Historian Berlin to examine Silicon Valley’s place in the West

WILL RUBIN | Staff Writer

Shortly after former Apple CEO Steve Jobs began his second stint at the future tech giant in 1997, he decided to scrap the plans for an Apple corporate museum in California’s Silicon Valley, and instead donate the company archives to Stanford University’s Silicon Valley Archives. To this day, few people know where the trove of documents and correspondence is kept—the Associated Press had to swear the location to secrecy before being granted a visit after Jobs’ death in 2011.

The grandeur of Apple’s story is just one of many examined in San Francisco’s South Bay district. From Robert Noyce —co-inventor of microchip technology — to Mark Zuckerberg, these are the personalities in which Leslie Berlin has immersed herself and her career.

See BERLIN. Page A4

Stanard to explain American West’s integral role in shaping Shaping Scrolling

QUINN KELLEY | Staff Writer

L. Ron Hubbard, the founder of the Church of Scientology, was an avid traveler of the American West — and his experiences forming friendships with American Indians, pursuing adventures and finding a way to hide himself deeply influenced the religion.

Sylvia Stanard, deputy director of the Church of Scientology’s National Affairs Office, will expand the integral role the West played in shaping Hubbard, and therefore how the West influenced the religion as a whole. She will give her lecture, titled “Scientology’s Place in the American Religious Landscape,” at 2 p.m. today in the Hall of Philosophy.

See STANARD. Page A4

Taste of Nashville

WILL RUBIN | Staff Writer

For fans of country music, there’s no place like Nashville. Home of the Grand Ole Opry and countless other landmarks, Nashville is the genre what Seattle is to grunge rock and New Orleans is to jazz.

Unfortunately for Chautauquan fans of that rich country scene, Nashville is 850 miles away — nearly 10 hours by car.

But at 8:15 p.m. tonight in the Amphitheater, the Time Jumpers hope to bring a bit of that Tennessee seed to southwestern New York.

The group first formed in 1998 when a list of recognizable country musicians were looking to just unwind, play some fun tunes and maybe drink a beer or two. Beginning with a weekly set at the Station Inn, a bluegrass club, the band kept picking up steam and now features stars such as Vince Gill, Douglas Jones, Joe Spivy and Ranger Doug.

Though they’ve now released a Grammy-nominated album “Jumpin’ Time” and have embarked on a summer tour, they want nothing more than to stay close to their bluegrass roots.

“We really try to keep that original atmosphere of the Station Inn going,” said Andy Reiss, a renowned studio musician and an electric guitarist with the Time Jumpers. “We want it to be a balance between tight and looseness, but our obligation is always to the quality of our music.”

One of the ways the Reiss and the group strives to deliver on that promise is through their lack of a set list, or even a chart of songs they’ll play at each performance.

See JUMPERS. Page A4

Renaissance state of mind

Landscape painter Stanley Lewis to discuss Italian inspiration

Page A2

INTER-ARTS

Westward bound

MPSO conductor Muffett prepares for Gowest! performance

Page A6

RECREATION

Making fitness personal

Trainer Josh Lang connects with clientele at Chautauqua Health & Fitness

Page B4

SYMPHONY

Elegance and control

Tom Di Nardo reviews Tuesday’s CSO performance

Page B7

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Landscape painter Lewis to discuss Italian Renaissance inspiration

KARLY BUMTICH  Staff Writer

Landscape painter Stanley Lewis continues to assemble on-site inspiration in odd places — like the figurative paintings of Italian Renaissance painter Giotto di Bondone.

In his 26th summer as a visiting artist and lecturer, Lewis will discuss the work of Giotto in his lecture at 7 p.m. today in the Hurlbut Church parlor.

He plans to show a few landscape paintings he has made, then focus on the Renaissance painter’s body of work.

“Giotto is considered one of the all-time greats along with Rembrandt and Cézanne and Titian,” Lewis said.

Giotto was a revolutionary artist who changed the style of painting. Lewis said he placed more reality in the space and structure of his paintings.

“He was the first painter who made his figures more relaxed, rather than mechanized. He stylized them like they had been in the 1970s,” he said.

Lewis said he goes to museums and draws but he never has any plans to draw a certain painting — he just draws what attracts him.

“If I go to a museum, I always draw,” he said. “So I went in for a couple hours to the Met, and I drew from a Giotto. I came back and I started to get some ideas.”

The artist said he considers his life as a painter in two parts: one part is the landscape he paints and the other is learning about painting, which he does through his museum drawing sessions.

Lewis said Giotto’s paintings brought “naturae back” into the highly regimented world of the Renaissance.

To further explore this, the artist will discuss some of Gentile’s Nativity scenes because he is interested in the space and structure of these paintings.

“The new, decorative style — and very realistic spaces,” said “I mean, they’re fantastic.”

Another aspect of the paintings that intrigues Lewis is that he gets the garments and objects being depicted.

“On the interiors of the paintings, they actually are conveying two or more meanings at once. So there’s an ambiguous meaning to the gestures and I’m interested in finding out what the alternative interpretation of the painting is.”

As a landscape painter, Lewis said he always ensures that the figures and figure paintings continue to intersect and intrigue him.

“That’s another thing that doesn’t make any sense, I’m always drawn to these figures and figure paintings,” he said. “So I’m a conflicted person.”

Lewis was a Fulbright scholar in 1993 and 2001. He has written three books and been active in the Special Studies program for the Men’s Club. The club has openings for the men's club in the last 10 years, both involving George Marshall.

The Men’s Club meets at 9 a.m. Fridays at the Methodist Church. All are invited for coffee on the porch prior to the talk.

Typical recommendations can be sent to Clem Reiss, creissu@gmail.com.

On the photo:

NON-PERISHABLE FOOD DRIVE
School of Art faculty member Stanley Lewis works on his map of painting on North Lake Drive by University Beach last July.
What made Silicon Valley happen? As a historian of the region, I am often asked this question, and I thought I would use this space to begin answering it.

The birth of Silicon Valley was the result of a confluence of factors, and one of those factors was the transistor. The transistor, a technology with such latent potential for personal computers and networking, did not happen by coincidence. Rather, it was the result of a series of decisions made by a small group of people who recognized its potential and worked hard to realize it.

But what made the transistor happen? As a historian, I would suggest that the transistor be thought of as the first of a new generation of entrepreneurs in Silicon Valley.

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BERLIN FROM PAGE A1

“God bless the pack rat,” she said. “They keep these things over time, things that we didn’t write down and would generally be destroyed. Old archives serve as a time machine; a way to examine the Thoughts and mindset of these remarkable innovators.”

Berlin works as project historian of the Silicon Valley Archives and will be speaking at 3:05 p.m. today in the Amphitheater about how the history of Silicon Valley fits into the broader scheme of the American West.

“People in the area talk in classic, Western metaphors such as ‘pioneering,’” Berl in said. “However, Silicon Valley does so in ways that people on the outside don’t really think about.”

Berlin argues that regard -

...next door. The aura around Silicon Valley does so in ways that people on the outside don’t really think about.

—LESLIE BERLIN

STANARD FROM PAGE A1

Before he turned 4, Hub-

...forward. He was an Eagle Scout by the age of 13, Stanard said. In ad-

...blackboard and was adopted into the Blackfoot tribe.

“...real sense of distinct

...around the outside don’t really think about it.”

—SYLVIA STANARD

“People in the area talk in classic, Western metaphors such as ‘pioneering.” However, Silicon Valley does so in ways that people on the outside don’t really think about.”

—LESLIE BERLIN

“Next year, Hubbard moved to Mon -

...very much a part of your life.”

—SYLVIA STANARD

“IT’S more of an Eastern tradition to wear a ‘Western tra-

...for the volley of many, Hubbard said.

“...the idea that people can

...freedom go from here.

...sense of distinct in-

...freedom,” she said. “Being

“...the idea that people can

...some may be there to see

“...as ‘pioneering,’ ” Ber -

...verbs, the, villians, Stanard said — a view-

...freedom deeply

...villians, Hubbard said.

“...the idea that people can

“...the idea that people can

...the villains, Stanard said.

“...the idea that people can

“...the idea that people can

“...the idea that people can

“...the idea that people can...
Carrico noted that, although Ghosts of Versailles had spotlighted her as Marie Antoinette, “it’s the first time [she’s] not been steady as a singing barge. With so much time at sea, there she said, she has to “use [her] voice in a different way.”

But Carrico won’t opt for Don 25, identifying with the young, proto-Colorado girl a little easier than relating to an 18th-century French monarch. But she said the notion of Horace Tabor abandoning his wife, Augusta, for the new girl on the block that the majority of her audience can comprehend.

“Every woman can identify with being replaced by a younger, hotter... thing,” she said. “And also going from rags to riches to rags.”

But Don tae tow away from his wife, Carrico said that she’s not expecting an audience might give a R.E. Pickering. Even the “Silver Queen,” Carrico said, (Don) Tabor was the common gold-digger — or “silver queen” matter. She was compelled by true love.

When Tabor struck it big in Leadville as the “Silver King,” Tabor’s fortune was on the verge of collapse. He is overextended and mortgaged to the hilt. He appeals to his cronies for financial sup-

Carri...
Symphony Partners queue up quintet

WILL RUBIN
Staff Writer

The Chautauqua Symphony Partners will be hosting their second Brown Bag lecture of the season at 12:35 p.m. today at Smith Wilkes Hall.

While the previous “Meet the Musicians”-themed lecture featured an outside expert, today’s will be hosted by a brass quintet made up of members of the Chautauqua Symphony Orchestra.

Horn player Bill Bernatis organized the group and will be joined by Charles Bergamasca, Leslie Lin on trombone, Fred Floyd on tuba and Eric Lindblom on trumpet.

“Our goal is to give people an idea of what our life is like outside of Chautauqua,” he said. “It adds a depth of personality to the CSO what we do. It adds a dimension of respect and appreciation is by bringing a newcomer to the next one.”

Bernatis emphasized that there is “no great intrinsic intent” within the musical program; the duo is meant to provide a great energy to the lecture and a jumping-off point for questions.

“People might be interested in the historical progression of brass music, or they could have a question about how one or all of us prepare for a difficult concerto,” he said. “Even if the questions are about our life outside of music or our favorite musicians, we want and welcome that interaction.”

Longtime Symphony Partner Lemelle Morse has said that if people enjoy the programs, the best way they can show their appreciation is by bringing a newcomer to the next one.

“I have a group that’s been bought in by newcomers,” she said. “We have to create a community; if the questions are about our favorite musicians, well, we want and welcome that interaction.”

Morse said that if people enjoy the programs, the best way they can show their appreciation is by bringing a newcomer to the next one.

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GROUP for a creative, inspiring and innovative show. It is very much a fresh look at America woodwind expansion and I think what people can always expect are terrific performances from the great artists here at Chautauqua and a remarkably creative vision from Andrew.”

MSOF conductor prepares to ‘Go West’

ZAINAB KANDEH
Staff Writer

Baton blazing like Annie Oakley’s guns, Music School Festival Orchestra Director Timothy Muffitt is ready to head west.

On Saturday at 8:15 p.m. in the Amphitheater, Muffitt will conduct both the Chautauqua Symphony Orchestra and five students from the MSFO in this season’s inter-arts collaboration of Go West! Muffitt said that he is excited to be a part of the magic that is created when the arts — visual arts, dance, voice and orchestra — are interwoven.

“These are colleagues that I’ve gotten to know in my 18 years here whose work I’ve admired greatly. Now we get to collaborate,” Muffitt said.

“In the past, I’ve done many collaborations with dance, voice, opera and theater, but it’s just really a great sense to have us all coming together. We’ve all become friends over the years, and I admire everyone’s work so much. This is a uniquely Chautauquan creation and event. It’s great to be a part of that.”

With such a rich and diverse history woven into the story of the West, Saturday’s encompassing repertoire will reflect the many themes associated with the region. Antonin Dvorak’s Symphony No. 9 from “The New World,” Aaron Copland’s “Backcountry Holiday” and a selection from Chautauqua favorite Ricky Ian Gordon’s “Grapes of Wrath” are just some of the many pieces that will be featured in Saturday’s collaboration that Muffitt said can hold their own.

“Some of it is fun. Some of it is serious. Some of it is deeply powerful and moving,” Muffitt said.

“There is a lot of history, great music, folk music and classical concert music. It’s a strong collection.”

While audiences have grown accustomed to expecting an excellent show from each of the represented groups, Muffitt said that while Saturday’s show may be thrilling, audiences are in for a real treat — especially from Andrew Borba, the program’s director.

“Part of the fun is that the expectations will be side-stepped,” Muffitt said.

“Andrew has put together a creative, inspiring and innovative show. It is very much a fresh look at America woodwind expansion and I think what people can always expect are terrific performances from the great artists here at Chautauqua and a remarkably creative vision from Andrew.”

Mike Thomas/Western News

MSOF conductor prepares to ‘Go West’.

SUSAN and BOB LAUBACH

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The program displays the results as a circle with red and green dots around it. From here, it identifies the biomarkers (vitamins, minerals, hormones, neurotransmitters, toxins, microbes, etc.) that are out of range regarding the Fat Burning Zone. Once the out-of-range biomarkers are identified, the program will determine exactly what is needed to bring the biomarkers back into fat burning. It will tell us what is needed nutritionally; but more than that, the foundation of the whole program is the ability to determine the exact “recipe” for each person’s fat burning. This may be 1270 parts Adrenaline, 830 parts Thymonardin, 50 parts Vitamin B6 etc. The program creates a “recipe” for Hormones/Neurotransmitters, a “recipe” for Detox, and a “recipe” for the Fat Burning formula.

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The American West is home to a unique set of cultural identities and attitudes that have, over the course of the country’s history, shaped its politics, including two former governors of Nevada, Robert Babbitt and Bruce Babcock, former governor of Arizona and 47th Secretary of the interior, spoke with residents of every state. Babbitt is currently the president of the American Museum of Natural History. The American West is home to a unique set of cultural identities and attitudes that have, over the course of the country’s history, shaped its politics, including two former governors of Nevada, Robert Babbitt and Bruce Babcock, former governor of Arizona and 47th Secretary of the interior, spoke with residents of every state. Babbitt is currently the president of the American Museum of Natural History.

The gallery store of Stroll Art Center

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AN EVENING OF Pas de Deux

The Charlotte Ballet performed its annual "Evening of Pas de Deux" Wednesday in the Amphitheater. The program included 11 dances. The Daily's review will run in the weekend edition.

(Clockwise from top): 1: Anna Gerberich and Pete Leo Walker dance in Spring Waters. 2: Sarah Hayes Harkins, Coppélia. 3: Elizabeth Tuel, Jordan Leeper, Pas de Deux from Flower Festival in Genzano. 4: Sarah Hayes Harkins, Joshua Hall, Coppélia. 5: Anna Gerberich, Don Quixote Grand Pas de Deux. 6: Chelsea Dumas, David Morse Playground Teasers (Excerpts). 7: Pete Leo Walker, Joshua Hall, Dangerous Liaisons (The Duel).
Tinker: This Continent Was Taken By Force

Tinker is a part of the Wazhazhe Nation, which is a member of the Earth Division and the Eagle Clan. These are facts, just like it’s a fact that Tinker’s ancestors were killed and driven from their land.

Surrounding these facts are stories. America wrote its own tale of western expansion in the early years of the nation’s history and laid it down in texts and repeated it in generations of citizens until all people knew how the West was won, Tinker said. But the American Indians have their stories, too — and unlike the popular “American narrative,” there are not tintaed in a romantic light.

“Tinker addressed the notion of American exceptionalism and the way it is used to justify the violence with which early Americans conquered the West during his 2 p.m. lecture Wednesday in the Hall of Philosophy, titled “How the West Was Lost: An American Indian View.”

As the Clifford Blake Professor of American Indian Cultures and Religious Traditions at the Iliff School of Theology, Tinker spoke to his chosen people to do to the Canaanites? Kill them all — of them. Acquit, no one.

“Let your daughters marry their sons, don’t let your sons marry those daughters,” Tinker said. “We were in that story, exactly like the Canaanites to be conquered and displaced. To be removed from the land so that the new promised people can assume their appropriate occupancy of this continent.”

Stories of Gods-inspired missions exonerated the immorality of the settlers and pioneers who forged American Indian land to inhabit the West, Tinker said. The American Indians who were not killed were herded into reservations, where they lived — and still live — in poverty because the white men destroyed their economy.

“And what did God tell his chosen people to do to the white man or white woman? Figure out how to earn a living in the white economy and abandon your own culture,” Tinker said.

To justify these actions, American popular culture has used symbols and racial slurs to “fetishize” Indians. Tinker said the term because it implies “self-derealisation of the other.”

Chief Wahoo and the Cleveland Indians, the Washington Redskins — these are insults to the Indian people, he said. But Plymouth Rock, Christopher Columbus and the pioneers are also mythologized to defend the way early Americans conquered North America.

“What we get, Indians, for the most part, safely parked on reservations, far away from urban centers so that they can be ignored in their poverty,” he said.

Many white people look at the poverty and unemployment rates and the lack of infrastructure in the reservations and say the solution is simple — to move where the jobs are, Tinker said. But that’s not an acceptable answer for the Indian people.

“You have to stop being Indian,” he said. “You have to dispossess your property, abandon the land and move to the city and learn how to be a white man or white woman. Figure out how to earn a living in the white economy and abandon your own culture.”

“Never mind that [pro-]nated to a colonialist term,” Tinker said. “It means those that went out first to kill In- dians on this continent.”

This gross justification and denial isn’t healthy, Tink- ker said, and the cycle of brutality continues in other forms today. The American way is to ignore important issues such as climate change and use violence or threats in foreign policy.

Tinker said people need to understand that “this continent was taken by force, not by some gratuitous compel- ling of a beneficial god who sent people across the conti- nent to correct the excesses of others.”

Once that’s understood, and the genre changes so that the American narrative no longer steeper in ro- mance, Tinker said the Unit- ed States can begin to make progress.

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When we decide that we are creatures of the Lord, we allocate some of our words to praise. Worship is the practical name for this month-longness activity. Sometimes, the words come out in song as we discover God beyond the definitions, thinking and discussion; singing is the only sufficient outlet for praise," said the Rev. Peter Marty at Thursday's Thursday evening service. His sermon title “Singing With Our Last Breath,” and the Scripture reading of Jeremiah 1:4-10. "Everyone who takes Jesus seriously must take words seriously," said The Rev. Scott Maxwell presided. Pat Brown, hostess at the Baptist House, read the Scripture. "As my hands go behind my head, my body is one with open eyes and open heart," said Aslam. "That's why we pray," she said. "And I hope that people really want to hear that," she said. "They can hear it with open eyes and open ears." The Rev. Scott Maxwell presided. Pat Brown, hostess at the Baptist House, read the Scripture. 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Chautauquans, in all their variations, share a common thread: each and every one has a story to tell. Josh Long, one of the most familiar faces at the Institution’s Turner Community Center, recognizes this fact and relishes the opportunity to listen and learn from regulars at the Center. As a personal trainer, Long said he enjoys his job most when he builds relationships with his clients. “A lot of Chautauquans are fascinating people, and they all have some unique story,” Long said. “I get to learn about their families, their likes and dislikes, their successes and their personal nuances. I don’t know anybody who wouldn’t want to hear their stories or advice.”

The social aspect of Long’s career on the grounds is not purely for his own benefit, though. He said that his personal connection with his clientele is essential to a successful workout. When devising workout plans for his patrons, Long takes consideration into account.

“The clients I work with, I want to be able to relate and talk to them,” Long said. “Everything I tailor to the client is very intimate discussion and conversation into account.”

When it comes to the 20 to 40-year demographic, Long said, “People want to do more outside adventure vacations and need to be in shape to do those things. Chautauquans are different.”

With recreation as one of its four pillars, Chautauqua Institution puts a premium on a healthy lifestyle. Golf, tennis, sailing and biking are just some of the many opportunities Chautauqua takes advantage of on the grounds every summer.

“Chautauquans spend 80 percent of their day exercising their minds and spirits,” he said. “The other 20 percent is supposed to be functional and off-the-wall.”

Josh Long, a consummate trick player, is familiar with the distinct necessities of a wide range of sports and physical activities — from ballet to hockey, golf to cycling, and nearly everything in between. As an athletic training professional at Alfred University during the off-season, he is also an athlete.

Long and his clients strive to do every day. “You don’t have to come to the gym that often,” Long said. “I do a lot of rehabilitating and rehab-focused exercise.”

Even on their days off, the Longs can’t help but get out for a hike or walk the dog near the waterfront. They have “activities of daily living” that can lead to a life well lived.

“We have particular fitness desires, but we also keep each other honest,” Long said.

For younger Chautauquans, however, are not all fitness-focused. Many — if not most — of his clients are 50 years old or older, and he stresses no body is “too old to start working out.”

“I do a lot of rehabil-itation-type workout routines, especially for people who want to get back on the golf course, or back on their bike or back in the pool,” Long said. “People are amazed to find that the most simplistic exercises can alleviate knee pain they’ve had for years. Some people have that ‘aha moment’ is one of the most rewarding parts of the job.”

To Long, health and fitness are both enjoyable and habitual in everyday life. “I do not equate starvation, endurance exercises, or people complain that they can’t eat that or if they want to get in shape,” Long said. “I do a lot of rehabilitating and rehab-focused exercise.”

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“We have particular fitness desires, but we also keep each other honest,” Long said.
The woman who bought the Amphitheater

Geraldine Gebbie Bellinger

Geraldine Gebbie Bellinger, the daughter of one of Chautauqua’s earliest benefactors, the late William F. Cody, was a constant in that community for 50 years. What made her stand out was her family’s lasting, historic influence that still continues. Gebbie Bellinger bought Chautauqua’s Amphitheater in 1935, which she held until she died in 1977. Gebbie Bellinger was one of the most remarkable women to have lived in Chautauqua during its early years. She was the daughter of one of the most remarkable men in American history, the legendary Buffalo Bill Cody. Gebbie Bellinger’s influence and contributions to Chautauqua are still evident today. Gebbie Bellinger’s enduring legacy is imprinted on the East Coast and the rest of America, where she left her mark on the world.

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Lenna Lectureship sponsors Berlin talk

The Regional and Elizabth Lenna Lectureship in History and Culture welcomes a series of sponsors for the 2015 season today’s 10:45 a.m. lecture featuring Leslie Row.

Reginald and Elizabeth Lenna Lectureship in History and Culture was established this endowed fund in honor of Reginald and Elizabeth Lenna in recognition of their many years of service to the Chautauqua Foundation. This series of talks was established to attract prominent and ambitious speakers, to establish dignified and significant reputations in the minds of Blackstone Ultrason.

Prior to his retirement, Reginald Lenna served as president, CEO and chairman of Blackstone Corporation of Jamestown. He also was a director of Blackstone, Swedish, Sweden, and president of Blackstone

and of Blackstone Ultrason.

ics inc, in Sheffield, Pennsylvania. He served as a director of the New York State, and Union Trust Co. The bank was a member of the Bank of New York Western.

Jamestown. In 1970, he was appointed as the King of Sweden, Royal of the North Star, and Union Trust Co. He received a 25th Brotherhood Award from the National Brotherhood of the Jews. He was active in various Jewish organizations, including the United Way of Western Chautauqua. He was awarded the "Betty" Lenna for his work in the Chautauqua Institution Board of Trustees. He was chair of the nominating and finance committees for the planning and executive committees and executive committees and the executive committee of the bank.

After her service on the board ended, Betty Lenna continued to serve Chautauqua as a community member of the Development Council. She was a director of the Lenna Foundation of the Chautauqua Community Foundation and trustee of the Chautauqua Foundation.

Betty Lenna was a president of the Coxe Company. She is treasurer of the WCAL Board of Directors in Jamestown. She was on the board of directors of the Robert H. Jackson Center in Jamestown. She is a member of the Lenna Foundation and of the Bank of New York, Jamestown.

and a director of the Lenna Foundation. He is a former treasurer of Blackstone and a director of the Lenna Foundation.

The Lenna Lectureship sponsors Berlin talk

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This season, every concert represents a podium audition for Chautauqua Symphony Orchestra music director, a position that has been vacant since 2011. The audience has been given a chance to voice its opinion on the concert process, with some weight also given to the musicians — who can tell in eight bars if a maestro has the real goods.

Minczuk demonstrates elegance in leading CSO

TOM DI NARDO
Guest Critic

Friday, July 25, 2014

The “Serenade for Strings,” No. 10, Op. 44, is a true masterpiece. Tchaikovsky was right, it’s a theme a burnished highlight. Convincingly, with the cello and the violas, the different rhythms, hopeful figure at the end both the movement and the whole work. Even in this introduction, he finds every line of focus that can be derived from a string body, a virtual textbook on how to write for strings — all you need is the artistry.

Minczuk accentuated the contrasts in the central section that bounced through the string sections, and the spongy textures allowed the depth and weight of the celli and basses to resonate.

You’ll often hear the familiar walk become more sluggish, but this most gorgeous melodic outpouring should be savored. It was allowed to flow vocally; with a slight slowing in the second passage, the coda, if as reluctant to finish. In the third movement, the melodies pivoted from one another, with slight pauses to accentuate their formal sections. This coda section can often be made to sound a little gloomy, but the mood here was not made to sound a little gloomy, though with an elegant trifle, Tchaikovsky’s “Violin Concerto” was played by Kami no deftly and songfulness, featuring a lovely central duet with principal flute Richard Sher- man. Minczuk let her spin out these flaring lines, and provided a languorous mood without becoming too slow, and a touch of melancholy added a wonderful world. She led the orchestra with the grace of the final movement of Brahms’ “Violin Concerto.”

Perhaps the difficulty for the initial rehearsals of the Tchaikovsky was the fact that the violin is usually at the forefront, with the orchestra acting as accompanist except for occasional outbursts of music. The evening was hot and humid in the Amp, and the audience may not realize how much better the lights make it for the musicians on the stage. For any-string player — and especially a violin — with strings swelling and perspiration on fingers, playing accurately is much more challenging than it appears. The standing ovation was clearly deserved, and Chautauquans should be proud that their outstanding orchestra of veter- ans members from all over the country, with only one rehersal, can play as such an impressive level.

The world is a bigger, more complex place, but the beauty of music can still be savored. It was allowed to flow exuberantly, with a lovely cushioning is an impor- tant role, and there were impressive finesse in the string section during her virtuosic cadence. The violinist in Tchai- kovsky’s “Violin Concerto” was played by Kami with deftly and songfulness, featuring a lovely central duet with principal flute Richard Sherman. Minczuk let her spin out these flaring lines, and provided a languorous mood without becoming too slow. It led immediately into the finale, with elastic tempos and a hint of possible outpour- ing should be savored. It was allowed to flow vocally; with a slight slowing in the second passage, the coda, if as reluctant to finish. In the third movement, the melodies pivoted from one another, with slight pauses to accentuate their formal sections. This coda section can often be made to sound a little gloomy, but the mood here was not made to sound a little gloomy, though with an elegant trifle, Tchaikovsky’s “Violin Concerto” was played by Kami with deftly and songfulness, featuring a lovely central duet with principal flute Richard Sherman. Minczuk let her spin out these flaring lines, and provided a languorous mood without becoming too slow. It led immediately into the finale, with elastic tempos and a hint of possible outpour- ing should be savored. It was allowed to flow exuberantly, with a lovely cushioning is an impor- tant role, and there were impressive finesse in the string section during her virtuosic cadence. The violinist in Tchai- kovsky’s “Violin Concerto” was played by Kami with deftly and songfulness, featuring a lovely central duet with principal flute Richard Sherman. Minczuk let her spin out these flaring lines, and provided a languorous mood without becoming too slow. It led immediately into the finale, with elastic tempos and a hint of possible outpour- ing should be savored. It was allowed to flow exuberantly, with a lovely cushioning is an impor- tant role, and there were impressive finesse in the string section during her virtuosic cadence.

The story is familiar, typi- cally may seep into influential criticism but, in the long run, the audience always decides what lasts. The violinist in Tchai- kovsky’s “Violin Concerto” was played by Kami with deftly and songfulness, featuring a lovely central duet with principal flute Richard Sherman. Minczuk let her spin out these flaring lines, and provided a languorous mood without becoming too slow. It led immediately into the finale, with elastic tempos and a hint of possible outpour- ing should be savored. It was allowed to flow exuberantly, with a lovely cushioning is an impor- tant role, and there were impressive finesse in the string section during her virtuosic cadence.

The evening was hot and humid in the Amp, and the audience may not realize how much better the lights make it for the musicians on the stage. For any-string player — and especially a violin — with strings swelling and perspiration on fingers, playing accurately is much more challenging than it appears. The standing ovation was clearly deserved, and Chautauquans should be proud that their outstanding orchestra of veter- ans members from all over the country, with only one rehersal, can play as such an impressive level.

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