TASTE OF GERMANY

Perick brings homeland stateside for CSO

Will Rubins Staff Writer

As the 2014 Chautauqua Institution season enters its final stretch, the Chautauqua Symphony Orchestra will wrap up the audition process for eight guest conductors, all of whom are vying for the orchestra’s vacant music director position.

This past weekend in the Amphitheater, German maestro Christian Thielemann will conduct his first of two concerts this week. Perick is in the seventh of the eight candidates to appear with the CSO this summer, and Thielemann will be with the orchestra for its final two concerts on Saturday and Aug. 19.

Perick comes to Chautauqua as a former student at the Mozarteum University in Salzburg, Austria. He currently serves as the music director of the Bartertshie Staatsoper Nuremberg symphony and the University of Utah Philharmonie. From 1999 to 2010, Perick served as music director of the Charlotte Symphony Orchestra and has since been named its Conductor Laureate.

Due to his vacationing in Northern Germany prior to coming to Chautauqua, Perick was unavailable to be interviewed for this story.

This heritage shines throughout tonight’s program, which will be a celebration of the unique musical traditions and native works such as Mozart’s “The Magic Flute” and Beethoven’s “Overtures” followed by Richard Strauss’ “Don Juan,” Op. 20.

Weber and Strauss are both well-known German composers and other more famous for his opera “Der Rosenkavalier,” another opera Perick’s standard piece. The performance will close with Wolfgang Amadeus Mozart’s Symphony No. 36, K.425 in C Major, the “Beethoven” symphony. Mozart is of course of Austrian descent, but his influence is present throughout his work.

Armstrong to re-evaluate ‘violent’ history of religion

Quinn Kelley Staff Writer

Kan’n Armstrong begins his series of hearing the phrase, “Religion has been the cause of all the major wars in history.”

Armstrong, an author of numerous books on religious affairs, will examine the Western myth that, because religion is inherently violent, it should be kept out of politics. Armstrong will answer questions after the screening.

The area now known as Central Park in New York City was something of an eyepiece before Olmsted. “The Scapegoat.”


Week Eight’s Interfaith Lecture theme is “The Global Public Virtues.”

Armstrong will present the uniqueness of the idea that Western religion. Modern day is something separate from other all activities, an idea no one would before 1800 have recognized.

The idea of that separationism is essential to one’s secular conscience, said.

See Armstrong. Page 4

Griffiths shares stories of world’s women through photos

Kelsey Husnick Staff Writer

Griffiths is giving more than just a voice to the women — she is illuminating the darkness they are shrouded in by showing the world who they really are, one photograph at a time.

The National Geographic photographer will introduce Chautauqua to underrepresented women and girls through her photographs from places such as India, Russia, Kenya, Iran and Cambodia at the 10:45 a.m. morning lecture today in the Amphitheater.

Her talk continues Week Eight’s theme, “Chautauqua’s Global Public Square.”

Griffiths’ work has appeared in magazines such as Smithsonian and Time, and she’s received awards from organizations that include the National Press Photographers Association, the Associated Press and the National Organization for Women. She was also one of the first women photographers at National Geographic.

“The idea of that separateness is prevalent throughout his work. It's a way of thinking about being separate from one another, but the German influence is no accident. His reputation with WNY influence kept Goat Island in Niagara Falls undeveloped.

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**BULLETIN BOARD**

**EVENT** | **TITLE / SPEAKER** | **DATE** | **TIME** | **LOCATION** | **SPONSOR**
---|---|---|---|---|---
**PEO** | **Reunion** | **Every Tuesday during the season** | **12:15 p.m.** | | 
**Carol Rufenner** | **Women’s Home** | **(1 Month** | **Alumni** | **Vacation Property(ies); bring a sandwich** | **Sisters**

**Briefly**

**Blue-green algae on Chautauqua Lake; possible beach closings**

The presence of blue-green algae on Chautauqua Lake may lead to beach closings through the remainder of the season. All beachgoers and pets should avoid the water when beaches are closed. Notices will be posted at affliliated beaches, and beachgoers are encouraged to call the local health office at 716-357-6530 for current conditions at any beach. Daily hours for Children’s Beach and Pier Beach are 11 a.m. to 6 p.m. Through Aug. 30, all beach hours are 8 a.m. to 6 p.m. with a valid gate pass will be granted free access to the Turner Community Pool after checking in at the fitness center reception desk. Hours are 7 a.m. to 2 p.m. and 4 p.m. to 7 p.m. weekdays, 7 a.m. to 11 a.m. and 1 p.m. to 4 p.m. on weekends. Sundays 7 a.m. to 11 a.m. Call 716-357-6530 for more information.

**All Resourc Management Board**

There is an Architectural and Land Use Regulations Information Session 2 p.m. Thursday in Smith Wilkes Hall. John Shoeld, Institution director of facilities and administrator of architectural and land use regulations, and Bob Smith, Institution director of parks and recreation, will present the new regulations and take questions.

**Twitter instruction class**

Today, following the 10:45 a.m. lecture, most social media inter John Capanno in the Amphitheater blaches closest to the Catholic House, will present using social media to help enhance the Chautauqua experience.

**Open House for available rentals, properties for sale**

Lists of real estate open houses are available at the Visitors Center. These open houses are for properties for sale only. A visit to the open houses, however, is not an invitation to become a tenant. For more information, call 716-357-3100 Extension 210.

**Data Recovery**

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**Chautauqua Regional Youth Ballet performance in 2012. The company takes the Elizabeth S. Lenna Hall floor again at 7 p.m. tonight.**

**Chautauqua Regional Youth Ballet to end FES season**

The Chautauqua Regional Youth Ballet has performed for the Institution for the past 14 years, according to Artistic Director Monica Alch. While its ballets may have come and gone during that time, the company’s performances at Chautauqua have remained a constant. They’ll return this year as part of the Family Entertainment Series, performing at 7 p.m. today in Elizabeth S. Lenna Hall. It’s the last performance in the 2014 season’s Family Entertainment Series. The ballet’s performance will dance a medley of classical pieces with one modern solution: The show will include a piece and a solo from “Swan Lake,” the “Spanish Dance” from “The Nutcracker,” excerpts from La Escolarita and Psiquia, and a modern piece, “Vanity,” choreographed for the company by Michael Cerwinski. “I wanted to show the people—a lot of children are coming, too—we have a little variety, ages, and classic and modern,” Alch said. “So we have a variety, a group of things.” The company, which performs throughout the season and Chautauqua, also offers classical training classes to a variety of ages. Alch said the performance will show Chautauqua families the trajectory of a dancer at a variety of ages and ballet levels. “There are some kids in there who are 11, up to 18. So there are a variety of ages and shows a variety of styles,” Alch said. “It’s very family-friendly.” Fifteen dancers will take the floor at Lenna Hall to perform a combination of ballet classics and more modern work. Alch said the venue at Chautauqua is usually full of families that gather to watch the show when the Regional Youth Ballet comes to the Institution.

**Fifth Annual Buffalo Day @ Chautauqua**

**Tuesday, August 12, 2014**

**www.chqdaily.com**

**Concert**

- **Carver Gabrielle**
- **Laetitia Petrocini**
- **Barnum Stone**

**The Writings and Paintings of Emily Dickinson**

- **performance**
- **From ‘The Nutcracker’**
- **A Festive Dance Medley**
- **Vanity” choreographed for the company by Michael Cerwinski.**

**The Chautauquan Daily**

**tlintz / jsrh**

**BULLETIN BOARD**

**tuesday, aug. 12, 2014**

**& Chautauqua Institution**

**david C. rotterman, president & Ceo, Buffalo**

**Wednesday, August 13, 2014**

**For the Swim portion of the Aug. 2 Old First Night Run/ Walk event on Page B8 of the Aug. 7 Journal. Before are the correct results. We apologize to the individuals listed below, and welcome you to contact us at dailyoffice@ny.org if you would like a corrected digital copy of the page.**

**OLD FIRST NIGHT**

**SWIM RESULTS**

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Age</th>
<th>Gender</th>
<th>Time (m:ss)</th>
<th>Distance (yd)</th>
<th>Result</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merchant</td>
<td>Jim</td>
<td>13.00</td>
<td>Male</td>
<td>12:09:00</td>
<td>1.20</td>
<td>First Place</td>
<td>1.00</td>
</tr>
<tr>
<td>McKenzie</td>
<td>Mary</td>
<td>29:00</td>
<td>Female</td>
<td>29:30:00</td>
<td>0:30:00</td>
<td>Second Place</td>
<td>2.00</td>
</tr>
<tr>
<td>Piunti</td>
<td>Amy</td>
<td>20:00</td>
<td>Female</td>
<td>19:08:00</td>
<td>0:52:00</td>
<td>Third Place</td>
<td>3.00</td>
</tr>
<tr>
<td>Montgomery</td>
<td>Rachel</td>
<td>13:30</td>
<td>Female</td>
<td>12:14:00</td>
<td>1:16:00</td>
<td>Fourth Place</td>
<td>4.00</td>
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<tr>
<td>Hill</td>
<td>Alex</td>
<td>31:07:00</td>
<td>Male</td>
<td>32:54:00</td>
<td>1:47:00</td>
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<tr>
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**CHAUTAUQUA FOUNDATION NOTICE**

On Saturday, August 16, 2014 the annual membership meeting of the Chautauqua Foundation will convene at 9 a.m. at McKechnie Hall. Directors and Officers of the Foundation will present a report of the Foundation’s activities during its fiscal year, which ended March 31, 2014. All shareholders are invited to attend. The annual meeting is a formal event to recognize the investment of the Foundation. The annual meeting is a formal event to recognize the investment of the Foundation.热烈欢迎！**Fifth Annual Buffalo Day @ Chautauqua**

**Tuesday, August 12, 2014**

**12:10 to 12:30 p.m.**

- **The Buffalo-Chautauqua Idea: Exploring American Legacy.**
  - **Hamlin Garland**
  - **Burchfield Penney Art Center**

**12:20 to 12:50 p.m.**

- **Designing America**
  - **Frederick Law Olmsted:**
  - **Smith Memorial Library**

**12:30 to 12:50 p.m.**

- **Frederick Law Olmsted:**
  - **Smith Memorial Library**

**1:15, 1:30, 1:45 p.m.**

- **The Writings and Paintings of Emily Dickinson**
  - **Elizabeth S. Lenna Hall**

**Tuesday, August 12, 2014**

**www.chqdaily.com**

**CONCLUSION: The Daily printed the winning results for the Lead portion of the Aug. 5 Old First Night Run/Walk event on Page B8 of the Aug. 7 Journal. Before are the correct results. We apologize to the individuals listed below, and welcome you to contact us at dailyoffice@ny.org if you would like a corrected digital copy of the page.**

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Chautauqua votes on bond for sewer plant update

The plan is to use existing building infrastructure, with only relatively minor new construction required. "Our cinderblock buildings are constructed in such a way that we can take out one end wall under the lead steel beams, re-move the outdated equipment and install the replace-ments without disturbing the rest of the structure," Cherry said. Among the major pieces of equipment to be upgraded is the odor control system. "We expect to be able to improve an already efficient system in that regard," Cherry said. "We should have the whole building complete prior to the 2017 season. There are always unexpected de-lays in a project of this size and complexity, but I think that's a safe, conservative es-timate."
First trip to Africa and then part of moving the community forward,” she said. This statement prompted Griffiths to start the non-profit organization Ripple Effect Images. She recruited other photographers and together they document and aid projects that improve the lives of women and children in the developing world. “Our goal is to help people understand that women and girls are the best investment the world can make,” she said. If given support, women and children are capable of overcoming their circumstances. Griffiths said, “She took it upon herself — while holding other journaling responsibilities — to do a more honest depiction of the story of women.” These women and children crossed into a new world, into a new way of life, and into something that would be impossible to the women who had never had children in their lives. During another trip to Africa, Griffiths saw women being taught to extract water from a well using a solar water pump. “This is a unique kind of thing that very few people don’t have and other parts of the world never had.” Religion permeated all activities. It was always a place where a pastor was present. Religion was personal; it was privately practiced; it compelled people to go out into society and do good for others. The state, however, is and was an inherently violent institution that permeated all activities, it also compelled all activities of the state. “Women were so happy when they realized their moments of triumph firsthand. Women in India were trained to become soldier engineers. Griffiths followed one woman who brought a solar lantern to a village with women who had never had children in their lives before. “We need to make it something separate from religion.” Armstrong said. “We need to get this thing out of people’s heads. This is a unique thing that can develop that other people don’t have and other parts of the world never had.” Religion permeated all activities, it also permeated state building and politics. Every state, however, always sought to make it something separate from religion and politics. “They were really proud of their fat babies because they were used to their women being malnourished,” Armstrong said. “It was something so simple as it’s so joyful and so helpful.”
Hoppenthaler to discuss former U.S. Poet Laureate with Brown Bag

By Staff Writer

When most people apply for a job, they might list their accomplishments and what they have learned. But when David Vann Hoppenthaler submitted his name for inclusion in the Poetry Foundation’s list of Pulitzer Prize winners and then was named as the Poet Laureate of South Carolina, he had to cover Trethewey’s identity and history in the South. The third is how their nature of the South is different in our lives. “There’s so much to talk about with her,” Hoppenthaler said. “For many years, southern poets, like James Dickey, were never going to end,” he said. “Vivienne loves to give an audience something to talk about, and Quay said he is looking for a way to show his partially developed pieces at the end of the season. The Chautauqua Theater Company will present its last show of the season, "The Illusion," on Tuesday, August 12, 2014. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. The show is titled “Vivienne Jacobsen: A Chautauqua Tradition Since 1983.”

Jacobsen to walk audience through Chautauqua with Tallman Tracker recital

By Staff Writer

When other people are dining, I am walking around trying to capture an olfactory experience,” Jacobsen said. “That whole ‘Even Song’ notion of things that sound appealing to me greatly. Sometimes, I have to do that around 2:30 p.m. “The title of the program is "The Fires of Day," "Vivienne Jacobsen: A Chautauqua Tradition Since 1983." It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. The show is titled “Vivienne Jacobsen: A Chautauqua Tradition Since 1983.”

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By Staff Writer

When other people are dining, I am walking around trying to capture an olfactory experience,” Jacobsen said. “That whole ‘Even Song’ notion of things that sound appealing to me greatly. Sometimes, I have to do that around 2:30 p.m. “The title of the program is "The Fires of Day," "Vivienne Jacobsen: A Chautauqua Tradition Since 1983." It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. It’s waking up early to walk his dog that allows Jacobsen to present his music at the right moment in the sun — before it’s gone. The show is titled “Vivienne Jacobsen: A Chautauqua Tradition Since 1983.”

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CHAUTAUQUA OPERA NOW INCLUDES THE LITTLE ONES

At Chautauqua Opera Company’s third-anniversary event, “Alice and Alex in Opera-land,” at Smith Wilkes Hall, there was a barely empty seat in the audience.

“Kids as young as 3 years old lined the first few rows. Many danced to the songs from Disney’s ‘The Little Mermaid’ and ‘The Jungle Book.’ Some bobbed their heads to Brian James Myer’s patterned singing with Figaro. The rest covered their ears at the screeching highs in Rebekah Howell’s ‘Glitter and Be Gay’ from Così. Some may think ‘Kids! Opera!’”

Cordyn Ostrowski, professor at the Manhattan School of Music, disagrees. “Opera is fun, opera is for everyone,” goes his mantra.

When he wrote the libretto to his “Alice and Alex in Opera-land,” Ostrowski had a clear goal — get children interested in opera. An active outreach activist of more than 400 years old, they would have to understand his goal, he would have to make fun opera “engaging” and “relatable” to kids. He would also have to “resist making it too dramatic” — something difficult in the world of descriptive gypsy and licentious dukes. The trick, he said, was to find a way to bring emotionally heavy works like Puccini’s ‘La bohème’ and Mozart’s ‘The Marriage of Figaro’ down to a level suitable for a 5-year-old.

And Ostrowski, whose “Opera-land” ran for three shows this season, is not the only one at Chautauqua with these intentions.

Jay Lesenger, the artistic/general director of the opera company, has been a longtime proponent of introducing kids to the theater. With a strong belief that opera “needs to be brought to kids” if they’re to become interested, Lesenger garnered the help of the opera Guild to carry out such a task. Nancy Seel and Alice Ward, the school’s outreach activists of more than a year, had to bring to kids “ideas for opera” if they’re to become interested.

Lesenger said that he would like to get more involved with opera, and admitted that he was “not the only one at Chautauqua with this idea.”

“I wonder if she could break glass,” Ward said, “As much as we would like to think that what we’re saying [to them] registers, kids need something that they can identify with.”

At the end of the show, kids still had “their listen-ability” — and progressing to the classic opera, the opening act, was a “book” used to get young ears “acquainted with a little more traditional music.” Although some may think that the grand themes of love, lost love and death in opera may be too much for a 5-year-old, Ostrowski and Seel both believe that kids have the capacity to understand on a basic level what is being communicated.

In the end, Ostrowski said, “It’s melodies in classical and opera music that he is aiming to introduce to a younger audience, a generation that are not going to pay the love for the music in the future. The lives experiences embedded in the various emotions of opera music comes later on in one’s journey.”

“The Chautauqua Opera now includes the little ones,” Seel said. “When a child is ready to learn a certain thing, they will, as all kids have these different levels of readiness with these kinds of things.”

After the music ended that night at Smith Wilkes Hall, and Lesenger concluded his speech, the director invited the audience to come up and meet the singers. The kids sitting in the front row were silent at first, but soon began to like the idea of meeting the members of “Opera-land,” and the performers signed, met the person behind the performance. One of the last audience members to leave was 8-year-old Julia, whose favorite song from “Superficialities/delusions” from the musical ‘My Fair Lady’ said that she would like to get more involved with opera in the future. But pop music takes precedence in the meantime.

“One day I want to sing opera,” she said. “But first I want to be on the radio.”

“My daughter has been so impressed,” Ward said. “I think they already know a lot of things when we started this.”

The same goes for Seel and Ward’s outreach at Children’s School on July 21. Above middle, parent Miriam Charney talks to the children about opera. Above, Rebekah Howell and Brian James Myer perform."
ZAKARIA LOOKS TO 1,400 YEARS OF HISTORY TO UNDERSTAND RADICALISM

The Middle East is once again on fire, and Fareed Zakaria, host of CNN’s “Fareed Zakaria GPS,” speaks to a capacity Amphitheater audience during his morning lecture Monday.

Zakaria, host of CNN’s “Fareed Zakaria GPS,” speaks to a capacity Amphitheater audience during his morning lecture Monday.

“History to understand radical Islam”

Fareed Zakaria, host of CNN’s “Fareed Zakaria GPS,” speaks to a capacity Amphitheater audience during his morning lecture Monday.

The Q-and-A is posted with his story at chqdaily.com.

The Chautauquan Daily | www.chqdaily.com
often forget what is happening in the central Africa. This is a picture of them and their victims. He offers sanctuary to "This is the kind of work that Muslims have not laid their weapons down, and Christians have not stopped the war. The tears of the mouths are blood, and the cries of the children have not stopped."

Boesak added, "The prophet says 'Yes, there will be no sham and there will be no gods for those who believe.' In the Hebrew, he says 'Never will there be a sham.'" According to Boesak, the world is surrounded by an odor of despair, and pain and suffering are present. Even the children of death and the cries of mothers will not make it stop. In "every newsweek, we see the endless braggadocio and we say it too much — there is nothing we can do about it,'" he said. "We must stand up and say enough; we must uphold the government with justice and righteousness."

"We must tell those who believe they have the power and fame and uniform that are rolled in blood will go into the fire."

"The choirmaster, the people we often forget what is happening in the other side of the world."
Hangen delivers learning adventure of ‘faux cultures’

**Anthony Bannor**

Staff Writer

“How could anyone not like that?” exclaimed the lady as she left the satisfied Amphitheater audience whooped and stomped for the finale. Maestro Bruce Hangen was wont to raise a fist and shaking the hand of most everyone in the Chautauqua Symphony Orchestra after Thursday evening, which did not turn out as cold as many over dressed fans expected.

Hangen has enjoyed appearances in every city within shouting distance — Pittsburgh, Cleveland and Columbus among them — and now he is a candidate here, one of eight seeking appointment as music director. He is an old friend, and director of the orchestra and conducting programs at the estimable Boston Conservatory of Music, and he has studied principal composer as both principal pops conductor with the Boston Pops Orchestra. A graduate of Eastman School of Music, he held soloist positions as an assistant conductor with the Buffalo Philharmonic symphony orchestras and on faculty at the State University at Buffalo. He has been on the State School at the same time back in 1972-73.

The Chautauquan Thursday, he is having fun, learning into his music director role, and less sometimes to let a good song out of his mouth. It is another course, finding good but basically to push with his audacity. Boston Thursday, the closer piece,-Nikolaus Harnoncourt’s “Tragic Sylvan Fantasy.” Op. 34, a Tristan and Isolde in music. It gives multiple soloists and sections the chance to shine. Pick your favorite. And the audience did.

It may not have been rock star excellence, but like the lady said, it took its time.

A week and a half ago, he conducted the CSO in a work by Maurice Ravel — always good for a unique take — and his selection back then was “Mother Goose,” — only this time it was “Mother Goose” — only this time it was a storybook adventure, from Ruslan’s collection, an experiential learning adventure across faux cultures: from Russian exuberance interpret a Spanish sensibility to a young German playing precociously with Shakespeare and also to a growing artist symbolizing about heavenly melodies. That sense current facility appears in the works themselves, as the conductor asks an old friend, Roger Kazan, CSO principal horn, to risk the range of his difficult instrument.

Sometimes called the French horn, the instrument is the brunt of student jokes, but settles into just lovely sections.

His “Concerto for Horn” from 1951 is an elegant example, and Hangen led the CSO to embrace a very well managed horn in its midst. It is its charm, and Kazan’s, with all the modesty that belts a seamless exposition. Kazan’s horn, like the lion, radiated with the lamb, nestled in with the violins and made a lily and Harry and later turned together when called upon for quick fingered declarations of bravura style.

The piece begins and ends with monochromatic harmonies, but settles into just lovely sonority, ending into the first movement in a high register that finds a soul mate in Higdon’s cathedral and also introduces an exquisite adagio, the substance of the second movement. Kazan might offer his work as the antithesis for the abuse his horn takes. The Chautauqua audience took due note.

But the “Wedding March”?

Hangen started the orchestra up turned and played a brief interlude as if to conduct the audience with a smile on his face and perhaps a wink, with red handkerchief in his fingers, appropriately. It may not have been rock star excellence, but we could have been carried into a different frame of mind.

Anthony Bannor is executive director of The Bardfiedt Pantry Art Center at SLYVE Buffalo State, where he also serves as music director. Previously, he was an arts writer for The Buffalo News and longtime director of George Eastman House in Rochester, New York.

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A paper published by The Chautauquan Daily - www.chqdaily.com

Thursday, August 14, 2014

Carl Martin von Weber (1786-1826)

It could be argued that the Romantic era began with a musical corn called Oberon, an Overture to Oberon (1826), by Carl Maria von Weber (1786-1826). Weber's "Oberon" is that he composed it in English. The Thursday night repertoire, is the one that Weber studied and brought Weber to England and brought Weber to England, and then led him to compose the English version, is the one that Weber himself considered the correct version, is the one that Weber himself considered the correct version. But in the midst of the period's fantasy world, Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish. Weber's "Oberon" twice. Weber was hushed, introduction to this piece, Weber, and the closing is Puck-ish.
ANNUAL FUND DAY

Before celebrating Old First Night on Aug. 2, the Chautauqua community came together for Annual Fund Day.

With an open house in their first-floor Colonnade offices, activities and viewing an Outdoor Annual Chautauqua Community Band concert creating a festive atmosphere, the Chautauqua Foundation held a celebration for a third consecutive year. Annual Fund Day is an opportunity for the community to learn about the impact of philanthropy on Chautauqua Institution’s facilities and programs. Over the life of the ongoing Promise Campaign, the Chautauqua Fund accounts for a major portion — $22 million — of the $88.2 million overall goal.

An estimated $75,000 was raised for the Chautauqua Fund under the baton of founder and conductor Jason Weintraub.

The Arnold and Jill Bellowe Lectureship sponsors today’s 10:45 a.m. lecture with Annie Griffiths. Arnold Bellowe is the retired president and CEO of Forest City Auto Parts Company and was on the board of Tyco Corporation of Dallas, Texas. Bellowe is involved at Chautauqua Institution and the University of California—San Diego and has also been active in mentorship programs with organizations that promote youth. Arnold Bellowe was a former member of the Chautauqua board of trustees and has worked on the Chautauqua Challenge Campaign, the Renewal Campaign where he was the theater team chairman, and the Chautauqua Idea Campaign. He was also a member of the Development Council.

Jill Bellowe, who holds a master’s degree in counseling, was a teacher and counselor specializing in post-traumatic stress disorder and stress management. She taught at Cuyahoga Community College and Santa Barbara Community College. She was a founding member of the Friends of the Chautauqua Conservatory Theater, as well as president of the Friends from 1997 to 1999. Currently, Jill Bellowe is a member of the Chautauqua Institution Board of Trustees and serves as chairman of the Program Policy Committee.

The Bellowes, formerly of Toronto, Ohio, currently reside in Santa Barbara, Calif. They have been long-time residents of Chautauqua since 1972. They have two children, Stacey Bellowe Tager, who lives in Los Angeles with her three children, and Greg Bellowe of Chicago. The Bellowes’ three grandchildren — Jake, Jordan and Justin — are following the family tradition summers in Chautauqua.

If you would be interested in discussing the possibility of establishing an endowed fund to support Chautauqua’s lecture program or another aspect of Chautauqua’s programs, please contact Karen Bezy, director of gift planning, at 716-357-6244 or email her at kbezy@ciweb.org.

The Boyle Fund Family for the Chautauqua Symphony Orchestra, a fund held in the Chautauqua Foundation, sponsors tonight’s performance of the Chautauqua Symphony Orchestra featuring guest conductor, Christof Perick.

This fund was established through gifts to the Chautauqua Foundation by Edward and Helen Boyle. Ed Boyle was president and publisher of the Old City Derrick and well known in the oil and gas industry. In 1942, he became a director of First Seneca Bank & Trust Company in Erie, which became First National Bank & Trust Company. He died in 2008.

The Boyles have six children, Mary Boyle Aron, Michael, Meg, Patrick, John and Peter who continue to enjoy Chautauqua.
AUDIENCE ETIQUETTE

At the heart of Chautauqua’s performance life is the Amphitheater. This venerable structure, built in 1897, offers a unique experience, which requires the cooperation of all audience members.

• Come early to appropriate Amphitheater events with the exception of premium seating for certain $15 per show programs and orchestra concerts. All Symphony Patron seats are reserved until after the first selection or movement.

• Seat selection is discouraged and audience members are encouraged to arrive early, especially for the Friday Night Specials when attendance is heavy.

• For the safety of all audience members, aisles must remain clear.

• Smoking, food and drinks (with the exception of water bottles) are prohibited in all performance venues. Animals (with the exception of dogs assisting disabled people) are also prohibited in all performance facilities.

• Computers, cell phones, pagers and laptops must be silenced during performances. Noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.

• In performance venues, audience members should be aware that many people are wearing glasses and hearing aids and may need extra space.

• Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday Night Specials when attendance is heavy.

• Coming late and leaving early are discouraged. If this cannot be avoided, please wait until after the first selection or movement.

• Audience members should be aware that many people are wearing glasses and hearing aids and may need extra space.

• Skateboarding is not permitted on the grounds. Skateboarding is not permitted on the grounds. Skateboarding is not permitted on the grounds.

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More often than not, Charlotte Ballet (formerly known as the "Shining" or the "salon-savvy "Western" symphony" or a decidedly "American in Paris.")

But this year the company gave Chautauqua something more at the Amphitheater on Saturday night — emotions that touched the heart in so many different ways.

The final collaboration with the Chautauqua Symphony Orchestra began re-energized enough during the preludes of a Mark Diamond ballet based on George Frideric Handel's "Water Music." A Tables quickly turned to the three movements from Antonin Dvorak's "From the New World." James and conductor Grant Cooper rearranged the order, beginning with the third section, followed by the second and fourth movements. It gave the work a buoyant and energetic start.

The middle section, with an unashamedly tender duet for Hayes-Harkins and Pete Leo Walker, became the centerpiece and emotional linchpin of the work. The pair stood at the back of the stage with a soft spotlight focused on them. Their hands slowly reached out to each other and soon he was cradling her in his arms, the connection both immediate and sure.

Walker seemed to put Hayes-Harkins on a pedestal in this instance the structure that houses the Amphitheater's symphonic orchestra, her face radiant. Others joined them, but this was about a private love affair with each other and soon he was bending over her. She, too, fulfilled her potential this summer, with deeply committed performance.

The finale seemed to cap it all, with Hayes-Harkins' florid and con- demned musical statement, played with authority by the CSO's strings and driven by conductor Cooper at the helm and Nataliya Pinelis at piano stool.

The choreography continued to unfold with un-common clarity. Balanchine toyed with the lines of an arabesque. Jutting hip thrusts were inserted, again breaking the verticality of traditional ballet. He created more angles where there had been none, like bending the supporting leg as if in a supported turn.

It was all in keeping with Paol Hinda Melbourne's bold and con- demned musical statement, played with authority by the CSO's strings and driven by conductor Cooper at the helm and Nataliya Pinelis on piano stool.

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