See SIMON, Page 4

The Wire' creator to give special evening lecture on 'Crime and Punishment'

PACIFICA QUARTET

"A splendid coda"
Opera’s funny ‘Fiasco’ a perfect finale to week on Coda
Page 11
Briefly

NATALIE MAYAN
Staff Writer

Murphy speaks on attracting new visitors to Chautauqua

The marketing department has also launched a Chautauqua Advocates program, which builds upon the power of word-of-mouth marketing. The program encourages Chautauqua visitors from cities across the country to post Chautauqua-sponsored events in hopes that new people will plan a trip to the Institution.

Being a non-profit orga- nization, Chautauqua Institution’s efforts of marketing and promoting are financed primarily by philanthropic efforts. With its “Mind the Gap” campaign, the Institution hopes to encourage both old and new Chautauqua members to connect with the Institution, and through the Chautauqua programming will be fully covered by the cost of gate passes.

COOL OFF AT THE SPA!

To Auletta’s Board is available to small business organizations or any Chautauqua Bay but not of the In- stitution. Classes are open to the public and can be scheduled by calling or sending an email to the Health and Wellness Program. For more information, call 716-357-6276.

The cost for using the pool is $7 for Chautauqua members or $18 for non-members; event is open to all classes of sailing boats. At noon Thursday, the Presbyterian Association will hold a dedication and commissioning service outside on the lawn of the Presbyterian Church on the grounds.

At 1:45 p.m. Saturday, there will be an open class invitation for individuals. The sailing department utilizes tradition and experience to attract new visitors to Chautauqua and encourage everyone to return every year. The sailing department sells tickets for all the sailing events that take place during the week.

The marketing department has found that first-time visi- tors to Chautauqua are typically coming for less than one week, and they are most often requiring accommodations for only a few nights. Murphy said, “Our marketing department is working with the Athenaeum Hotel to provide a great experience for first-time visitors, with the hope that they will return next season.”

One man in the audience commented that the hotel should cut down accommo- dations costs by allowing guests to opt out of the current meal plan. These meals a day that come with all reservations — what the hotel calls “a tradi- tional American plan” — Mur- phy said. “Our hotel is Eight and Nine of this season, the hotel will be trying out an “European Plan” for meals, meaning that only breakfast will be included with the ac- commodations price.

Works One and Nine have traditionally created unique challenges for the marketing department, he said. During this season, one many in New York State have been unable to return, and — Students from other parts of the country, however, have often already completed the school year. During One Week of this season, the marketing depart- ment focused on catering to families. By creating the feel of a “camp” space on the grounds, including the fact that the Plaza movie night and the NASA Journey to Tomorrow trip to the grounds.

COOL OFF AT THE SPA!

1 Pratt Ave. Luxurious Treatments
Manage
Couple Massage
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- Suspension cushions
- Stainless steel
- 6 Person Hot Tub

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$9,000 Rental Packages

Open Year Round
$25,000 Rental Packages

Features & Amenities:
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- 6 zone control system
- Deepwater anchoring
- Suspension cushions
- Stainless steel
- 6 Person Hot Tub

Open Year Round
$7,000 Rental Packages

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[ILLUSTRATION: BROOKLYN JAY]
Gloria’s mother into an ac-
by DNA found at the scene
old sex offender identified
police arrested a 58-year-
closed this year; in May,
duction, Gloria was 14
Pointer has become a moth-
staff writer
nikki lanka
story of hope, forgiveness
They call her ‘mama’:
Monday, July 29, 2013
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children and adults imagine:
Maggie Livingstone
Water story
Keeping up with the growing number of so-
cial media websites can be
daunting. It’s more important than ever to per-
fice and groom one’s Twit-
er Facebook, LinkedIn or
accounts, among others.
This is where Davia
Termín comes in.
Termín is the founder and
CEO of Termín and Com-
pany, a crisis management
consulting firm that counts
General Electric Co. among
its clients. Social media is
a crucial component of mod-
ern crisis management, and
Termín is a leading expert in
the field. She will speak at 1
p.m. today at the Women’s
Clubhouse on “Writing
Your Life on Social Media.
This lecture is part of the
Professional Women’s Net-
work, a speaker series spon-
sored by the Chautauqua
Angels.
Termín will focus on the
interaction between profes-
sional life and social media,
saying tips on how the ef-
fective use of social media
can lead to career success.
Rather than calling this
“branding,” Termín prefers
to view this as a way people
can “be the authors” of their
own lives.
“Social media is your
very own published company
that you have,” Termín said.
“You have to use it well and
learn some of the rules.”
She emphasizes using social
media as a powerful
alternative: Avoiding a formu-
laric approach creates a more
authentic voice, especially
for corporations.
“Authenticity works, and
you need to take time to do
that,” she said.
Temin presents a workshop which will take place...
The opera is set to premiere in 2013 at the Washington National Op- era, of which Ginsburg's daughter is a board member.

During an interview at the time, Ginsburg said her daughter thought the opera would be "amazing, if a little thingy, else." Ginsburg said, "It's going to be very exciting. Lawyers are not always treated so kindly in court, so Ginsburg plans to demon- strate that Almita and Brandon didn't always treat the opera very much as a "loony."

"All you have to do is come into the opera," Ginsburg said, recounting the deal the Robert Shaw Foundation (which Ginsburg and her daughter gave a 

and will give you a program, and we'll see what others are doing and just act like you are bored and retire as necessary to act as a "sirer."

the director of the opera house called her and told her he had an offer she could not refuse the opportunity to act as a stunt without the re- quirement of a part.

We're worth less every day."
For Rasmussen, directing theater a truly lifelong pursuit

JOSH AUSTIN

Even before Sarah Rasmussen had ever seen a play she knew she would be a director. As you can tell, "She thought, 'How can I get into this so that I can do this?'"

Rasmussen wanted to keep her Chautauqua Institution youth-oriented work with the same energy and passion she brought to the theater company at the age of 14. By that point, she was already a seasoned professional.

"So Rasmussen will make... Chautauqua Institution... professional... company... at the age of 14. By that point, she... is a seasoned professional..."

The lady of the lake was a character body "doppelgängers" or "doubl... at the Minneapolis Children's Theatre Company, but also too..."

"It's fun to see a more... behind the scenes..." Crowder said.

"At 2 a.m., the set was... More than 100 people..."

"But, you know—... a forward-thinking director..."

"And the Romeo & Juliet Project..."

"And they only could be in..."

"In eighth grade, Rasmussen wrote a letter to..."

"What really... makes me..."

"It's really exciting to help..."

"The challenge of working... I'm here to..."

"And now, in Minneapolis during..."

"For Rasmussen, directing theater..."

"Rasmussen..."
Balanchine protégé d’Amboise raises arts funds in unique way

NATALIE MAYAN
Staff Writer

Although many people would consider themselves avid supporters of the arts, very few would go as far as hiking the Appalachian Trail to fund arts education programs.

World-renowned dancer Jacques d’Amboise will give a presentation he called an “Encounter with Dance” at 3:30 p.m. today in the Hall of Christ. The presentation, sponsored by Kay Logan and hosted by the Chautauqua Dance Circle, will feature black-and-white films showcasing three famous ballerinas, all taken from “The Ed Sullivan Show.”

In 1999, d’Amboise, a former principal dancer for the New York City Ballet and founder of the National Dance Institute, began a 2,160-mile hike of the Appalachian Trail — at the age of 65.

In an attempt to spread his passion for dance with as many people as possible, d’Amboise created a “Trail Dance.” The dance served as a way to unite communities in support of arts education, according to the dancer’s website.

“Maybe I’ll dance it for people when I’m in Chautauqua,” d’Amboise said. Along his hike, he taught this dance to people of all backgrounds from Maine to Georgia, including prisoners in Rutland, Vt., marines in Annapolis, Md., the Atlanta Falcons NFL team and an entire town of 6,000 people in North Carolina, he said.

The trek was known as the “NDI Step by Step” campaign, as d’Amboise accepted donations throughout his journey to fund the expansion of NDI programs.

By opening his heart and his backpack to the friends he made throughout his journey, d’Amboise was able to raise almost $100,000, he said.

He understands that every organism needs certain elements to survive. Human beings not only require fundamental needs to be met, d’Amboise said, but they also require sustenance of the arts.

He began his career in the arts at a young age. At 8 years old, d’Amboise performed as Puck in George Balanchine’s “A Midsummer Night’s Dream.” He left school when he was 15 and joined the New York City Ballet, just in time to spend his 16th birthday at the Royal Opera House in England, he said.

This is not his first visit to Chautauqua Institution; d’Amboise danced on the grounds in the early 1960s with Karin von Ardenne, a principal dancer for NYC Ballet.

In his recent autobiography, “I Was A Dancer,” d’Amboise shares the story of his dance career, including the more than three decades he spent with the NYC Ballet. He will be holding a book signing on the front porch of the Hall of Christ immediately following his lecture.

2013 ARTIST TEACHER AWARD

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2013 ARTIST TEACHER AWARD

Valentina Kozlova (left) receives the 2013 Artist Teacher Award during the July 22 performance of School of Dance festival dancers and the Music School Festival Orchestra in the Amphitheater.

Presenting the award are Chautauqua Dance artistic director Jean-Pierre Bonnefoux, Institution vice president and director of programming Marty Merkley and Chautauquan Kay Logan, who funded the endowment that supports the Artist Teacher Award.
K
anren Armstrong is not too big on happiness — she says it's overrated and never will be. But she has found that the world's major religions don't concern themselves much with happiness; rather, it's focusing on suffering that's important.

"The religions are not about finding some other outer palace for yourself or even a blessed bliss, but about 'lear
ning' to live creatively and kindly and radically with our pain," Armstrong said.

Armstrong was the last to speak on the Interfaith Lec
ture Series’ week on "The Pursuit of Happiness." She delivered her lecture at 2 p.m. Friday in the Hall of Philosophy.

A former Catholic nun, Armstrong has written more than a dozen books, includ
ing the international best
seller A History of God: Upon receiving the TED Prize in 2006, she was asked for the cre
ation and propagation of "Charter of Compassion," a document urging all peoples and religions to embrace compassion as a core value.

"The world religions don't neglect pain; in fact, they speak on the
world's central concern to all world religions: a man crucified at the foot of the cross, and what the suffering, compassion and
kindly and realistically with
world if people stopped being so self-seeking and stop living for our egos, and instead start living for the others,' she said. "We all want to keep suffering at arm's length and say: 'It's fine there in Syria, or in Pakistan — I'm sorry.'

But suffering will always be a part of our lives. It breaks through the barriers of the ego. In his vision for The Minis
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Said Armstrong. "If we want to help suffering people, we have to have for our ene-
and, indeed, viable world, this is what we have to do.

Cook to bring history of ECOC to family, to children

The Ecumenical Community of Chau
tauqua (ECOC) is only 10 years old, but its legacy dates back to 1923 when entrepreneur and
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Eckerd delegation explores 'Making Justice'

As part of the school’s commitment to experiential learning, a student delega
tion from Eckerd College of St. Petersburg, Fla., has traveled to the grounds this week to explore issues of "Crime and Punishment" alongside members of the Chautauqua community.

"Our vision is to create, each year, a college course for our students based on one of the themes of the annual conference," said Dr. Doug McClure, Dellavigna's former
classmate and chaplain in residence at Eckerd College.

Eckerd’s "Making Justice" team, which includes 15 students and class
lifer classmate and chaplain in residence at Eckerd College.

Eckerd College has taken the tradition a step further by bringing student and profes
orship research to the campus with the new program.

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Said Armstrong. "If we want to help suffering people, we have to have for our ene-
and, indeed, viable world, this is what we have to do.

"Then the Quran came to
him, a call for compassionate
living, 'so that you look out for your own
family,'" Armstrong said.

"We often say, 'Do unto others,'" Armstrong said. "But [Confucius] said, 'Do not neglect pain; in fact, they speak on the
world's central concern to all world religions: a man crucified at the foot of the cross, and what the suffering, compassion and
kindly and realistically with
world if people stopped being so self-seeking and stop living for our egos, and instead start living for the others,' she said. "We all want to keep suffering at arm's length and say: 'It's fine there in Syria, or in Pakistan — I'm sorry.'

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and, indeed, viable world, this is what we have to do.
Morning Worship

L

et the redeemed say so," Bishop Vashti McKen
zied. "The people of this church have believed in Chautauqua's "We are coming out covered in blood, with our hands up and with our faith up God," she said. "Pharaoh said, 'You are doing wickedness, not knowing that the
helped the Israelites get started in a new life in a new service. McKenzie said, "There are those who are working behind the scenes to keep the congregation back, but God will use this to
Week Six chaplain Bishop Vashti McKenzie, presiding priest of the 10th District of the African Methodist Episcopal Church, delivers the sermon at Sunday's morning worship service in the Amphitheater.

Shaw, Hirsch funds support McKenzie’s Week Six chaplaincy

The Edmond E. Robb Wilson Center forReligion and Culture has named the Jane Robb Shaw Hirsch Endowment. She is the second successive woman

The Robb Shaw Fund was established in April 2012 by the Dr. and Mrs. Edward C. Shaw Sr., of Pennsylvania, active work

The Evensong service, a Presbyterian tradition, was held in the Amphitheater. The Rev. Mr. and Mrs. Edward C. Shaw Sr., of Pennsylvania, active work

Kay Lindauer

Week Six: July 29 - August 2
101 Highland 12:30 - 1:30

Saturdays from 1:45 to 2:15

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Kath Stewart / POV Photographers

see our website: www.pittsburghopera.org

Kid’s Magic Flute
November 13, 15, 17

57th anniversary season 2013 - 14

Rachael Stowe
May 24, 26, 28

New York 9, 11, 13

Diane LaBrie, tenor, led the Chautauqua Choir. The offertory anthem was "Give Me Jesus," an African-American spiritual based on Psalm 100. The hymn-anthem was "Blessed Assurance" set with arr. by Mark Hayes. Baritone Todd Thomas provided lead vocals.

The Edmond E. Robb Wilson Center for Religion and Culture has named the Jane Robb Shaw Hirsch Endowment. She is the second successive woman to accept this honor. The first endowment was established by Jane Robb Hirsch in 1995.

A woman from the Amphitheater. Her text was "Coming Out With Your Hands Up." Shaw was joined on the stage by Rev. Mr. and Mrs. Edward C. Shaw Sr., of Pennsylvania, active work

Travel light. Ship your baggage ahead of time.

787 Farm Ave, Jametown, NY 14488

Kath Stewart / POV Photographers

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Battle of organ vs. orchestra highlights CSO's Thursday concert

ZACHARY LEWIS
Guest Critic

That sound you heard coming from the Amphitheater Thursday night? It wasn’t Judgment Day, or the Massey Memorial proving beyond question that merely organist Jared Jacobsen is Bach’s master performer.

No, that epic rumble was merely organist Jared Jacobsen proving beyond question that the Massey Memorial Organ remains as fine a fiddle, even when pitted against an entire crew of fiddles and other instruments.

Twenty years ago, before the organ was reconstructed, the story undoubtedly was different. On Thursday, however, in concert with the Chautauqua Symphony Orchestra and guest conductor Rossen Milanov, Jacobsen was able to celebrate the now-106-year-old instrument’s second decade of new life in magnificent fashion.

Strangely, the evening began not with a piece for organ but rather with an orchestral transcriptions of Bach’s Toccata and Fugue in D Minor. The program opened Thursday in a version for full ensemble crafted by Leopold Stokowski for the Philadelphia Orchestra, a group Milanov himself long served as associate conductor. Today, Milanov is music director of the Princeton Symphony Orchestra.

Not that the transcription didn’t suit the wood appropriat.

On the contrary, the performances by Milanov and the CSO vividly evoked the work of one of Bach’s masterpieces in his own, personal way.

In addition to the raw power of the king of instruments, Mil.

ano and the CSO also conjured the instrument’s intrinsic depth and richness, leaning on the weightiest chords the way Jacobsen did on higher with long, poignantly lyrical phrases. Equal in effect but opposite in spirit were the short, soloic statements, especially the two fugal entries as one, somber and serene.

The two units also operated splendidly on their own. Where Poulenc asks for vim and vigor, for instance, or a good-old-fashioned jolt, Jacobsen delivered in spades, and in the Finale, the organist ably revealed Massey’s light and playful sides.

Similarly flexible were Milanov and the CSO. Accompanying its guest, the ensemble smoothly imitated both his subtlety and his zest. In this concert, in short, both soloists and orchestra warranted the bowed applause they received.

Though subtitled “Organ,” Saint-Saëns’ Symphony No. 3 features the instrument only occasionally, and primarily in the final section. But that final section is a walloper. And on Thursday, between Mil.

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Elsewhere, it was the CSO’s turn to shine. After a slightly rocky start, the ensemble lightened considerably under Milanov and delivered a majest.

ic account of the first Allegro, one replete with both drama and lyricism.

None, meanwhile, could have asked for a more fulfilling performance of the Poco Adagio, with Jacobsen providing soft, resonant support. Milanov and the orchestra reached grand heights, inching ever higher with long, poignantly lyrical phrases. Equal in effect but opposite in spirit were the second Allegro and Presto, which enjoyed swift, hard-hit.

ting performances.

But the Saint-Saëns did more than just thrill a crowd on a chilly evening. It also suited the occasion perfectly, in terms of how it employs the organ, like the instrument is a vital but not dominating presence in the symphony, so is the Massey Memorial Organ key to the musical life of Chautauqua. May it flourish another 20 years.

Zachary Lewis is music critic for The Plain Dealer in Cleveland.

On Twitter: @chqdaily

Katie Miller/Staff Photographer

Guest conductor Rossen Milanov and organist Jared Jacobsen celebrate the 20-year anniversary of the Massey Memorial Organ’s rededication — a performance with the Chautauqua Symphony Orchestra Thursday night in the Amphitheater.

ABOVE LEFT: Jared Jacobsen with a organ-less version of Bach’s Toccata and Fugue in D Minor for full ensemble.

ABOVE RIGHT: Milanov and the CSO opened the performance with a organ-less version of Bach’s Toccata and Fugue in D Minor for full ensemble.

Island Grill

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6 Days Until New Gifts
To The Annual Fund
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For Dollar!

If you have considered becoming a supporter of Chautauqua, August 6 is the day! Gifts from first time donors made on this day will be matched dollar for dollar.

This is a wonderful opportunity to maximize the impact of your gift to Chautauqua.
The Charles Ellsworth Goodell Jr. papers contain government and Public Affairs records kept during his government work and personal letters of correspondence. The collection is divided into an 11 volume set covering Goodell's government work and personal letters of correspondence.

The papers of Representative Goodell include his correspondence, reports, records of investigations, war studies, and personal letters. There are also several collection of Goodell's speeches and statements, including his farewell address after leaving the House of Representatives. He was elected to his first full term in 1968. In 1980, Governor Nelson A. Rockefeller appointed him to the United States Senate to fill the unexpired term of Robert F. Dole, who had been elected to the Senate. He served for several years as a member of the Committee on Agriculture and Rural Development.

The personal papers of Representative Goodell include his personal correspondence, personal letters, and personal writings. He was a member of the House of Representatives from 1955 to 1975, serving as chairman of the Committee on Agriculture and Rural Development. He also served as a member of the Committee on Appropriations, the Committee on Rules, and the Committee on Ways and Means. He was elected to the United States Senate after the death of Robert F. Dole in 1980 and served until 1986. He was elected to the United States Senate and served as chairman of the Committee on Rules, the Committee on Appropriations, and the Committee on Agriculture and Rural Development.

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O

In the third act, Fidelio’s rolebound, Alfredo, delivers his famous ‘舜’ from a psalm. The moment is emotional, but also filled with the pain of a love that cannot be shared with others. Fidelio, as a result, is filled with a sense of psychological and emotional pain. With this, the scene becomes a powerful expression of the human experience of love and sacrifice.

OPERA


did well with her often trick-

dy scored part until his arts. A

crash piece reading the

"A SPLENDID CODA"

Chautauqua Opera’s funny ‘Falstaff’ perfect fit to wear on happiness.

with a willingness to lack

ridiculous conclusion. First, 

Fidelio’s mustard yellow

wearing costume for him

was particularly chosen — an

unyielding (if sometimes bare-

ly recalled) knightly dignity

that makes Falstaff need to

negotiate and argue (the

number is even more

intricate when the Merry

Wives of Windsor gives

him elaborate compensations.

not once but twice (no spon-

tires, but dirty laundry, river

water and an enthusiasti-

cally different sort of little girl

and dress-up as all involved)

instruing the national operatic

strangest. Great to see Amy

Burton back onstage, look-

ing loudly; her voice has

lost some body with time, and

finally a total loud high C she

had to finesse the uppermost

times. But there’s enough to

enjoy — and for the company’s

principal baritone and

sounding wonderful, but ver-

y unaccountably long pause

in the scene. The mimed ac-

tions of the Merry Wives of

Windsor are also used:

impersonating Falstaff’s

mistress Quick, taught the

women’s chorus, Georgianna

McKee’s wooden gal-

shades, B.G. Stratton’s

hard’s wigs and makeup

spotted a worthy Pistol; 
broadly, bass Jonathan Har-
dy, a killer piece needing the 

always secure at both 

ends and made an impact

in the house, thanks to his

perception of Falstaff as a

courageous man; highly

Shakespearean) found

Verdi back up, acted both

talked into another “last

out” of 1855—1857 touring

chorus. Their

success in adopting the

spare was so resounding

that eventually Fidelio was

born — again at La Scala,

in February 1853, when

Verdi was 79 years old. It’s

one of the greatest “late

works” by Verdi, who

nearly recalled) knightly dignity

and in her sculpted phan-

tom Artist Meena and

This is why Fidelio

needs the whole handsomely

right, the whole handsomely

fit by Michael Baumgarten. 

One opening night surprise

an unaccountably long

pause between the mimed

antics of the stage-charing

elements — not a bad idea, but

a little goes a long way — and

the start of Act Two, Scene Two.

Otherwise, Lesenger got

right much in terms of time

and pacing. Meena also ac-

complished much that was

praiseworthy; a few mo-

ments of loss-than-fully se-

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<td>Public Screenings of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center)</td>
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<td>7:30-7:45</td>
<td>ECHELON. Jake Clute, Jr., Emilie Urace. School of Law. Alumnae Hall.</td>
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<td>8:45-8:55</td>
<td>Daily W. Time planned for 9 a.m. to 9:30 a.m. from Memorial Library.</td>
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<td>9:15-9:30</td>
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<td>Colorado Symphony. (Sponsored by the CSO Section.)</td>
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<td>Daily Mah Jongg. (Programmed by the Chautauqua Bird, Tree, &amp; Garden Club.)</td>
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<td>CHAMBER MUSIC. Pacifica Radio Orchestra.</td>
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<td>Calm &amp; Centered. Meditate &amp; Relax.</td>
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<td>The Romeo &amp; Juliet Project.</td>
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<td>LECTURE. John C. Jeffries, Jr., Visiting Professor at the University of Virginia.</td>
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