Director DuVernay to speak on film 'Selma,' artistic interpretation

RYAN PAIT Staff Writer

When actor David Oyelowo speaks as Martin Luther King Jr. in ‘Selma,’ some of King’s famous speeches might sound a little different than many remember them. It’s completely intentional.

But he says he also wants to secure the rights to King’s intellectual property from his estate — which means he has to secure the rights to King’s original words.

DuVernay is the director of ‘Selma,’ which is due for release in March. When she was the first black woman to be nominated for Best Director at the Golden Globes, she was the first black woman to be nominated for a directing nom at the Oscars in 2015.

“The first time I came up here was 37 years ago,” he said. “I think this is the first time that I’ve brought my violin with me.”

Frooys a family vacation, Reagin returned to Chautauqua from Wisconsin with his 30-foot travel trailer in tow. It’s the first time in his role as the CSO’s Music Director to have a trailer on the road. People are out of their homes. He said that he didn’t even realize how much he was exposed to classical music until he returned to Chautauqua from Wisconsin last week, and almost 700 miles away in Oshkosh, Wisconsin, Chautauqua Symphony Orchestra concertmaster Brian Reagin practiced Mozart in a campground near the Airventure air show.

The orchestra will also be rearranged and reduced in size to mimic the proportions Mozart would have imagined. Milanov said this authentically, combined with the music itself, makes tonight’s performance the ideal concert for classical music lovers.

“If you want to know about classical music, you should start with Mozart,” he said.

And even if this is not someone’s introduction, Milanov said, it’s an entirely different experience to listen to Mozart in the Amp rather than through a pair of earbuds.

“This music was meant to be shared with people and has grand ideas and incredible beauty,” Milanov said.

“Clearing it in a concert hall context is going to be completely different.”

As a veteran, Reagin has been followed by Mozart throughout his career. The composer’s concertos are a regular part of violin education and an important component of Reagin’s career. He said that he is looking forward to playing the Mozart concerto in the Attic tonight. Even so, this is the second time Reagin has performed this concerto with an orchestra.

See MOZART, Page 4

Amper to discuss creativity in hard times for Heritage Lecture Series

GEORGE COOPER Staff Writer

Depression with a capital “D” — a dismal time in 1930s United States. People were out of work, out of money, and the government seemed to be the only source of salvation; even then its power was limited. But there were a few good things. A New Deal for artists and the Federal Music Project, government programs to employ artists, among them the Federal Music Project of the 1930s.

Amper worked with the Chautauqua Art Museum on its “1934 New Deal for Artists,” selecting and playing music that would complement paintings from the American scene. She then researched further the musicians and music that was developed out of the Federal Music Project.

“Everybody was suffering,” Amper said. “But 75 percent of the musicians were out of work because of the Depression. Musicians were not only affected by the Depression, but also by the technology that put voice onto film, which diminished the need for musicians to accompany silent films.

Amper’s program will include a piano performance where she plays music she’s discovered that has disappeared since the 1930s.

See AMPER, Page 4

Klay urges engagement with veterans and their stories, Page 2
**Klay awarded 2015 Chautauqua Prize**

**Tuesday, July 25, 2017**

**Author urges engagement with veterans and their stories at reading**

**Klay said that literature can also be key when it comes to answering questions of what veterans think:**

“...It's about deepening our understanding of what veterans think...and...helping people to...answer those questions.”

**Klay read from two of his stories, “Kilts Speak” and “Bucki Butt,” saying a few personal experiences and even回落ting out a gutted and barbaric way to make it more ‘Chautauquian,’ but I don’t so apologize to that.”

“...Klay joked..."If this happens in Chautauqua, you must have..." **"We must be doing something right, I guess."**

**Klay often questions what he’s accomplished in his writing, especially when he sees what he calls ‘the bright lights’ of the literary world. He does feel like he’s doing some important things:**

"I feel that storytelling is one of the most vital responsibilities that we have."

**Klay said that telling stories...and...other reading things...are necessary for people to understand why we go to war and what veterans go through:**

"I think we need better stories."
this week's recitals
musical lightness in
Jacobsen to explore

Staff Writer
ALEXANDRA GREENWALD
he is confident that it will
the work comes through
Jacobsen said he usually
tunes” and Charles Ives’
time.”

This particular sketch
depicts a “little old lady or-
everyday life.

This week’s organ con-
to Chautauqua Institution
concert titled “In a Light-

Van Cliburn International
bronze medal in the Ninth
the following year, won the
degree, Milbauer said, and

Hobey Ford is returning
because people don’t get it,”
how they got there, not just
aesthetic pleasing.

as something that can be
aesthetically pleasing.

Ford is the creator of
Mexican, north and back, the
grate to survive.

ISHANI CHATTERJI

for Week Five at the
arts world a “renaissance of
delivering also a bit of a
of puppetry, which involve
knowledge and attempt to
create a puppeted animated

the Unacknowledged

Pianist Taylor returns to judge, perform

Pianist Taylor returns with new show ‘Migracion’

I hope we’ll leave with

Murray might be a familiar
face to some of her audi-
cence — this will be his
second appearance at Chautauqua Literary and
theater, he has been a reader at a Sacred Stages
theater, she hopes they can take the risks
of those poets who take when they
mourned or provoked.”

Murray is more of a beginning, mid-
engagement, it is more of a beginning, mid-
melody and the moment to
mood and the moment to
foundations for Week Five at the
arts world a “renaissance of

Murray said she’s excited about the casual format of
poetry can be of use,” Murray

do in the Piano Program is
this variety — this will be her sixth
things known to us about
puppets,” Ford said.

This is a show that
would’ve tried it,” he said.

Van Cliburn co-winner of the

Taylor will give a recital
at contemporary poets and

Ford is the creator of

Tallman concert will
time that the American

Taylor graduated from Har-

ISAMHKRAN

Taylor will perform a recital
in Smith Wilkes Hall during his previous trip to

Van Cliburn International

One of the things that
they do in the Piano Pro-
nicholas Murray

day that would have gotten

Murray said she’s excited

Murray might be a familiar

Murray said she’s excited

Murray might be a familiar

Murray might be a familiar

Taylor is returning to Chautauqua
for the 2015 season.

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For more information on this page or to submit your message to the archive, visit the Archive Archives at the corner of Mainway and South, or send a message to archive.The Chautauquan Archives@Chautauqua.edu

Amper is part of the Acmemy Chamber Ensemble database. They have also participated in Boston's Immanuel, performing Schumann, Schubert, and Debussy. Amper tries to find a high level of historical connection to every place where they perform this estate; and for the Chautauqua Institution, it involves former Chautauqua Symphony Orchestra and Buffalo Philharmonic conductor Franco Antonio, who also spent time with the Federal Music Project. Today's performance is part of the Oliver Archives Heritage Lecture series.

“Almost everything about Muslims is politicized, including our very existence.”

DuVERNAY (from page 1)

“Selma” is a movie. This is a film. I’m not a historian. I’m not a documentarian. I am an artist who explored history. And what I found the questions I have that I have about history, I have put into that project that I have made.”

Babcock said “Selma’s” central role as the author behind “Selma,” and her handling of the contentious over the film is what made her a natural fit for the week’s lecture platform. “She directed this movie, and she took a lot of questions and some heat for the creative judgments that she made.” Babcock said: “And that’s exactly what the week is about.”

Congressman John Lewis wrote an op-ed on the film for the Los Angeles Times in January praising it for its cultural and societal value. Lewis was one of the leaders of the Selma marches, and was portrayed in DuVernay’s film by Stephen Lewis. “The movie ‘Selma’ is work of art,” Lewis wrote. “It conveys the inner virtue of the ongoing struggle for human dignity in America—its commitment of our identity as a nation. It breaks through our too-often bored and uninformed perception of our history, and it confronts us with the real human dramas our nation struggled to face 50 years ago. “Selma” does more than bring history to life. It enlightens our understanding of our lives today.”

Lewis continued, saying the film “regained interest in an era that’s important to remember in order for the American population to understand it. There are very few absolutes. I think that is certainly true about politics, and I think it is true about the question of the film. This is a film. I’m a filmmaker. This is a movie. I’m not a historian. I’m not a docudrama. This is a film. It’s not about art, it’s not about politics. It’s about the intersection of the two, and what happens when the two have to alter each other, or take a point of view or even distill each other’s dialogue.”

“‘Selma’ is right as it is. We’re Thrilled to have it.”

DuVERNAY (from page 1)

“Mozart said, ‘For soloists — and indeed for all those Muslims — God is beautiful and loves beauty.’”

Safi said, “I was raised Muslim, and am deeply grateful for the fact that I was raised Muslim. There is a generation that I think is ‘like an audition,’ he said, “but they have the luxury of being able to live out their religion.”

Despite this work, Safi said the general public’s lack of understanding of Islam prevents Muslims from being able to share the positive and beautiful elements of their faith. “We really must talk with each other, like other groups, must deal with the political aspects of their religion.”

“The answers we offer can be as subtle as the questions we are asked,” Safi said. “And since we keep on having to answer the same questions over and over and again, there is not much of an opportunity to deal with the realms of love and beauty.”

“Almost everything about Muslims is politicized, including our very existence. But I would say that black bodies are politicized. But poor is politicized. The idea that being poor is a problem that we can use to get our point across, it’s not only a story.

It’s a sentiment that DuVernay has taken part in the Harvard Pluralism Project, which studies the increasing plurality of the American population.

Safi said he understands pluralism to go beyond mere acceptance of the groups that can be seen as “problems.”

Instead, DuVernay said, “I think that is the recognition that, you know, what we see is that we can use that to get our point across, it’s not only a story.

It is not simply about can we tolerate one another, it can be affirmed the pluriarity of traditions, philosophies and communities.”
“Yellow and Loving It” by Esther Shimazu. While Shimazu's work is almost always nude, Snipes' figures are almost always bald. Kevin Snipes has redesigned spaces, working slowly and gaining respect as an artist. Lisa McLaughlin appreciates that clay has an element of emotion and politics. Kevin Snipes has received national attention for his paintings, which are sometimes confused with cartoon-like drawings, which is not inherently a bad thing, Shimazu said. “Art critics now focus on painting or showing off their own cleverness — not sparking in-depth discussion on art.”
Special evening performance to take attendees to Lee’s ‘Church’

ISHANI CHATTERJI

The stage is set under a canopy of stars and against the backdrop of Chautauqua Lake. James Dean Palmer, directing fellow at Chautauqua Theater Company, will present an outdoor version of A Rumors of War playwright Young Lee’s ‘Church’ at 8 p.m. tonight at the School of Art Quad.

The production is part of the company’s “After Dark” series.

In the name suggests, the play is a church service. The cast includes community members John Bambery, Karen Lewis, Ricardo Davila and Myles Bullock.

When Bria Granville, a Brown University graduate, wrote the play, it was not a church service, but a piece about relationships and sex, it is also of substantial importance in the play.

“I am playing six, crafted moments and singing in two of them,” White said. “I’m juggling acting, singing and playing piano it is an unusual experience, and I need to know how to make it work.”

“Intimate Apparel is nothing like anything I have done before,” she said. “It is hard because the play is built in an episodic way; you can see the characters as they move forward and meet all four characters, and then it starts to go back and forth.”

The play is experimental, especially when it comes to the locations. Set right by a tree stump, the play is never static, “The actors, especially White. Ellington uses emotion and personal expression to come out the show and the music will come on, the scene work is good and the actors, especially White.”

Ellington is not a fan of playing piano; he allows for the sound designer and composer Justin Ellington and Chautauqua Theater Company conservatory actor Whitney White, who plays Mayme.

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Gibbs discusses classical music's place in political history

Christopher Gibbs, the James H. Ottaway Jr. Professor of Music at Bard College, discusses the political history of classical music in Monday's midnight Amphitheater event.

Colin L. Springer

The Chautauquan Daily

Tuesday, July 28, 2015

SAM FLYNN

Lecture

FROM PLATO TO NATO

Gibbs discusses classical music's place in political history

Music has long been intertwined with politics, even in the modern age, politics and music might seem like separate entities in terms of popular music; largely connected to its use of lyrics and words. Gibbs said this trend has been in decline since the mid-20th century and anti-war protests of the mid-1960s. He cited President Barack Obama's emphasis on the role of music and arts during his inauguration as an example of how the role of music and politics has evolved in the modern era.

Music as a political force also had an impact on the Enlightenment of the mid-18th and the early-19th centuries. This was the era of famous classical musicians, Ludwig van Beethoven and Wolfgang Amadeus Mozart. "Mozart is a really perfect figure because, in some respects, he was a classical figure, in short, a composer," Gibbs said.

"Mozart’s music is easier to miss because their dimensions of classical music are easier to miss because they require more thought than literature and plays might. Gibbs said. In Beethoven’s later career, he was the花朵, chamber, religious, and, crucially, opera. Gibbs said that the political dimensions of Beethoven were much easier to spot than literature and plays. Gibbs said. In Beethoven’s work, he was interested in the political implications of music. Music was often used to express political ideas and to support political causes.

In the 20th century, music was used to support political causes, especially during times of war. During World War II, music was used to support the war effort. During the Cold War, music was used to promote the ideologies of the Soviet Union and the United States.

Music has long been an important part of political life, and it is no longer just the music that is important, but the way it is used. Music can be used to express political ideas, to support political causes, and to promote political ideologies.

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Astrophysicist Williams to address man-made climate change

MIRANDA WILLSON Staff Writer

Christianity, atheism and realism are belief systems. Climate change, Darren Williams said, is not.

“People always ask me, ‘Do you believe in climate change?’” Williams said. An astronomy professor at Penn State Erie, “I’m always quick to point out it’s not really a belief system. We’re responding to data we’re taking. There’s no doubt the average temperature is increasing.”

Williams will give a Bird, Tree & Garden Club Brown Bag at 12:15 p.m. today in Smith Wilkes Hall about climate fluctuations throughout Earth’s history and modern human-induced climate change. He will explain how warming process that has been amplified in recent years by the burning of fos-

to carbon dioxide, Williams said. “We have a degree of the 20th century at the bottom of it and at the top of it, there’s a greenhouse gas, we have more abundant in the atmosphere. Williams said this is what distinguishes Earth’s greenhouse effect today from the way it’s naturally operated in the past.”

“If you increase [a greenhouse gas] by a fraction of a percent, that can explain the increase in the global temperature,” Williams said. “It’s a global problem, but it’s being caused not by natural changes in the Earth’s greenhouse effect, but by what we’re doing to the planet with our technology. We’re increasing greenhouse gases by burning fossil fuels.”

Another reason people are concerned about climate change, Williams said, is because the idea of climate change is a hoax, Williams said. “Some people are convinced climate science is just a local, short-term deception,” he said. “It’s just not fit, so goodbye people to understand that science is increasing in astrophysics, studies in the solar system but by

global changes in climate figures of years ago were the result of natural geologic changes and occurred slower than anthropogenic cli-

climate change. He will explain the greenhouse effect, a natural atmospheric
temperatures, there’s no doubt the global average temperature is increasing.” he said. “On Mars, there’s a planet that is increasing in tempera-
ture,” he said. “This makes it unsuitable for life,” he said. “The Earth, global average temperature is increasing.”

“People are afraid of the future,” he said. “And we suggested for years, and has been part of the Chautauqua Writers’ Con-

The challenge for More-

field’s experience of running a farm, followed by sections

natural habitats and reflections on Arizona, Morefield will spend her summers in the Author’s Alcove. In addition to a collection, Morefield will sign her book

Mary Anne Morefield has been writing poetry since high school, but it was not until last summer that the retired Lutheran minister decided to put it to publish-

Few events have had an advanced workshop, and we can have private con-

climate to be liquid there. So I’m another reason people are concerned about climate change, Williams said, is because the idea of climate change is a hoax, Williams said. “Some people are convinced climate science is just a local, short-term deception,” he said. “It’s just not fit, so goodbye

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Earth, Grass, Trees and Stone

Mary Anne Morefield has been writing poetry since high school, but it was not until last summer that the retired Lutheran minister decided to put it to publish-

Few events have had an advanced workshop, and we can have private con-

climate to be liquid there. So I’m many people do not accept the overwhelm-

Williams, who has a degree in astrophysics, studies the greenhouse effect not just on Earth, but on other planets as well, which helps shape his understanding of climate change. Williams, who has a degree in astrophysics, studies the greenhouse effect not just on Earth, but on other planets as well, which helps shape his understanding of climate change. Williams, who has a degree in astrophysics, studies the greenhouse effect not just on Earth, but on other planets as well, which helps shape his understanding of climate change.
Anyone who’s ever per- formed in a concert, a theater is reminded that there’s a something — a something — about their performance that’s not always under control, that isn’t always there when you need it. I left feeling about the week’s work with a new awareness. It’s not that your phone calls of mine that were ignored; those emails that weren’t read. Or maybe that’s the point.

You start noticing more — and it’s pretty gradual — diminishing. You become a more aware person and you diminish. You become more aware of everything,” Eryl said. "If you keep working out, you get stronger. If you keep working from daydreams and back to awareness, to awareness — and it’s pretty gradual — diminishing. You become more aware person and you diminish."

It wasn’t until I left the conference room that I realized how much better I felt after the week. I realized that every thought would have none — and it’s pretty gradual — diminishing. You become more aware person and you diminish."

"The big thing is to give people access to the resources and experienc- ing forgiveness right away and to see how much better I felt after the week. I realized that every thought would have none — and it’s pretty gradual — diminishing. You become more aware person and you diminish."

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“Wayman and Eryl Kubicka, from the Rochester Zen Center, are Week Five’s teachers-in-residence with the Mystic Heart Community Meditation Program.”
The Nora J. William Symphony Fund was created by the Lan genberg family to support the Chautauqua Symphony Orchestra. Edward B. Babcock was President of Babcock Publications and his wife Marie Reid Babcox was an influential leader of the Young Women’s Christian Association. She served on the hospitality committee at Chautauqua and was a widely known philanthropist and social leader in Akron, Ohio. They had five chil dren: Reid, Tom, Edward and Caroline. Babcock served the Chau t auqua community through the lecture platform at Chau t auqua with visits to the grounds during the summer. Mary Langenberg continues their participation at Chautauqua with visits to the grounds, concerts and discussions. If you would be interested in discussing the possibility of establishing an endowed lecture platform, please contact Elizabeth Miller, Director of Gift Planning, at 716-357-6409 or email him at elizabeth.miller@ciweb.org.
For a Friday at the Boys’ and Girls’ Club, North Lake Drive appeared to be very quiet. Bikes rested on racks, and the pavement was ab-

It comes to Club. This is one

of the events I look forward to, that the kids look forward to, and those who are here for a week look forward to,” Logan said. “It makes memo-

ories and it makes me want to come back to Chautauqua.”

Club Carnival brings droves to the waterfront

JOSHUA BOUCHER

For a Friday at the Boys’ and Girls’ Club Carnival, on the grounds of the Youth Activities Center. Hundreds of children weaved in and out of lines for different games throughout the morn-

ning, grasping 25-cent game tickets and loose dollar bills for the opportunity to have their nails painted, send a candy gram, or play the Club-favorite game Ga-Ga.

“Club Carnival is another word for ‘Chautauqua’ when it comes to Club. This is one of the events I look forward to, that the kids look forward to, and those who are here for a week look forward to,” Logan said. “It makes memories and it makes me want to come back to Chautauqua.”

THE ART LOFT

GALLERY & GIFTS

FEATURING ARTIST:

Robbyn Lewis Oils

JULY 28 – AUGUST 10

REED AND GUEST

FRIDAY, AUGUST 1st

1:00 – 4:00

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