

The Chautauquan Daily

www.chqdaily.com
Chautauqua, New York

The Official Newspaper of Chautauqua Institution | Monday, August 10, 2015

Seventy-Five Cents
Volume CXXXIX, Issue 38

Times columnist Cohen to speak on European disunion

SAM FLYNN
Staff Writer

New York Times columnist Roger Cohen calls the European Union “the dullest miracle on earth.” The question it faces today, he said, is can it be preserved?

In his first visit to Chautauqua Institution, Cohen kicks off Week Seven, “Redefining Europe,” at 10:45 a.m. today in the Amphitheater with his lecture, “A Combustible Europe: Nationalism, Religious Passions and Disunion.”

For the first time in its history, the 28-member European Union faces fracturing rather than further integration, Cohen said.

“Rising nationalism, economic stagnation, the crisis of the euro, deep structural flaws and Russian President Vladimir Putin’s aggression on its



COHEN

eastern flank have all contributed to a moment of deep uncertainty and anxiety in Europe,” he said. “The brew is combustible: marginalized Muslim communities, nervous Jews, seeping Middle Eastern poison, high unemployment and rising rightist parties.”

See **COHEN**, Page 4



JOSHUA BOUCHER | Staff Photographer

Timothy Muffitt leads the Music School Festival Orchestra on July 20. He will conduct the MSFO and Voice Program in a staging of Puccini’s *La bohème* at 8:15 p.m. tonight in the Amphitheater.

‘Here and Now’

MSFO, Voice Program combine talents to produce ‘La bohème’

Kathryn Henry, a soprano in the choir ensemble, said relating to Mimì, the opera’s seamstress-heroine, wasn’t an unattainable task. It was just hard to ignore the endgame.

“The hardest part is remembering that I wasn’t willing to die yet, character-wise,” said Henry, Mimì’s understudy. “In Act III, it all falls apart. It’s intense — you see Mimì freaking out because she understands it all of a sudden. She knows she’s dying.”

Malas and Giampietro agree Giacomo Puccini’s work reflects never-ending existential dilemmas of young artists. The struggles faced by the Bohemian artists Rodolfo, Marcello, Musetta, Schaunard and Coline can be easily translated into those of today’s creative virtuosos, Giampietro said.

Their lives as unworried creators are punctuated with poverty and hunger, but they fail to fall short when it comes to ambition.

While Mimì’s death is considered the main tragedy of the opera, Giampietro said the true calamity resides in the loss of blissful youth in the wake of death.

“In this case, death enters into their ‘happy poverty,’ as they call it, and their lives will never be the same,” he said. “That’s the real tragedy — when youth ends.”

As with *Ariodante* earlier in the summer, Giampietro has made it his mission to translate this centuries-old masterpiece into something today’s society can grasp. *La bohème*, originally set in Paris, has been put in Brooklyn for the School of Music’s production.

Although the opera is still being performed in Italian — with English subtitles to be projected in the Amp as an aid to the audience — the text is timeless, Giampietro said. His deeper goal is putting a contemporary façade over the perennial libretto.

“I always have to approach every production that I do — whether its theater or an opera, *Ariodante* or *La bohème* — it’s, ‘What do we have to say about the piece?’” Giampietro said. “I’m not interested at all about how things were done in the past — it’s what we do to bring it to the here and now.”

Malas describes her cast as “the United Nations.” She cites singers who are Chinese, Australian, French-Canadian and Turkish.

See **LA BOHÈME**, Page 4

‘Last Sovietologist’ Hanson to discuss Eastern Europe

ALEXANDRA GREENWALD
Staff Writer

Stephen E. Hanson likes to call himself “the last Sovietologist ever produced.”

After he earned his doctorate in Soviet studies in 1991, he was only able to work in the field for one year before the Soviet Union collapsed. However, Hanson’s studies on a collapsed empire did not go to waste — they actually help him make sense of the present-day tensions in Eastern Europe.

Hanson will discuss the changing landscape of Eastern Europe at 2 p.m. today in the Hall of Philosophy. His lecture is titled, “Russia, Ukraine and the Borders of Europe.”



HANSON

in Crimea and Eastern Ukraine — and potentially elsewhere — is nothing less than a reconsideration of basic border deals that were struck at the end of World War II and have been taken for granted as

“What we are seeing

See **HANSON**, Page 4

GEORGIE SILVAROLE
Staff Writer

Mimì enjoys smelling flowers and staring at the sun. She’s a lover, and she’s playful. She’s shy and embarrassed.

She’s also dying. At 8:15 p.m. tonight in the Amphitheater, Voice Program Chair Marlena Malas, Music School Festival Orchestra Music Director Timothy Muffitt and Stage Director John Giampietro will blend their disciplines and their expertise to present Chautauquans with one of the world’s most popular operas: *La bohème*.



MUSETTE EXPLOSION

Musette Explosion uses chamber music to remix quintessential French sound

MORGAN KINNEY
Staff Writer

Chamber music sometimes means string quartets and long-dead composers, but for Will Holshouser, it means accordion and improv.

Along with tubist Marcus Rojas and guitarist Matt Munisteri, Holshouser performs as Musette Explosion at 4 p.m. today in Elizabeth S. Lenna Hall as part of the Logan Chamber Music Series.

At face value, the group’s name does little to explain what it actually does. Explosions are familiar enough, but that’s not the case for the funny-sounding word that precedes it.

“The simplest way to answer ‘What is musette?’ is to point to Parisian accordion music,” Holshouser said.

As it turns out, musette is the quintessential French sound — think the schmaltzy accordion tunes used in film

and TV to cue something French on-screen.

Even so, there’s technically very little that’s French about the genre’s origins. Musette came of age in the early 20th century out of a confluence of Italian, Polish, German, Roma and American jazz influences. A century ago, this mishmash could be heard piping out of dance halls and bars in Paris.

See **MUSETTE**, Page 4

IN TODAY'S DAILY

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School of Art welcomes all

Students to host annual open studio night

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A constant endeavor

Chautauqua’s grounds department details robust composting operation

Page 5



‘Uncommon, singular’

Critic Bannon reviews Thursday’s CSO performance

Page 9

TODAY'S WEATHER

HIGH 80° LOW 61°
Rain: 50%
Sunset: 8:26 p.m.

TUESDAY

HIGH 75° LOW 58°
Rain: 60%
Sunrise: 6:17 a.m. Sunset: 8:2 p.m.

WEDNESDAY

HIGH 69° LOW 54°
Rain: 50%
Sunrise: 6:19 a.m. Sunset: 8:23 p.m.

NEWS



Briefly

NEWS FROM AROUND THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to Laura Scherb in the Daily's editorial office. Please provide name of organization, time and place of meeting and one contact person's name with phone number. Deadline is 5 p.m. four days before publication

Knitting4Peace

From 12:15 to 1:15 p.m. today in the Hall of Missions' West Classroom. Learn how you can craft hope, healing and peace. For more information, call 303-918-4617.

Tennis Weekday "Dawn Patrol" Round-Robin Doubles

Tennis players are invited to join a doubles round-robin from 7 to 9 a.m. each weekday at the Tennis Center. Sign-ups are each prior evening at 4:50 p.m. near the Farmers Market at the tennis "lottery." All levels, men and women. For more information, call the Tennis Center at 716-357-6276.

CLSC and alumni news

The CLSC Class of 2001 meets for coffee at 9 a.m. on this and every Monday at the Literary Arts Center at Alumni Hall.

The CLSC Brown Bag Lunch and Book Review will be held at 12:15 p.m. today on the porch of the Literary Arts Center Alumni Hall. The Week Seven selection is *All The Light We Cannot See* by Anthony Doerr and will be reviewed by Greg Miller.

A book discussion of *All The Light We Cannot See* will be held at 1 p.m. today at the Literary Arts Center at Alumni Hall. Jeff Miller, CLSC activities coordinator, will head the discussion. It will be helpful to have read the book, although all are welcome to attend.

The Life Member Tea of the Alumni Association of CLSC will be held at 3 p.m. Wednesday. Tickets are \$5 and are available at the Literary Arts Center at Alumni Hall (716-357-9312). Seating is limited.

Pioneer Hall is open for docent tours from 1:15 to 2:15 p.m. every Monday and Wednesday.

Tuesday critiques

After the resident poet's Tuesday Brown Bag lecture on the porch of the Literary Arts Center at Alumni Hall, the Chautauqua Literary Arts Friends will sponsor an informal critique of participants' prose or poetry, led by a published writer. Please bring five copies of no more than one page of prose or poetry to share. Direct any questions to CHQLIT@aol.com or 240-485-7233.

Chautauqua Women's Club news

Mah jongg games at the CWC. Members only, but memberships available at the door. Games will be played from 2:30 to 5 p.m. every Monday and Friday. Bring your 2015 national mah jongg league card, which can be purchased at the Bookstore.

CWC invites all Chautauquans to the final PWN Program of the 2015 season at 1 p.m. today at the House. This week's speaker, Heather Arnet, has been the CEO of the Women and Girls Foundation for 12 years. Her film, "Madame Presidenta," was shown at Chautauqua Cinema last summer. Recently approached by Pennsylvania's Democratic Party leaders to run for State Senate, she will talk about how she navigated the decision to run or not to run.

Keyser sells lemon tarts

At noon every Monday of the season immediately following the lecture, Herb Keyser will be selling his famed lemon tarts at his location near the Amphitheater and adjacent to the kiosk. He also plans to deliver lemon tarts, chocolate surprises and summer pudding anywhere on the grounds any day of the week. Keyser will take orders for the treats on Mondays at his cart and any weekday over the phone at 716-357-6404 or 716-357-3449.

CDC news

Following the "Views on Pointe" lecture, the Chautauqua Dance Circle will hold its annual membership meeting at 4:30 p.m. today at the Hall of Christ. The meeting will be held to elect CDC officers and board members.

Recreation news

Pickleball, a fusion of tennis, pingpong and badminton will be held from 1 to 2:30 p.m. Monday through Friday at the Turner Fitness Center. Equipment and instruction is provided. All levels are welcome including beginners. The fee is \$12 per day. Please contact the Tennis Center at 716-357-6276 for more information and/or to sign up.

Bird, Tree & Garden Club news

The BTG will host a special children's story time on the life cycle of the monarch butterfly. Chautauqua Supervisor of Gardens Betsy Burgeson will present stories donated by the BTG in memory of Sally McClure at 10:45 a.m. today at Smith Memorial Library.



RUBY WALLAU | Staff Photographer

Kathleen Brien, from Charlotte, North Carolina, works on her artist statement in the Arts Quad prior to the opening of the School of Art's Annual Student Exhibition, which was on display from July 26 to Aug. 6 at Fowler-Kellogg Art Center. The students will invite the public into their workspaces from 6:30 to 8:30 p.m. tonight at the Arts Quad.

Chautauquans welcomed into the Arts Quad for open studio night

ABE KENMORE
Staff Writer

The theater has backstage tours. The symphony has Q-and-A sessions. The School of Art has open studio night.

From 6:30 to 8:30 p.m. today, the art students will open their studios in the Arts Quad to anyone who wants to see their hard work this summer.

The event is co-hosted by the art school and VACI Partners, which will provide light refreshments and live

music.

"We see everyone from VACI Partners to people who have never seen the art school and are just amazed that this place exists," said Lois Jubeck, managing director of the Visual Arts at Chautauqua Institution.

The event takes place the day before the students begin their final critiques, so it provides a good excuse to tidy up the studios and put out all their work for display. There is a wide range of paintings, prints, drawings,

sculptures and more, much of which will be for sale.

The tours also provide a more casual environment for the artists to discuss their work with community members.

"It'll be easier to talk in the studios," said Cassie Wiegmann, a student at the school. "I feel like artists have a hard time talking about our work [in galleries]."

Even for Chautauquans who saw the student show, the studio tours are an opportunity to study the spac-

es within which the works were created.

"It's nice, because people can interact with everything you've made," said Luke Ramsey, another student.

Although the event is only a few years old, it continues to grow in popularity, and many Chautauquans look forward to it.

"It's gotten bigger and bigger every year," Jubeck said. "People just like to come. It's like a really nice atmosphere, kind of like a nice little quad party."

'DO YOU SEE WHAT I SEE?'

Monday at the Movies

Monday, August 10

LOVE & MERCY - 3:00 & 9:00 Director Bill Pohlad's (12 Years a Slave) innovative biopic presents an unconventional portrait of **Brian Wilson**, the mercurial singer, songwriter and leader of **The Beach Boys**. Set against the era defining catalog of Wilson's music, the film intimately examines the personal voyage and ultimate salvation of the icon whose success came at extraordinary personal cost. Stars **Paul Dano**, **John Cusack**, **Elizabeth Banks** and **Paul Giamatti**. "A commanding and artful film." -*Lindsey Bahr, Associated Press* (PG-13, 120m)

JURASSIC WORLD - 6:00 Steven Spielberg returns to executive produce the long-awaited next installment of his groundbreaking *Jurassic Park* series, based on characters created by **Michael Crichton**. Stars **Chris Pratt** (*Guardians of the Galaxy*) and **Bryce Dallas Howard**. "Hits all the expected beats of heroism, action and dinosaur dining. The tourists are delicious, and there are so many more to snack on this time!" -*Peter Howell, Toronto Star* "Pure, dumb, wall-to-wall fun." -*Richard Roeper, Chicago Sun-Times* (PG-13, 123m)



Syrian child Fatuma | Provided by Brendan Bannon

Photojournalist Brendan Bannon will discuss the exhibition "Do You See What I See?" at an opening reception at 7 p.m. tonight at the Hultquist Center. The exhibition, featuring photographs taken by Syrian teens through a partnership with the United Nations High Commission on Refugees, was created by St. Bonaventure University's Regina A. Quick Center for the Arts and will be up at Hultquist Center through Friday, Aug. 28.

WEEK SEVEN BOOK SIGNINGS

MONDAY, AUGUST 10

Roger Cohen
Author's Alcove

1:15

Stephen Hanson
Hall of Missions *

TUESDAY, AUGUST 11

David Marsh
Author's Alcove

1:15

TUESDAY, AUGUST 11

Georgette Bennett
Hall of Missions*

1:15

WEDNESDAY, AUG. 12

Akbar Ahmed
Hall of Missions*

FRIDAY, AUGUST 14

Timothy Snyder
Author's Alcove*

1:15

FRIDAY, AUGUST 14

Anthony Doerr
Veranda Porch*

David Hempton
Hall of Missions*

SATURDAY, AUGUST 15

Carolyn Curry
Hall of Philosophy*

*Signing after lecture

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NEWS

NPS's Halda joins final Friday Amp public dialogue session

JOHN FORD
Staff Writer

Anyone expecting fireworks at Friday's dialogue meeting on the Amphitheater project may have left the session disappointed. What had seemed to many as a potential showdown turned into a frank but civil give-and-take between Institution President Tom Becker, other panelists and an engaged community audience. The subject was historic preservation in the context of the Amp.

The 8 a.m. meeting, the last of the scheduled Friday public input sessions, had the feel of an Interfaith Lecture in the same Hall of Philosophy venue. People arrived early, the benches were filled and spectators spilled out onto the grove toward the Literary Arts Center at Alumni Hall. The place was buzzing well before moderator and Institution consultant Elliot Fishman kicked things off.

Becker was joined by Bonnie Halda, the National Park Service's Northeast Region chief of preservation assistance; Caleb Pifer, executive director of the Historical Society of Erie County, Pennsylvania, and member of the historic preservation advisory panel convened by the Institution in response to Halda's written recommendations in April; and John Shedd, Institution director of operations and administrator of Architectural and Land Use Regulations.

Becker offered a few introductory remarks. In reviewing how the Institution's built environment has sometimes matched its evolving programmatic requirements — and sometimes not — he noted that Elizabeth S. Lenna Hall was the first new performance facility on the grounds in more than 60 years when it opened in 1993.

Becker outlined the Institution's "ambitious strategic plan" and spoke about financial sustainability.

"If we are to maintain [resident artistic programs], ... it's because we are committed to art — to the value of art in society," he said, "and to our own ability to bring together people that can work together in a collaborative way and both honor a canon and create new work. And that's why we have such a deep investment in the arts."

The Amphitheater is the community's primary assembly place to see and hear the expression of those art forms, and for lectures and worship, he said. To do that work in a way that is safe,



Courtesy of video produced by Cohen Recording Studio

The panel for Friday's Amp public dialogue session included Caleb Pifer, executive director of the Historical Society of Erie County (Pa.); Tom Becker, president of Chautauqua Institution; moderator Elliot Fishman of The Ricochet Group; Bonnie Halda, chief of preservation assistance for the National Park Service Northeast Region; and John Shedd, director of operations for Chautauqua Institution.

accessible and functional — in that space — is one of the primary objectives of any project.

"Every time we've discovered more information [as this project has evolved], the issues become more complicated," Becker said. "And every time it's become more complicated we've tried to open the process up to bring in new and more specialized advice."

He then introduced Halda, who was accompanied on this and her March trip to Chautauqua by Kathy Schlegel, the NPS Northeast Region's historic landscape architect.

A licensed architect, Halda has worked in historic preservation for 36 years. She said that the U.S. Department of the Interior's National Park Service is the steward of the nation's fewer than 2,500 properties whose significance merits the designation of national historic landmarks. Chautauqua is one.

At the Institution, Halda said, "that national significance is rooted in the ideals that sprang up here more than a century ago and grew to what we see today."

She explained the significance of Chautauqua's designation as a historic district, comprising an "incredible collection" of 600 public and private buildings, including the Amphitheater, and commended the Institution and individual property owners for their passionate care.

After the Institution asked the National Park Service for assistance, Halda and

Schlegel visited in March, received a comprehensive tour of the district and the Amphitheater, partook in "meaningful dialogue" and then developed a list of recommendations, which she briefly outlined.

Emphasizing that her role was advisory, Halda recommended that the Institution develop a master plan for the historic district as a whole, and within that overall picture, pursue several specific Amp-related items: collect a history of all structural changes over the history of the building, engage a structural engineering firm familiar with historic buildings to assess the Amp and, lastly, convene a panel of preservation architects and historians to take a fresh look at the Amp.

The Institution got to work immediately on her recommendations, Halda said. Several results are already realized and were discussed later in Friday's session.

"We recognize the difficult, difficult decisions that you have to make," Halda said. "The balance of your mission with the goals of preservation, sustainability, the need to move forward. All of these are hard. ... I respect the dialogue that's happening and I respect the decisions that need to be made."

Fishman then called upon Pifer to describe the advisory panel's process, which consisted of seven separate meetings, some on the grounds and some by teleconference.

Other panel members were Julian Adams, director

of community preservation services for the New York State Historic Preservation Office (SHPO); Jay DiLorenzo, president of the New York State Preservation League; Peter Flynn, co-chair of the Preservation Buffalo Niagara Board of Trustees; Kathleen LaFrank, National Register coordinator, SHPO; Ted Lownie, founding partner of HHL Architects of Buffalo and participant in some dialogue sessions on the Amp this summer; Amp project lead architect Marty Serena of Chicago's Serena Sturm Architects; and Shedd. Fishman and George Murphy, Institution vice president and chief marketing officer facilitated and assisted the panel.

The group focused on "what makes the Amphitheater *the Amphitheater*," Pifer said, ranking character-defining qualities by level of importance to the facility's look and feel. The panel reviewed the Institution's current plans, and also reviewed the plan submitted by CJS Architects at the behest of the Committee to Preserve the Historic Chautauqua Amphitheater.

The panel's report was submitted to the Institution late Thursday afternoon.

"There's nothing earth-shattering," Pifer said. "Assuming the Amphitheater can be shored up — and regardless, it will need shoring up — could the existing structure stand and accommodate all of the programs that the Institution has outlined? No."

Pifer also noted that the

Chautauqua Challenge, which serves as the Institution's mission statement, adopted in 1974 and amended in 2000, does not mention preservation and outlines Chautauqua as "very much a programming organization."

"As a trustee, when asked that question — preservation versus programming — if you're doing your job, every single time, you have to come down on the side of programming," he said.

In its report, the panel has recommended that the Institution consider adding preservation to its mission, he said.

Fishman then asked Shedd to review initial findings from a structural engineering consultant.

The Institution's engagement with Old Structures Inc. of New York City fulfilled another of Halda's spring recommendations — to supplement earlier engineering assessments with a comprehensive analysis to understand the current condition of the Amp. The final report is still being prepared. Shedd said the Institution will release the summary findings when they are received.

"The Amp is safe for the summer," Shedd said. [Marie Ennis of Old Structures] determined loads that occur during normal summer conditions can be managed and handled by the existing structure."

Ennis' assessment also modeled winter conditions, and revealed that the Amp's structural elements are not capable of handling certain snow and wind loads, Shedd said. Twelve of the 16 vertical roof support columns exceed allowable drift, and while the main steel roof trusses are sound, their connections to columns and footings are of concern. The models show up to 12 inches of sway in parts of the Amp during winter conditions.

Based on Ennis' findings, Shedd said, the Amphitheater will need to be reinforced this fall in anticipation of the upcoming winter. X-shaped braces, to be removed before the 2016 summer season, must be installed to buttress the bowl's vertical support columns. Within two years, the Amp will need further structural reinforcement.

Fishman then opened the last 30 minutes of the session to questions.

Audience member Aaron Sorensen asked how, as president, Becker planned to bring together a "highly fractured and torn community."

"I recognize that on this issue that there can be honest and vigorous disagreement," Becker said. "I don't imagine that there's going to be an event or even a fact that's going to eliminate all that. It's a values proposition."

Becker disagreed with the characterization of the current environment on the grounds.

"I don't see a terribly [divided] community. We disagree on this subject, and that part is true," he said. "What I hope is, at the end of the day, though part of the population will be disappointed with [whatever decision is made], we can look one another in the eye and respect our differences in opinion."

Becker said he is used to passionate disagreement at Chautauqua, whether about deliberations of the Architectural Review Board, one-way streets, the political leanings of speakers or what dogs leave behind on their walks.

"One of the things I deeply respect and admire about this place is that we hold together as community through all those disagreements," he said. "I sincerely hope that's the outcome of this, no matter which way we go."

As has been the case all summer, throughout the public input segment, Chautauquans were eager to offer their views. These ranged across issues such as the effect of Amp decisions on residential property values; the need to keep our National Historic Landmark District status; the absence of a preservation-based plan to compare to the Institution's current project; perceived conflicts between the Institution's mission and real practices; handicap access in the current and projected structures; Chautauqua's need to thank those donors who have generously pledged to the project; safety for audiences, performers and workers in the Amp; and the need for the Institution to better communicate with the community in the future.

The Institution's 8 a.m. Monday and Wednesday sessions on the Amphitheater renewal project continue this week and in Week Eight.

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August 6, 2015

RE: Special Meeting for Property Owners Along and near the Proposed Amp Construction Routes

Dear Property Owner:

You are invited to attend an informational meeting for Chautauquans who own property along the proposed Amphitheater project construction routes. You have a choice of two dates to attend, or you are welcome to attend both sessions. The following dates, times and locations have been reserved for these meetings:

Friday April 14, 2015 - 8:00 AM - Turner Community Center Conference Room;
Friday April 21, 2015 - 8:00 AM - Turner Community Center Conference Room

Chautauqua Institution representatives will provide a brief presentation on the construction process followed by questions and answers related to your property.

We also encourage you to visit our website at www.ciweb.org and click on the Amphitheater Project link for more information. We look forward to seeing you!

Sincerely,

John L. Shedd, AIA
Director of Operations

PO Box 28
Chautauqua, New York 14722
716.357.6246 / 716.357.9014 (fax)
jshedd@ciweb.org

FROM PAGE ONE

MUSETTE

FROM PAGE 1



It's really pleasure-oriented music."

—WILL HOLSHOUSER
Accordianist,
Musette Explosion

Holshouser said Musette Explosion is a continuation of that eclectic tradition as the trio adds its own New York flavor that emphasizes rhythm and improvisation. Still, he said they preserve the beauty and fun of the genre.

"It's really pleasure-oriented music — music that was originally made for dancing and having a good time in places of amusement," he said.

Originally a pianist, Holshouser picked up accordion in college. He stumbled upon musette after a French label re-released several musette albums in the 1990s. From there, he started transcribing the accordion parts from the albums, and now he and his colleagues write their own musette tunes.

The inclusion of "explosion" in the group's name may make it sound edgier than intended — Holshouser said the trio has no plans of blowing the top off Lenna Hall this afternoon.

"Part of the funny thing about the name 'explosion,' is that it's actually a very quiet explosion," he said. "It's more like a dandelion puff."

While the group is no string quartet, he said, Musette Explosion has a lot in common with more traditional chamber groups. There's the same intimate feel of give and take between performers, only with an accordion and a vintage Gibson guitar thrown into the mix.

And that unique mix and style is part of why Holshouser said work feels so effortless.

"It's just like falling off a log," he said. "Every time out is something new."

LA BOHÈME

FROM PAGE 1

"There's a special chemistry with them, and you get it," Malas said. "You hear two minutes of it, and you're enthralled. It's intimate, and it's fantastic."

Despite an impeccable cast, Malas said the opera itself is what she recommends to anyone who asks for her suggestion. More contemporary works, such as *Rent*, are also based off *La bohème*, she said.

The amalgamation of

the Voice Program and the MSFO has been a highlight of the School of Music's seven-week duration for several years now, Muffitt said. A conversation between Malas and himself years ago led to an agreement that inter-program collaboration would benefit all the students involved.

"That's the real value of the experience — playing an opera is a completely different way of playing music," Muffitt said. "Working with singers and working in a theatrical setting is very differ-

COHEN

FROM PAGE 1

At stake is "something of enormous value: A near-borderless Europe at peace constitutes the great achievement of the second half of the 20th century," he said.

Cohen began his career in 1983 at *The Wall Street Journal*, and went on to work as a foreign correspondent in 15 different countries during his more than 30-year career as a journalist. He joined *The New York Times* in 1990. He worked as the European eco-

nomical correspondent from 1992 to 1994 until he became the Balkan bureau chief, where he covered the Bosnian War and the ensuing genocide. He continued to work throughout Europe before returning to New York in the aftermath of 9/11.

He is the author of five books, most recently *The Girl from Human Street: Ghosts of Memory in a Jewish Family*, which was published in last January.

In the aftermath of World War II, the Cold War made Europe a hotbed of competing ideas and strategic con-

cerns. German reunification, the dissolution of the Soviet Union and 9/11 all contributed to a diversion of attention from Europe. But Putin's incursions in Ukraine should serve as a reminder that Europe needs to be nurtured, not neglected, Cohen said.

"I think everyone here is at such a level of excellence," Henry said. "It's easy when you enjoy something this much — you just open up, and you let go."

The zenith of European power has passed, he said, and "it will not return."

"Yet European integration remains an issue of enormous importance for world stability, and the European social model is of interest to many Americans troubled by the urban decay, collapsing infrastructure, underfunded schools, and evermore extreme inequality of life in the United States," Cohen said. "They wonder: Can the much-derided European welfare state teach us anything?"

The main cast of eight Voice Program students stars Elena Perroni as Mimì, Evan Johnson (*Acts I and III*) and Jean-Michel Richer (*Acts II and IV*) as Rodolfo, Nicolette Mavrolean as Musetta, Kidon Choi (*Acts I and IV*) and Dogukan Kuran (*Acts II and III*) as Marcello, Xiaomeng Zhang as Schaunard, Vartan Gabrielian as Colline and Alex Frankel as Parpignol. Kathryn Henry (Mimì), Christine Oh (Musetta), Philip Stoddard (Schaunard) and Tyler Zimmerman (Colline) have studied to perform as covers, if necessary.

2015 Lincoln Applied Ethics Program

This afternoon's lecture has been designated part of Chautauqua's programming in applied ethics, funded through the generosity of the David and Joan Lincoln family.



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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 27 through August 29, 2015. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1879: ISSN 0746-0414.

55 issues; home delivery by carrier, \$48.75; mail, \$76.

Postal regulations require that mail subscriptions be paid in advance.

Chautauqua Institution is a non-profit organization, dependent upon your gifts to fulfill its mission. Gate tickets and other revenue cover only a portion of the cost of your Chautauqua experience.

HANSON

FROM PAGE 1

Hanson will discuss the changing landscape of Eastern Europe at 2 p.m. today in the Hall of Philosophy. His lecture is titled, "Russia, Ukraine and the Borders of Europe."

"What we are seeing in Crimea and Eastern Ukraine — and potentially elsewhere — is nothing less than a re-consideration of basic border deals that were struck at the end of World War II and have been taken for granted as the architecture of international security ever since," Hanson said. "We have the first

annexation of a European country by a neighbor since World War II."

Important to this historical perspective are the ways in which borders were drawn in the Russian Empire, Soviet Empire and Post-Soviet era. Hanson said these changes have led to "almost diametrically opposed" understandings of the present situation between Russia and Ukraine.

"Unfortunately, the viewpoints are different not just at the elite level, but also at the social level," Hanson said. "Even Russian liberals, who are generally pro-Western, or have been in the past,

will disagree pretty strongly with many Western European and North American interpretations of what's going on in Ukraine."

Though having historical understanding makes these perspectives easier to grasp, Hanson said it does not make everything clear.

"There's a way in which this set of tensions are even less predictable than the Cold War tensions," he said. "At least in the Cold War, there was a sense that there were rules in the game, whereas now we're in a world where things are shifting so rapidly and precisely in opposition to what Putin and the Russians see as the United State-dominated rules."

In addition to his role as director of the Reves Center, Hanson is the vice provost for international affairs at William and Mary and the Lettie Pate Evans Professor in the Department of Government. In 2014, he served as president of the Association for Slavic, Eurasian and East European Studies.

He is the author of *Post-*

Imperial Democracies: Ideology and Party Formation in Third Republic France, Weimar Germany, and Post-Soviet Russia and Time and Revolution: Marxism and the Design of Soviet Institution. Hanson's current projects include an examination of the creation of Putin's political legitimacy in Russian society.

This work has led Hanson to believe that cultural understanding is vital to successful international diplomacy.

"I'm a firm believer that, if we don't understand the perspectives of different groups in international relations, in different cultures, different societies, we're never going to be able to come up with stable institutional solutions," he said. "Cultural understanding and the ability to see through the eyes of others is a starting point for almost anything that we want to accomplish in world affairs. That's more true than ever in the 21st century, given the speed of communication and interface that take place around the globe."

» ON THE GROUNDS

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Wednesday

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NEWS

The Front Porch

COLUMN BY JOHN WARREN

Joe Abi-Khattar breaks bread

Joe Abi-Khattar shook his head when he saw a picture of himself in the International Order of the King's Daughters and Sons Scholarship student program.

"I look like a terrorist," he said. His four housemates got a good laugh at that. Let's blame it on bad lighting. In fact, Abi-Khattar — like the other IOKDS Scholarship students who stayed at Bonnie Hall this summer — is a kind, smart, young man, and he's the benefactor of an eye-opening summer experience in Chautauqua.

My family shared Bonnie Hall with these five young men from around the world during Weeks Three and Four. The five were part of the 2015 King's Daughters and Sons Chautauqua Scholarship Program, along with seven women, who stayed across the campus at Florence Hall. The program offers young Christians the chance to experience Chautauqua at no cost for four weeks.

Two students, Abi-Khattar and Guy Karam, are from Lebanon. Another two, Gabor Balla (the piano player) and Peter Ori, are from Hungary. The last, Danny Ruiz, is from Phoenix. The boys "adopted" my 9-year-old son, Zachary, and played Uno and chess with him. Karam declared Zachary his best friend.

Two houses down from Bonnie Hall is the Zigdon Chabad Jewish House. That's insignificant without a little history of Lebanon.

Following the 1967 Arab-Israeli War, Jewish emigration from Lebanon began. Now, the Lebanese Jewish population is virtually non-existent. Israel and Lebanon have almost perpetually remained in a state of war. In most of Lebanon, opinions of Israel — and by extension of the Jewish people — range from ambivalent in some parts of the country, to hostile. Lebanon bans its citizens from visiting Israel or doing business with Israelis.

Abi-Khattar is an electrical engineering student in Lebanon. He's from a city called Batroun in Northern Lebanon, a bucolic, mostly Christian coastal city on the Mediterranean. It's a relatively open-minded place, he told me.

Still, he had never met a Jewish person. One of the IOKDS house mothers pointed out the Friday Challah bread baking two doors down. He was intrigued, and he went.

First, a faux pax. A collection plate was passed, and Abi-Khattar didn't have any money.

"I was kind of embarrassed," he said. Things improved. The hosts explained the history of Challah bread, and Abi-Khattar made a loaf. I saw it in the Bonnie Hall kitchen afterward. Is Challah bread supposed to be black on top? No matter.

"The atmosphere was a lot of fun," he said. He baked bread. He spoke with his Jewish hosts. He played with their children.

"I wish we could be as accepting to those people in Lebanon as they were to me," Abi-Khattar said. Yet, he knows many Lebanese families are still healing old wounds from war.

Barriers are shattered in Chautauqua in a way the veal pens of talk radio and break room water coolers could never facilitate. Catholics eat Lutheran cookies on the brick walk after Mass on Sundays. A young Muslim woman talks about why she doesn't wear a hijab in a building named the Hall of Christ. Same-sex couples wash dishes alongside octogenarians in communal kitchens. A little boy's future Mideast outlook is sculpted by a "best friend" who patiently teaches him the nuances of rooks and bishops. And a Lebanese man bakes and breaks bread with Jews and confirms what he suspected, that the difference between them is, well, nothing.

"Chautauqua is a really encouraging atmosphere," Abi-Khattar wrote to me, a couple weeks after returning home. "When you are there, you know you want to do stuff you would never do outside of that place."

The International Order of the King's Daughters & Sons, which has its world headquarters at the Benedict House on Vincent, is a Christian charitable organization that leaves an impactful, far-reaching footprint. Its Chautauqua Scholarship Program is open to 19- to 25-year-old college students. For more information on the IOKDS and its scholarship program, visit IOKDS.org.

John Warren is a writing coach and columnist for The Chautauquan Daily. Visit John on Twitter @johndavidwarren or by email at johndavidwarren@aol.com.



BRIA GRANVILLE | Staff Photographer

Chautauqua grounds employee Edward Rotunda drops off compost to the Chautauqua compost site in Mayville. The compost is collected daily from two locations in the Institution. The biodegradable material is collected into piles that can take up to four to five years to decompose.

Composting at Chautauqua a constant endeavor for grounds department

MIRANDA WILLSON Staff Writer

Chris Majewski considers himself lucky. Rather than sit indoors at a desk all day, the grounds supervisor and head of heavy equipment at Chautauqua Institution has the privilege of handling dying, rotting and decomposing organic material during his workdays.

The grounds department operates a composting facility on nearby Potter Road, where it collects leaves, disposable plants and other organic matter, allowing it to biodegrade over time. It is then used as compost and added to the soil throughout the grounds.

Additionally, the department picks up organic matter from Chautauquans' personal compost bags every day from two bin locations — at the Farmers Market and at Overlook Condos — and brings that material to its compost facility.

Chautauquans advocated for this pick-up service five or six years ago as a way to compost their leftover fruits, vegetables, egg shells and other biodegradable food items, Majewski said.

"Residents are really into their recycling," he said.

The Food and Agriculture Organization of the United Nations describes composting as a natural process whereby aerobic microorganisms break down organic matter, producing humus, a dark, nutrient-rich soil — not to be confused with the delectable chickpea-based dip. The process serves as an environmentally responsible way to dispose of unwanted organics, as the material is recycled into soil rather than disposed of in a landfill or incinerated.

The Institution has been composting leaves and organic material at its 100-acre property on Potter Road for decades — the practice was already in place when Majewski started working here 18 years ago, he said.

Moreover, the composting process does not end when



BRIA GRANVILLE | Staff Photographer

Decomposing waste seen a few days after being dropped off at the Institution compost site on Potter Road in Mayville.

the season ends. In the fall, Majewski and others at the grounds department vacuum pounds and pounds of falling leaves, primarily because large piles of leaves are a fire hazard.

"We pick it all up over a period of two months or whatever it takes us," he said. "It's usually right around Thanksgiving when the snow is starting to fall that we're just finishing up. We take it all up to Potter Road, stack it and start rotating it over."

"Rotating" refers to moving the material around using a payloader so that all of it gets exposed to oxygen. He said it takes three to five years for a pile of organic material to biodegrade into usable soil, which then provides important nutrients for the gardens.

"Residents are happy we're doing it, plus people are excited when they find out it's being reused and that we don't just throw everything away," Majewski said.

Betsy Burgeson, supervisor of gardens and landscapes, said she hopes her department and the grounds department can increase the

number of bins around the Institution to make composting more accessible for Chautauquans. The department already provides biodegradable bags for residents interested in composting, and the compost facility receives approximately one small garbage bag's worth of personal compost a day from Chautauquans' kitchens, she said.

"We're trying to have it so that more people are able to use it and not feel like they have to drag this leaking bio bag across the Institution in order to get it to the bin sites," Burgeson said.

The compost facility itself has become a home for wildlife as well, which feed on the leftover food and other materials that are composted.

The grounds department live traps raccoons, woodchucks and other wild animals and sets them free on the property, Majewski said.



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RELIGION



RUBY WALLAU | Staff Photographer

At left, Ken Medema, guest vocalist and pianist, performs "The Riddle" during Sunday Morning Worship in the Amphitheater. At right, the Rev. James Walters, chaplain to the London School of Economics and Political Science, delivers his sermon, "New Wineskins and the Old World."

Monasteries were foundation of Modern European values, society

We all know that the best things come about by accident," said the Rev. James Walters at the 10:45 a.m. Sunday morning worship and sermon in the Amphitheater. "Think of Alexander Fleming, who discovered penicillin, or when John Pemberton mixed coca leaves and kola nuts to make Coca-Cola. Fifteen centuries ago, Benedict of Nursia went to the desert to pray and founded a religious community that rebuilt Western civilization after the fall of Rome."

Walters' sermon, "New Wineskins and the Old World," explored Mark 2:18-22.

Benedict, founder of the Benedictine order, is the patron saint of Europe, but most Europeans today would not know that, Walters said.

"What few recognize is that monasteries were not a mere paragraph in a chapter on religion, but were the powerhouses that built modern Europe," he said.

The monasteries provided the foundation for the values that modern Europe holds dear. These included healthcare with the founding of hospitals, education with the founding of schools and universities, the dignity of labor that built Europe's economy, the election of abbots in each monastery and no privately held property by the monks, which fostered equality and hospitality that provided openness to people beyond national borders.

"These are the values that characterize Europe today, but in 2003, the cultured bureaucrats who were writing the European Commission charter made a slight nod to the Greco-Roman history and to the Enlightenment, but said nothing about this history. It was as if there was no one of any significance between Plato and Voltaire," Walters said.

He asked, Does it matter if the Christian past is forgotten? "It matters enormously," Walters said. "We have a huge identity crisis that is not unrelated to this extraordinary historical amnesia. We don't know what we are because we don't know what we were. We were Christendom and we know the dangers of the dark side [of Christendom], but that should not overshadow the good. These values did not fall from the sky; they were built [into the culture.]"

Europe is the great new wineskin because the wine of the Holy Spirit was still active, he said.

"The death of Christendom did not mean the death of Christianity," Walters said. "There is clear data that the secularization of Europe is an anomaly [in the world]. By



Morning Worship

COLUMN BY MARY LEE TALBOT

2050, the percentage of secularization in the world will drop from 16 percent to 13 percent. And where Christianity is most vigorous, the economy is growing."

The new Christendom is the Southern Hemisphere with 38 percent of Christians living in sub-Saharan Africa. Walters said Pope Francis, from the Southern Hemisphere, called European Christianity an "elderly and haggard grandmother."

Walters asked what the old can teach the new. He named three things: the change in interfaith relations, the changing nature of the global church and Benedict of Nursia.

Interfaith relations are changing in Europe.

"We tend to think of old wineskins as the rigid law of Moses, but Jesus found new things in the prophets," Walters said. "Christians defined their identity against the 'other.' The Jew was the other within Europe, the traitor among us like Judas, and Islam was the external threat, the Turks at the gates of Vienna. Modern Europe is a different story; we are a multi-faith community. What is less reported is the growing interreligious understanding, especially in Britain."

He said when Gaza was attacked last summer, there was a joint statement from leaders in the Jewish and Muslim communities in Britain saying that they would seek to export peace and not bring conflicts [between communities] into Britain.

He mentioned the Faith and Leadership certificate program he has been involved with at the London School of Economics. This program is a model of responsible interreligious dialogue.

"The new wineskin is that people need religion literacy and leadership skills," he said.

The second way the spirit is moving is the global nature of the church is changing; it is becoming more interrelated. People might believe Europe is the past and the Southern

Hemisphere is the future, he said, but the diocese of London has grown in the last 20 years.

"The death of the Church of England has been predicted for the last 200 years, but we are evolving," Walters said.

"We will look more like the early church; the cities will be the center of a vibrant urban Christian life.

"It is essential that European Christianity is not lost; it has wisdom like an elderly grandmother. The South will have to do its own theology, but it would be a tragedy if it was not informed by European theologians like Thomas Aquinas."

His third, new wineskin was the need to reconnect the values of Europe with communities that model those values in real solidarity and collective action.

"Benedict's values are still advocated, but they are uncoupled from communities," Walters said. "Learning has become utilitarian. We deny hospitality to hundreds of migrants, and austerity makes the poor poorer while the rich remain untouched by corrupt taxing systems."

As examples, he cited people who are fighting for a living wage for workers in London, food banks sponsored by churches all over Britain and Italian communities that are sending lifeboats to rescue migrants.

"The legacy of Benedict is not dead," Walters said. "It has shaped our values and launched us into the world. The future of Christendom may be elsewhere but there will continue to be fresh wineskins that connect us to the global church."

The Rev. Robert M. Franklin Jr., pastor of Chautauqua Institution and director of the Department of Religion, presided. Angela James, a member of the board of the Bird, Tree & Garden Club and an active member of the Guild of the Seven Seals of the CLSC Alumni Association, read the Scripture. The response to the prayer of confession was "Return to God" by Marty Haugen. Paul Roberts served as cantor. The hymn-anthem, sung by the Chautauqua Choir and the congregation, was "Too Splendid for Speech but Ripe for A Song" words by Thomas Troeger with a setting by Frederick Swann. The anthem was commissioned for Jared Jacobsen on his fifth anniversary as Chautauqua organist. The anthem was "Healer of Our Every Ill" by Marty Haugen arranged by Ken Medema. Ken Medema, piano, and George Wolfe, saxophone, accompanied the Chautauqua Choir. The offertory was "The Riddle" by Ken Medema. Medema served as vocalist and was accompanied by George Wolfe. The organ postlude was "Introduction" and "Finale" from Sonata Eroica, Op. 94, by Joseph Jongen.

Rosenblatt, Sebo lead Week Seven EJLCC discussions

The Everett Jewish Life Center will host two guest speakers this week. Gary Rosenblatt, the editor and publisher of *The Jewish Week*, will speak twice and be followed by Becky Sebo, a master's candidate in Israel studies at Ohio University.

At 3:30 p.m. today, Rosenblatt will speak on "Confes-

sions of a Jewish Journalist: Covering One's Community From the Inside Out." Reflecting on the "oys and joys" of covering the Jewish community, Rosenblatt will recount some of his most dramatic stories and his efforts to walk the delicate line between supporting and sometimes criticizing aspects of Jewish

life. His experiences come from years spent at *The Jewish Week*, the *Baltimore Jewish Times*, and the American Jewish Press Association.

On Tuesday at 12:15 p.m., he will lead a Brown Bag on "What's So Funny About Jewish Humor?" that will focus on telling and analyzing original material and classic Jewish jokes. From his start as a stand-up comic, he has continued to offer up his original brand of humor in person and on the printed page, which will inform his Tuesday discussion.

On Wednesday, Sebo will take the stage at 12:15 p.m. with "One Student's Story of Being Arrested at Ohio University When Standing Up for Israel." As the president of Bobcats for Israel, a Grinspoon-Morningstar Fellow for the Israel on Campus Coalition, and Hasbara Fellow, Sebo led a movement on her Ohio University campus to unite students to stand up for Israel. She will share her story about being arrested and tried and how students can overcome anti-Israel sentiment on campus.

Marthinsen Endowment underwrites Walters' Week Seven chaplaincy

The Alison and Craig Marthinsen Endowment for the Department of Religion underwrites the preaching and chaplaincy of the Rev. James Walters throughout week.

Established in 2010 by Alison and Craig Marthinsen, the Marthinsen Endowment is a permanent endowment fund held within the Chautauqua Foundation to support a chaplaincy each summer. Alison is a fourth-generation Chautauquan and she and Craig are both dedicated participants in Sunday morning worship services and the 9:15 a.m. devotionals held weekdays in the Amp. Alison sings in the Chautauqua Choir, is a graduate of the Chautauqua Literary and Scientific Circle Guild of the Seven Seals, and serves as a volunteer for the Chautauqua Fund. Craig is a "weekend warrior" who attends when he is not serving as managing director of Market Group Limited. The Marthinsens, both born in the United States, currently live in Toronto. They have been Chautauqua property owners since 1998.

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RELIGION

Majid discusses canonical roots of Islamic violence

JAKE ZUCKERMAN
Staff Writer

According to Anouar Majid, Islam has not evolved from its violent origins as its fellow Abrahamic religions have because of its refusal to accept discourse or dissent from its followers.

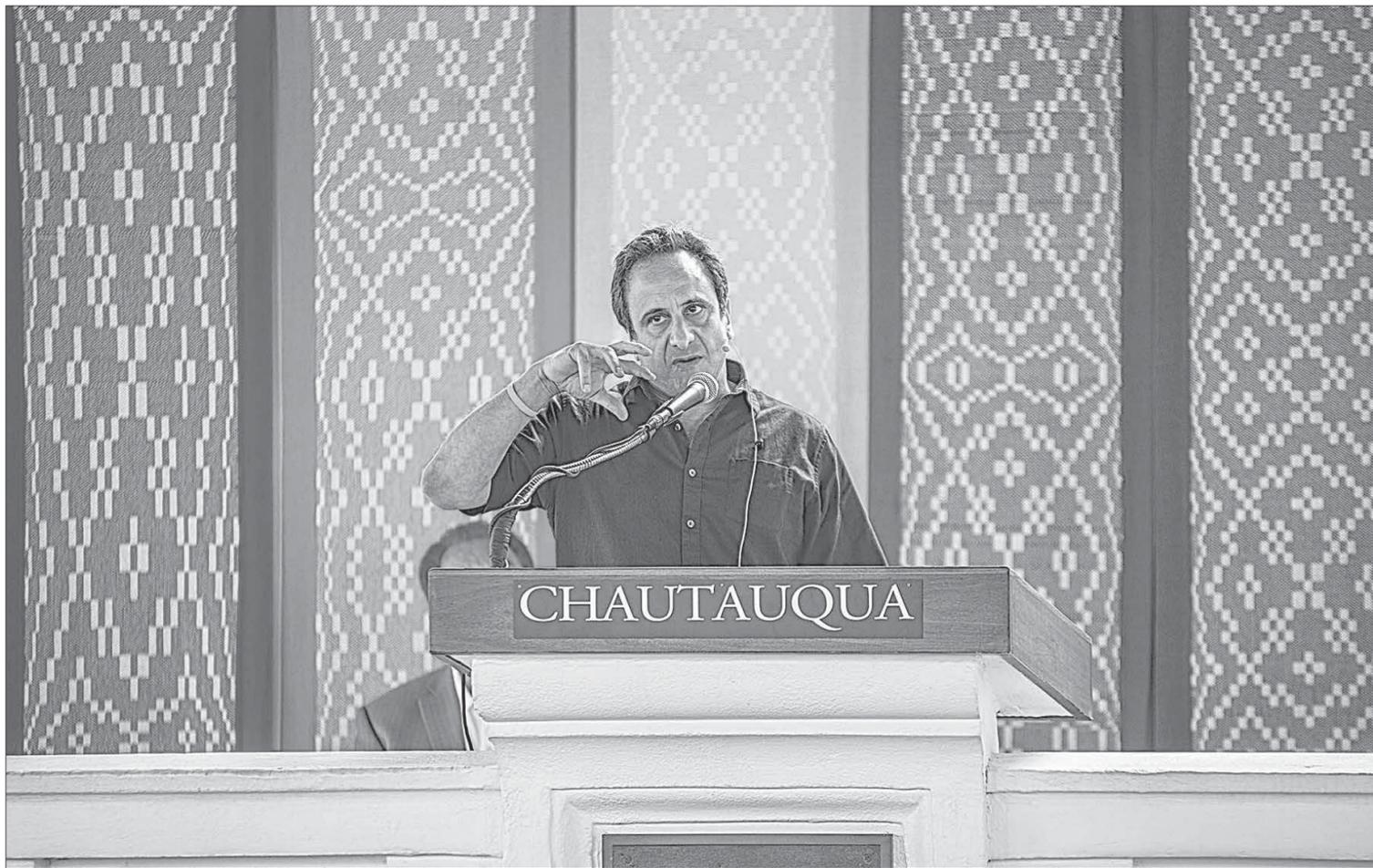
Delivering his lecture Friday from the Hall of Philosophy, Majid, vice president for global affairs and director of the Center for Global Humanities at the University of New England, spoke on "Islam and the Problem of Monotheism." His lecture was the last in Week Six's Interfaith Lecture theme of "Religion: Vanishing and Emerging."

"Modern scholars have created a fail-proof theological system where people cannot question the text of the Quran or the person of the prophet, so there is a huge red line surrounding [Muslim] people living in modern nations," Majid said.

In several statements that incited murmurs from the crowd, Majid said part of the reason that extremists such as the Islamic State can thrive is because the group's actions follow the instruction of Islamic canonical writings.

"Everyone in the West abhors what ISIS does, but very few people are willing to see ISIS as a logical extension of what historical Muslims believe," Majid said. "The beheadings of the Christians, the way people are being treated, the violence against the regimes are all being conducted under the name of Islamic canonical angst."

Majid said Islam is not



BRIA GRANVILLE | Staff Photographer

Anouar Majid, vice president for global affairs and communications at the University of New England at Maine, speaks Friday in the Hall of Philosophy on "Islam and the Problem of Monotheism."

alone in having violent scripture, but it hasn't moved away from it and modernized as Judaism and Christianity have.

"Judaism and Christianity have moved past the violence of their scripture, but mosques have not progressed," he said.

According to Majid, the canonical encouragement of violence is directed toward

both those who satirize or physically conceptualize the Prophet Muhammad. He cited the 2015 *Charlie Hebdo* attacks as an example of this behavior, supported by scripture.

Although Islam is behind other religions, Majid said there is still room for progress. He alluded to ongoing scholarship to determine

the historical origins of the Quran and research into the Prophet Muhammad in the hopes that they can spur Muslim people to modernize their religion.

"We are trying to reexamine the story of Islam, how it started and how it has not been told at all publicly, and how it's still at its infancy when it comes to historical

accuracy," Majid said.

Speaking directly to Chautauquans and alluding to a larger, intelligent community, Majid said it is their duty to educate the world and speak up for truth even in the face of adversity.

In both the beginning and the end of his speech, Majid likened Chautauqua to ancient Greece in the way it

hosted numerous houses of worship of any faith or denomination who could coexist despite differing beliefs. He closed his lecture again referencing the need for the educated to shed light on the silenced issues.

"Only philosophy, one of the golden creations of ancient Greece, can liberate us from this tyranny," Majid said.

Local hospice offers programming, full range of service to Chautauquans

ALEXANDRA GREENWALD
Staff Writer

Representatives from Hospice Chautauqua County are on the grounds, but for now, they're serving a different clientele than usual.

Andrew Dickson, director of community engagement, and a chaplain, social worker, and medical personnel from Hospice Chautauqua County will present a program titled "Here to Hereafter: Let's Talk About Death," at 3:30 p.m. today in the Presbyterian House chapel. The program will also be offered at the same time and place during Weeks Eight and Nine.

"Advanced care planning [is] a very important part of not just hospice care, but all healthcare providers are looking to move our society along and become better at planning and simplifying the [dying] process," Dickson said.

This program will cover various forms of advanced care planning, including advanced directives or living wills and how and when to find hospice or palliative care services.

This program will not offer bereavement assistance, but the present hospice representatives are able to ar-

range for such services if necessary.

Dickson said while this program is very similar to the "Courageous Conversations About Death and Dying: Now is the Time" seminar offered by Shahid Aziz earlier this season, the sessions led by Hospice Chautauqua County are intended to illuminate the potential for connection between hospice and the Institution.

"We're the providers of hospice and palliative care in our community, and Chautauquans are part of that community," he said. "Chautauqua gives these people the sense of community they might lack where they live most of their lives. So it is imperative that we connect to the Chautauqua community to fulfill the role we will for all the year-round residents of our area."

These sessions are sponsored by the Department of Religion as part of the department's mission to help patrons grapple with the full spectrum of life, said Associate Director of Religion Maureen Rovegno.

"Historically, those coming to Chautauqua who have need of hospice services have been well served," she said.

"Hospice Chautauqua County has always been very willing to provide the services needed, even though people might be here for a short time."

This session is part of the services available to Chautauquans through Hospice Chautauqua County, said Shauna Anderson, registered nurse and vice president of clinical services for the hospice.

Institution residents and employees may avail themselves of the full range of hospice, palliative and bereavement care offered by the local organization, even if they are not permanent residents of Chautauqua County.

"Some people would say, 'Oh my God, what are you talking about, hospice patients traveling?' but you'd be amazed," she said. "It's often something that people don't think about when they're on hospice, and that's why I think it's so important that people understand that [it's possible.] We're about quality of life."

As many as 90 percent of hospices nationwide have travel agreements that allow patients to transfer their care to different providers for the duration of their trips, Anderson said.

While the number of hospice patients on the grounds varies between years and throughout the season, Hospice Chautauqua County has had as many as 13 Institution clients at a time.

"The thing that I am so aware of is when people come to Chautauqua, it's like a cocoon, [and] they have no idea that Chautauqua County is a vibrant county with lots to offer outside the grounds," said Mary Rappole, Hospice Chautauqua County RN. "If they have a need for hospice or palliative service, there's a really vibrant nonprofit organization within the county that can serve them. [Hospice patients] need to know they can still come to Chautauqua, to their summer home, and we can have a collaborative relationship with their [own] hospice."

In addition to hospice and palliative care, Hospice Chautauqua County can also provide bereavement counseling and assistance to Chautauquans. Members of the organization have been trauma certified and have been called into the Institution after the sudden deaths of employees.

However, grieving individuals may also seek help by calling Hospice Chautau-

qua County and asking to be connected to the bereavement department.

No matter what services are needed, the ability to attend Chautauqua as they wish contributes to a feeling of an improved quality of life, said Rovegno, who served as a chaplain for Hospice Chautauqua County before joining the Department of Religion.

"Chautauqua is so precious," she said. "In the time of life in which one needs hospice, being in a place you love with people whom you love becomes even more important. It's been my observation that

being here does provide a certain measure of healing. [The patients] rally."

To Anderson, providing Chautauquans who have terminal illness with the ability to attend the Institution is an example of Hospice Chautauqua County's mission.

"Death is a millisecond in time, and what we're about is not that millisecond," she said. "What we're about is living until we die. Living every day and doing what you want, that's huge. If we focus on the living every day until you can't, then you come to a much more peaceful ending."

» ON THE GROUNDS

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NEWS



LIGHTING MOVING SCULPTURES

MATT BURKHARTT | File photo

2014 students of the School of Dance rehearse for the inter-arts collaboration *Go West!* The lighting for that production was designed by John Woodey, who will deliver Chautauqua Dance Circle's "Views on Pointe" lecture at 3:30 p.m. today in the Hall of Christ.

CDC's 'Views on Pointe' lecture to focus on lighting design

HAYLEY ROSS
Staff Writer

The Chautauqua Dance Circle is putting the spotlight on lighting design during today's "Views on Pointe" lecture at 3:30 p.m. in the Hall of Christ.

During the lecture, John Woodey, former lighting designer and production manager for Charlotte Ballet, will take the audience through the process of lighting a piece from the initial idea to the final performance. He plans to use visuals from Chautauqua dance performances, the Charlotte Ballet, and from his own projects.

Lighting designers work to make the vision of the choreographer or director come to life, Woodey said, and their ultimate goal is to help tell the story to the audience.

Dance has a sculptural element that other art forms do not, one that Woodey said lighting designers must take into consideration.

"Essentially, we are lighting a moving sculpture through

space," he said.

Woodey first came to Chautauqua Institution in 2007 to work on lighting for the Chautauqua Opera Company as Michael Baumgarten's assistant. He returned a few years later when a position to light dance in Chautauqua became available. He became the resident lighting designer and later production manager for the Charlotte Ballet. He now teaches lighting design at Johnson C. Smith University in Charlotte, North Carolina. Woodey comes to Chautauqua each summer to work on various lighting and stage-hand projects.

Some of Woodey's Charlotte Ballet credits include "Rhapsodic Dances," "Dangerous Liaisons," "Last Lost Chance," "Peter Pan," "Queen" and "Gateways." He also created the lighting designs for last summer's inter-arts collaboration project, *Go West!*

"The challenge of working with the Charlotte Ballet is that

they have a very intense and busy schedule," he said.

The Charlotte Ballet performs four or five shows per year in addition to the Chautauqua season. The company also does a lot of community outreach programs and performances that keep them busy, Woodey said.



WOODEY

The schedule for a lighting designer in the Amphitheater is also a busy one. A typical production day at the Amp begins after the evening performance the day before, where lighting designers stay at the Amp until 1 or 2 a.m. focusing the lights and setting light cues. Woodey could be working four to six events in the Amp, and that's on an easy day.

"It's like a machine," he said.

Once in the theater for rehearsal, lighting designers must work quickly to get the job done.

"The challenge with lighting design is that it is a lot quicker paced once we are actually in

the venue," he said. "With costumes, sound and scenic elements, you can develop them offsite. For lighting design, you have to actually be in the theater to create it," he said.

Another one of the challenges for lighting performances in the Amphitheater is the unpredictable nature of the open environment.

"One of the main things about the Amphitheater — as opposed to your regular proscenium theater in a closed environment — is that daylight is constantly coming in," he said. "At the beginning of the season, the sun doesn't set until around 10 p.m. but by the end of the season it gets darker sooner."

Extra street lights and lighting sources outside the Amp also must be taken into consideration not only by the lighting designers, but also by the choreographers. Situations that would usually occur in complete darkness, such as entrances, exits, and moving into position for a bow, must be choreographed as well.

"You cannot really get true

darkness in the Amp," Woodey said.

Woodey is used to working closely with choreographers to bring their vision to life and produce the best performance possible.

"One of the things I try to do is inhabit the mind of the choreographer or director to try to figure out what it is they are looking for," he said. "I really try to immerse myself into the situation."

Some choreographers have specific visions for the lighting designs while others trust the designers to experiment with ideas of their own. The ability to change or revamp the lighting once the choreographer sees the piece sets lighting design apart from other elements of theatrical production.

"You can easily change a color or level of intensity. It isn't like trying to rebuild an entire costume or scenic element," Woodey said. "Lighting is not concrete, it is something you have to make concrete."

Arnet to discuss navigating career crossroads, running for office

DEBORAH TREFTS
Staff Writer

For most people, making a big decision — such as whether to retire, change jobs, start a business or run for office — is difficult.

For many women, decision-making is considerably more complex than determining if it would suit their individual needs.

At 1 p.m. today at the Chautauqua Women's Club

House, as part of the Chautauqua Professional Women's Network speaker series, Heather Arnet will take the floor. Her talk is titled "Moving from ready, set, to go! Deciding to run for office: challenges and opportunities for women (& those who love them)."

In mid-July, Arnet entered the Pennsylvania State Senate race for District 37, which includes parts of Allegheny

and Washington counties in suburban Pittsburgh. The former incumbent vacated this seat in late May, to assume the presidency of the Greater Pittsburgh Chamber of Commerce.

On Aug. 1, the county Democratic committees elected Arnet as the Democratic candidate in the special election for District 37, which will take place on Nov. 3. This means that there

will be no primary election.

"At 41, having been CEO of the Women and Girls Foundation for 12 years, I suddenly had to make a big decision that would impact my job, career, family and summer plans," Arnet said. "So I had to do a quick think. I couldn't just think, 'Is this a good thing for me?' I had to think about my son and husband. I made the decision [the first weekend [of August]."

When she was making her decision, Arnet noticed that a lot of male legislators and staff were asking if she understood how hard she would have to work.

"Everyone asked," she said. "I thought that was very interesting. I run a nonprofit; that's a 24/7 job. I already work evenings and weekends. I have always had to recognize that I'm a public figure, a CEO. I go to community events in evenings and travel on weekends."

The community awards that she has consistently received are a testament to Arnet's work ethic.

In recent years, she has won Women's Media Center "Progressive Women's Voices 2013," Women's Enews 2014 "21 Leaders for a 21st Century," and PNC Bank 2015 "Woman of Legacy" —



ARNET

among others.

Arnet is well aware of the gender disparities within Pennsylvania that have been identified annually by the Institute for Women's Policy Research. In its latest report, "The Status of Women in the States: 2015," the IWPR ranked Pennsylvania 23rd out of the 50 states with respect to the overall status of women.

The IWPR's report card for Pennsylvania gave the state its lowest grade — a D-minus — for political participation. Only 17.8 percent of the state's bicameral legislature is composed of women.

Pennsylvania also received a D-plus for work and family, a C-minus for health

and well-being, a C for both poverty and opportunity and reproductive rights, and a C-plus for employment and earnings.

Women earn just 76 cents for each dollar earned by a man in Pennsylvania, and 32.1 percent of employed women work in low-wage jobs. Men are 2.2 times more likely than women to work in science, technology, engineering and math occupations.

Arnet has led the efforts of the Women and Girls Foundation of Southwest Pennsylvania to achieve equality for women and girls, develop tomorrow's female leaders and invest in improvements in public policy.

She is also chair of the board of directors of the Ms. Foundation for Women, board chair of the Johnson Institute for Responsible Leadership, and a member of the advisory board of WQED Multimedia and the Forbes Fund.

"It is important to me that girls be involved very early as leaders," Arnet said. "I have been mentoring them into the movement and cultivating leaders. I am interested in systemic change. That's where sustainability comes from."

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SYMPHONY

REVIEW



RUBY WALLAU | Staff Photographer

Clockwise from top left: Music Director Rossen Milanov conducts the Chautauqua Symphony Orchestra for Anna Clyne's "Masquerade" Thursday in the Amphitheater; guest pianist Antonii Baryshevskiy was the soloist for Serge Prokofiev's Piano Concerto No. 2, Op. 16 in G minor; Milanov looks to Baryshevskiy prior to the Prokofiev; Baryshevskiy plays Prokofiev's concerto.



With Baryshevskiy, CSO creates 'uncommon, singular' experience

ANTHONY BANNON
Staff Writer

We could have been on dangerous ground, the way they looked, always checking with each other, furtively, quick glances, as if fulfilling a special scheme to perform this concerto, itself a bit of a mystery — create it as it hadn't quite been heard before during its century-long presence.

Yes, I think they were up to something: Rossen Milanov, music director of the Chautauqua Symphony Orchestra, repeatedly looking over his shoulder to take measure with the young Ukrainian phenom Antonii Baryshevskiy at the piano, front stage. They were taking nothing for granted, keeping track of one another. Their work was turning fresh ground, negotiating a new path.

Sergei Prokofiev, Ukrainian proto-Modernist, wrote his Piano Concerto No. 2 in 1913, lost it in a fire during the Bolshevik Revolution, and remade it from memory and notes in 1923, 10 years later, when the world had changed. That was the work for Milanov and Baryshevskiy Thursday evening.

Baryshevskiy, a rough shave with rough black hair, black shirt, black pants, no jacket, tends to this music knowing that Prokofiev suffered the threats of government and upheaval — as he must, too, from the window and at the door in the National Music Academy of

Ukraine in Kiev. These are matters of death that there might be music and life, and the pianist seems to recognize his instrument as an angel would know a harp or as the fighter is familiar with percussion.

Baryshevskiy told *Daily* writer Morgan Kinney that the artist should consider more than form and materials; the artist should seek meaning — what a work might signify, taken whole. And indeed, Prokofiev made a note to instruct the future to pay attention to the narrative embedded in the score, and Baryshevskiy in his *Daily* interview pointed to the concerto's dedication — to a friend of the composer who died by suicide.

Through his music, Prokofiev wrote for life as for death, for the known as for the unknown. Might the performance heard most splendidly in the Amphitheater Thursday evening have searched out that added value of art — the hard scramble, tough love of life and then its death, sometimes sudden? Such an aspiration is worthy of staying in eye-shot with his soloist, Maestro Milanov might say.

The concerto begins, as if a life story, with childlike lightness in the solo piano. The piece becomes more brisk, and then more mature — even elegant — at the introduction of a second theme. It is simple phrasing, with embellishments, that leads to a huge solo passage, a written cadenza, which

ups the ante to the higher ground of virtuosity, even impetuosity.

Prokofiev also offered an instruction rare in musical scores: "Colossale," he wrote, suggesting an immensity of thought and expression. Baryshevskiy delivers, hunched over the keyboard, as if drawing inspiration through his gut, while at other times, straight backed and tall. One hand holds the unfolding drama, deep rumblings, and the other hand answers. It is as if the artist is talking to himself, a maddening dialogue, harsh sometimes, but infectious for the one who eavesdrops, listening in.

The orchestra may interrupt, offer a comment or two, but the piano gives nothing up. In fact, the second movement is a piano engine of toccata 16th notes, an octave apart, driving toward an intermezzo, sated with portent, pounded out by the orchestra in league with the piano, which, on rare occasion, offers an ironic solo note, relieving the burden — if only for a moment.

What drama! From augers of death to lyric gentility — anger that cuts like a blade, notes clipped, sharpened to knife under the skin, an invasive music, relentless into the fourth movement, like broken glass and, if reflecting death, alien to the living.

And then, a march. Next, a quiet, soft hush in the woodwinds, the piano offering comment, so private, as if overheard, from outside the

window: Though it is a false peace, an echo of the beginning. Dread is approaching through an extended phrase from the strings, and a passion become a madness, as if a soft walk, back and forth, turns threatening, errant like hot flashes, anchored in a return to the opening theme and another grand cadenza as a finale.

Truly, it was a rare half an hour, transporting, as much an exponent of the sublime, with its extraordinary heights and fearful depths, as it was a token of the challenges of a modern world.

There was an awful lot said in this impacted time, but those in the Amp knew they had experienced something truly uncommon, singular. Milanov had made a careful balance between his orchestra and a remarkable artist whose gift was his understanding of the composer's depth of meaning.

And there was more. Milanov saw to it that the evening itself was an occasion for mind as much as it was expressive of talents. The CSO is playing at such a level that these things are now possible, where one can expect musical skills capable of lofty ideas.

The work of Anna Clyne, British-born in 1980, New York-bred, opened the evening. She loves mixing media, and did so this time through memory, with her popular composition "Masquerade." No dancers or projections on stage, but like radio, a prompt for imagi-

nation, as if the five-minute opener were an accompaniment for such a theatrical pretense.

Aptly, "Masquerade" begins with a call to order from a gong and a full orchestral utterance, quieting into glistening strings — a kind of indeterminacy from which something known could emerge, a vessel of melody fit out to hold the knowable before slipping back into another nebula of glistening raw sound, awaiting composure.

What a delight — a brief essay on creative activity: the visitation to the thought region of unformed sound that withholds the surprise, offers up the muse, from which the artist might bring the medium's raw materials into the submission of form, whatever it might be. Even a cute jingle raises toward the end of "Masquerade," before. The little piece closes with an explosive finale, an echo of the gong of the beginning.

On the other side of the program, its finale was the finale among the giants of finales: Peter Ilyich Tchaikovsky's Symphony No. 2, C Minor, Op. 17. From the CSO's soft opening horn and bassoon call to a melody of Ukrainian folk music, the work leads toward a long finale that occupies most of fourth movement.

Milanov often embraced the orchestra in sweeping gestures, encouraging the waves of language, dialogues among the sections — strings to winds to horns

— a beautiful sight to auger their sound, at some points rendered with the delicacy of fingerspelling, as with the Rochester Method of American Sign Language.

Always in waiting was Tchaikovsky's powerful signature moments of full and vivacious allegro domination — briefly toward the end of the first movement, and with the nimble footwork of the third movement, as the lithe conductor now used the full space of his podium to summon a big and complex enterprise. And then to the dynamics of a slash and burn finale, built up only to fall back to a quiet tune, build again, fall back, build and finally a gong to signal the end, just to have it give way to a coda, and the truly final end.

An exhausted audience, nicely toward full, showed gratitude with enthusiastic and extended sounds of their own. The Dog, parenthetically, who visits every concert, made only a single appearance, this evening with jingling collar and a single bark during a quiet moment of the Prokofiev first movement.

Anthony Bannon is the executive director of the Burchfield Penney Art Center, where he also serves as research director at SUNY Buffalo State. He also was an arts critic at The Buffalo News and director of George Eastman House in Rochester, New York.

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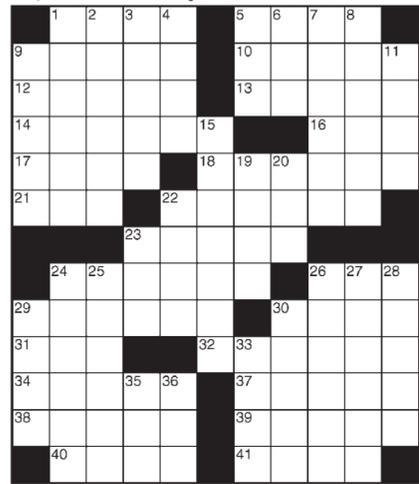
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- 22 Heap
- 23 Boston team, familiarly
- 24 The Terminator, for one
- 25 Kind of band or show
- 26 Baltimore player



Saturday's answer

- 27 Super-market sections
- 28 Lugs
- 29 Flock member
- 30 Add up
- 33 Nick and Nora's dog
- 35 Farrow of film
- 36 Crumb carrier

THOMAS CROSSWORD BOOKS 1-8! Send \$4.75 (check/m.o.) for each book to 628 Virginia Dr., Orlando, FL 32803



8-10

A X Y D L B A A X R
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

8-10

CRYPTOQUOTE

MA Q MC YTEAW RCXTMUZ WJ
ELCDM THTAQM UZ WJ EWN
THTAQM UZ WJ ELCDM
RCXTMUZ WJ. — MUCXER
UDKYTQ

Saturday's Cryptoquote: WITHOUT PAIN, THERE WOULD BE NO SUFFERING, WITHOUT SUFFERING WE WOULD NEVER LEARN FROM OUR MISTAKES. — ANGELINA JOLIE

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday

Conceptis Sudoku

By Dave Green

	3	2		9	8		1	
8				6			4	5
4						3		
			6				5	9
9				8				1
7	8				4			
		3						4
1	9		2					7
	5		8	7		9	3	

Difficulty Level ★

8/10

8	1	4	5	9	3	7	2	6
5	6	2	7	4	8	1	9	3
7	3	9	2	1	6	8	5	4
3	5	6	9	2	7	4	1	8
9	2	8	4	3	1	5	6	7
4	7	1	6	8	5	2	3	9
2	9	5	3	7	4	6	8	1
1	4	3	8	6	2	9	7	5
6	8	7	1	5	9	3	4	2

Difficulty Level ★★ ★

8/08

McCarthy Fund supports Week Seven's Interfaith Lectures

The Eugene Ross McCarthy Memorial Fund provides funding for this week's Interfaith Lecture series featuring Stephen E. Hanson, Georgette Bennett, Ambassador Akbar Ahmed, Archbishop Michael Dahulich, and David N. Hempton. The Joseph H. and Flor-

ence A. Roblee Foundation of St. Louis, Missouri, contributed to this lecture fund in tribute to McCarthy, who was born in Michigan in 1882. Raised in Auburn, New York, McCarthy spent most of his adult life in St. Louis, where he worked as executive vice president of the

Brown Shoe Company. He was named vice chairman of the company's board upon his retirement at age 65.

Following his full-time business career, McCarthy served actively on behalf of the YMCA after World War II. McCarthy was a regular Chautauqua visitor. His

daughters, Carol McCarthy Duhme and the late Marjorie McCarthy Robbins have been active at Chautauqua. Carol McCarthy Duhme served as a trustee of Chautauqua from 1971 to 1979, and her husband, H. Richard Duhme Jr., taught sculpture.

Boyle Fund endows tonight's 'La Boheme' performance

The Boyle Fund for Performing Arts, an endowment fund held within the Chautauqua Foundation, sponsors tonight's performance of *La Boheme* by the Music School Festival Orchestra under the direction of Timothy Muffit with students from the School of Music's Voice Program, chaired by Marlena Malas. The Boyle Family Fund for the Performing Arts was established in 1988 through

gifts to the Chautauqua Foundation by Edward P. and Helen Boyle. Boyle was president and publisher of *Oil City Derrick* and well known in the oil and gas industry. In 1942 he became a director of First Seneca Bank & Trust Company in Oil City and later chaired the executive committee. Edward and Helen Boyle were long time Chautauquans. Boyle served as an Institution Trustee from

1976 to 1984, as a director of the Chautauqua Foundation from 1984 to 1994, and chairman of the Chautauqua Fund from 1980 to 1983. He passed away in December 2000. Throughout the years Helen Boyle was involved in the Opera Guild board, Bird, Tree & Garden Club, Chautauqua Society for Peace, and provided primary funding for the Abraham Community Program. She died in 2008.

The Boyles have six children: Mary Boyle Arnn, Michael, Mig, Patrick, John and Peter, who continue to enjoy Chautauqua.

If you would be interested in discussing the possibility of establishing an endowed lectureship or supporting another aspect of Chautauqua's program, please contact Dustin Nelson, Director of Gift Planning, at 716-357-6409 or email him at dnelson@ciweb.org.

Campen Fund provides for Heritage Lecture Series

The Richard Newman Campen Chautauqua Impressions Fund provides funding for the Oliver Archives Center lecture program. The Heritage Lecture Series combines the research of archives staff with notable historians and Chautauqua scholars in order to explore the rich history of Chautauqua and its effect on modern American culture. The Heritage Lectures take place every Tuesday and Friday at 3:30 in the Hall of Christ.

The Campen Fund, established in 1997 by the family and friends of Richard Newman Campen, memorializes Campen, who died that year at the age of 85. Among

notable donors to the Fund were James S. Marcus, former chairman of the board of the New York Metropolitan Opera and of Lenox Hill Hospital, as well as Paul Newman, who repeatedly visited Chautauqua while his daughter, Melissa, was enrolled in the School of Dance.

Campen was a Cleveland, Ohio, author of over a dozen books on the appreciation of architecture and sculpture illustrated with his own photography. He was a 1934 graduate of Dartmouth College. Following an earlier career as a chemist, Campen devoted the last 30 years of his life to sharing his passion

for fine architecture, outdoor sculpture and well-designed public spaces.

During the 1960s, he converted his hobby of photography into Educational Art Transparencies, a business in which slides collected while traveling were marketed to colleges and universities. His slide collection became the basis of college-level courses he taught in architectural appreciation. Together with Chautauquan and Cleveland Bob Gaede, architect of the 1982 renovation of the Athenaeum Hotel, Campen co-founded the Cleveland Chapter of the Society of Architectural Historians.

Campen was best known for his books on local architecture and points of travel. *Chautauqua Impressions* which he first published in 1984, the last few copies of which are still available in the Chautauqua Bookstore. The book, which pictures and discusses hundreds of Institution buildings, has since sold out three printings and become a local classic. Other books authored by Campen include *Distinguished Homes of Shaker Heights*, *Outdoor Sculpture in Ohio, Ohio - An Architectural Portrait*, *Winter Park Portrait*, and *Images of Sanibel - Captiva-Fort Myers*.

AUDIENCE ETIQUETTE

At the heart of Chautauqua's performance life is the Amphitheater. This venerable structure, built in 1893, offers a unique listening experience, which requires the cooperation of all audience members.

- Seating is non-reserved for all Amphitheater events with the exception of premium seating for certain 8:15 pm programs and orchestra concerts, when Symphony Patron seats are reserved until after the first selection or movement.
- Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday night specials when attendance is heavy.
- For the safety of audience members, aisles must remain clear.
- Smoking, food and drink (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 performance venues.
- Coming late and leaving early are discouraged. If this cannot be avoided, do so as quietly and discreetly as possible via the side aisles. Do not enter or exit through the tunnels on either side of the Amphitheater stage during a performance.
- Audience and performers alike are disturbed by unnecessary noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.
- Audience members who listen from the fence surrounding the Amphitheater should limit their noise or cigarette smoke so as not to disturb others.
- Audience members should be aware that many people are sensitive and/or allergic to perfumes and other fragrances.
- Computers, cell phones, pagers and laptops must be silenced in all performance facilities.

VISUAL ARTS



SAALIK KHAN | Staff Photographer

At left and below, art from the VACI Open Members Exhibition. The opening reception will take place from 3 to 5 p.m. today in Fowler-Kellogg Art Center. At right, Erika Diamond, assistant to the director of galleries prepares for Monday's VACI Open Members Exhibition.

VACI Partners show their skill in last show of the year

ABE KENMORE
Staff Writer

From the 58th Chautauqua Annual Exhibition of Contemporary Art through the Annual Student Exhibition, the Fowler-Kellogg and Strohl art centers have hosted a number of different artists from all over the country this summer.

Now, it is time for one last show and one last group of artists: Chautauquans themselves.

From 3 p.m. to 5 p.m. today, the Fowler-Kellogg Art Center will host the opening reception for the VACI Open Members Exhibition. All members of VACI Partners can have a piece or two of any media in the show if they so choose. This summer, these pieces include paintings, photographs, stone sculpture and even a quilt. The exhibition runs through Aug. 26.

"It's a real honor and a real source of pride to have your work in this gallery space," said Jerry Chesley, VACI Partner and contributing artist. "And it's good that they involve the community in the art galleries themselves."

Some of the work has even been produced here at Chautauqua. Juanell Boyd, one of the artists in the show, learned about photography from Special Studies courses at the Institution. Both of her pictures in the exhibition were taken at Chautauqua.

The pieces are part of her larger show at the Presbyterian House titled "Omnia Sol Temperat," or "The Sun Shines on Everything," taken from the title of a section in *Carmina Burana*. The photographs are printed in an unusual process on metal-coated paper, which reflects light better.

"Because the whole show is about the sunlight, it's about sunrises, the metallic paper is particularly appropriate," Boyd said.

Boyd has been submitting work for the last five years, but others have been in the show for much longer.

Bob Ivers and Beth Munro, a father and daughter team of painters, have had work in the show for nearly 10 seasons. Together, they have watched the show evolve.

"I think [the Open Members Exhibition] is at a very high level right now," Ivers said. "I remember in years past, it was very, very uneven. But now, I think it's at a pretty good level."

This year, Munro and Ivers are displaying their newest work, which is going in a new direction for both of them.

"We have been historically representational painters, but we both are doing abstract work in the last year or two, so all of the work we've submitted are abstracts," Munro said.

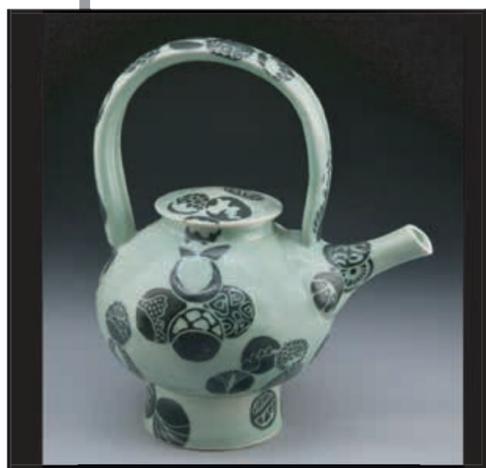
The show not only serves to highlight the growing and changing art of Chautauquans — it can also inspire

other artists in the community to try new things.

"Three years [ago] at the VACI show, I saw a piece printed on watercolor paper and immediately knew that a couple of my pieces would look better on watercolor paper than on standard matte or glossy or luster paper," Boyd said. "So I went home and experimented with that."

Many of the artists will attend the opening to answer questions about their work, which will cover both floors of the Fowler-Kellogg Art Center.

"[Gallery Director] Judy Barie does a wonderful job in staging the show," Chesley said. "The gallery always looks good."



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PROGRAM

M

MONDAY
AUGUST 10

- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leaders: **Sharifa Felicia Norton** and **Muinuddin Charles Smith.** (Islam/Sufism.) Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:00 **Amphitheater Renewal Project Public Session: Tour of Current Facility.** Meet at Amphitheater back porch
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **Monday Morning Coffee Hour.** (Programmed by the CLSC Alumni Association.) Literary Arts Center at Alumni Hall porch
- 9:15 **MORNING WORSHIP. The Rev. James Walters,** chaplain, London School of Economics. Amphitheater
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua.) "Maimonides: Guide to the Perplexed." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Garden Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE. Roger Cohen,** columnist, *The New York Times.* Amphitheater
- 10:45 **Special Story Time.** Learn about monarch butterflies. **Betsy Burgeson** and the **Bird, Tree & Garden Club.** Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Knitting.** (Sponsored by the Department of Religion.) "Women4Women-Knitting4Peace." Hall of Missions
- 12:15 **Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.** *All the Light We Cannot See* by Anthony Doerr. Reviewed by **Greg Miller.** Literary Arts Center at Alumni Hall porch
- 12:15 **Brown Bag.** (Sponsored by the Ecumenical Community of Chautauqua.) "Science and Spirituality." **George Wolfe.** Randell Chapel
- 1:00 **Professional Women's Network.** (Programmed by Chautauqua Women's Club.) "To Run or Not to Run." **Heather Arnet.** CWC House
- 1:15 **Chautauqua Literary and Scientific Circle Discussion.** *All the Light We Cannot See* by Anthony Doerr. **Jeffrey Miller,** CLSC activities coordinator, moderator. Literary Arts Center at Alumni Hall Garden Room
- 1:15 **Docent Tours.** (Chautauqua Literary and Scientific Circle Alumni Association.) Literary Arts Center at Alumni Hall and Pioneer Hall
- 2:00 **INTERFAITH LECTURE SERIES.** "Russia, Ukraine and the Borders of Europe." **Stephen E. Hanson,** vice provost for international affairs; College of William and Mary. Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:30 (2:30-5) **Mah Jongg.** (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House
- 3:00 (3-5) **Opening Reception. VACI Open Members Exhibition.** Fowler-Kellogg Art Center
- 3:10 (3:10-4) **Art of Investing.** Discussion group. Smith Memorial Library
- 3:30 (3:30-4:45) **Lecture.** (Programmed by the Everett Jewish Life Center.) "Confessions of a Jewish Journalist: Covering One's Community From The Inside." **Gary Rosenblatt.** Everett Jewish Life Center
- 3:30 **Dance Lecture/Demonstration.** (Programmed by the Chautauqua Dance Circle.) "Shedding Light on Lighting." **John Woodey,** lighting designer, Chautauqua Amphitheater. Hall of Christ
- 3:30 **Special Conversation.** "From Here to Hereafter: Let's Talk About Death." (Department of Religion.) advance care planning and answer your questions about end-of-life care. **Hospice Chautauqua County.** Presbyterian House
- 4:00 **CHAMBER MUSIC. Musette Explosion.** (All seats are available on a first-come basis. No seats may be saved.) Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 6:30 (6:30-8:30) **Chautauqua School of Art Open Studio Night.** (Sponsored by VACI Partners.) Artists' studios on the Art Quad
- 6:30 **Lake Walk.** (Programmed by the Bird, Tree & Garden Club with the Chautauqua Watershed Conservancy.) "Life in Two Worlds: The Biology of Local Amphibians." **Twan Leenders,** president, Roger Tory Peterson Institute. Meet at the covered porch at Heinz Beach (below the YAC)
- 7:00 **Opening Reception.** "Do You See What I See?" Photography exhibition by **Brendan Bannon.** Hultquist Center
- 7:00 **Palestine Park Program.** "A Journey Through Biblical Times." Palestine Park



KETCHUP, NO MUSTARD

SAALK KHAN | Staff Photographer

Jay Summerville's Ketchup won the Ensign Class at last week's Open Regatta. Ketchup was manned by Summerville, Twig Branch, Vick Shea and Steve Schnee.

- 7:00 **Introduction to the Labyrinth.** (Sponsored by the Department of Religion.) Bring gate pass. Located adjacent to Turner Community Center
- 7:00 **APYA Program.** (Programmed by the Abrahamamic Program for Young Adults.) "Chopped: The APYA Edition." All young adults are welcome to attend. Meet on the steps of Hurlbut Church
- 7:15 (7:15-7:45) **Taizé and Tea.** Meditative Worship. Randell Chapel at UCC Headquarters
- 8:15 **CHAUTAUQUA VOICE PROGRAM WITH THE MUSIC SCHOOL FESTIVAL ORCHESTRA. Timothy Muffitt,** conductor; **Marlena Malas,** Voice Program chair; **John Giampietro,** stage director. Amphitheater
 - *La bohème*
 - Giacomo Puccini
- 8:30 **Ten Movie Night.** "Guardians of the Galaxy." Hultquist Center
- 9:15 **MORNING WORSHIP. The Rev. James Walters,** chaplain, London School of Economics. Amphitheater
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua.) "Everyday Ethics." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Garden Room
- 9:15 **Garden Walk.** (Programmed by the Bird, Tree & Garden Club.) **Sharon Reed,** master gardener. Rain or shine. Meet at the lake side (back) of Smith Wilkes Hall.
- 9:30 **CLSC Class of 2016 Formation Meeting.** Literary Arts Center at Alumni Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "Europe Between Recession and Recovery." **David Marsh,** managing director, Official Monetary and Financial Institutions Forum. Amphitheater
- 10:45 **Story Time.** (Stories planned for 3- to 4-year-olds.) Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Tallman Tracker Organ Mini-Concert.** "Softly and Tenderly." **Jared Jacobsen,** organist. Hall of Christ
- 12:15 **Brown Bag Lecture.** (Programmed by the Writers' Center.) "The Habit of Poetry." **Laura Kasichke.** Literary Arts Center at Alumni Hall porch
- 12:15 **Brown Bag Lecture.** (Programmed by the Bird, Tree & Garden Club.) "Backyard Haven for a Pair of Kestrels." **Tom LeBlanc,** field biologist, NYS Office of Parks. Smith Wilkes Hall
- 12:15 **Brown Bag Lecture.** (Programmed by the Everett Jewish Life Center.) "What's So Funny About Jewish Humor?" **Gary Rosenblatt.** Everett Jewish Life Center
- 12:15 **LGBT & Friends Brown Bag.** (Sponsored by the Metropolitan Community Church.) "Soul Connections: Going Deeper to Make Meaningful Contact." Literary Arts Center Garden Room
- 12:30 (12:30-1:55) **Mystic Heart Meditation Seminar.** "The Soul's Joy: An Exploration Drawing on Sufi Perspectives, Poetry and Practices." **Sharifa Felicia Norton** and **Muinuddin Charles Smith** (Islam/Sufism). Donation. Hall of Missions

- 1:00 (1-4) **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club.) Fee. CWC House
- 1:00 **Docent Tours.** Meet at Fowler-Kellogg Art Center
- 1:15 **Mah Jongg.** (Programmed by the Sports Club.) Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** "Swords and Ploughshares — The Religious Landscape in Post-Secular Europe." **Georgette Bennett,** president, Tanenbaum Center for Interreligious Understanding. Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 3:00 **Life Member Tea.** (Programmed by the CLSC Alumni Association.) Literary Arts Center at Alumni Hall Dining Room
- 3:15 **Social Hour Denominational Hours**
- 3:15 **Hebrew Congregation Conversations and Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** "Esperanto." **Dennis Keefe,** Esperantist and professor, Cleveland State University, with **Jeremy Genovese,** Cleveland State University. Hall of Christ
- 3:30 **Middle East Update. Geoffrey Kemp,** director of Regional Security Programs, Center for the National Interest; **Ziad Asali,** president and founder of the American Task Force on Palestine. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:15 **Garden Walk.** (Programmed by the Bird, Tree & Garden Club.) **Joe McMaster.** Meet at the lake side (back) of Smith Wilkes Hall
- 4:30 **Film Screening.** (Programmed by Chabad Lubavitch of Chautauqua.) "Israel Inside: How A Small Nation Makes A Big Difference." Followed by discussion with **Richard Green.** Zigdon Chabad Jewish House
- 4:30 **Knitting4Peace Workshop.** (Sponsored by the Department of Religion.) Methodist House porch
- 7:00 **Bible Study.** (Sponsored by the Department of Religion.) "Reflections on the Letter to the Ephesians." **The Rev. Carmen Perry,** leader. United Methodist House
- 7:00 **Motet Choir.** Hall of Christ
- 7:00 **Visual Arts Lecture Series. Julie Langsam,** painter; faculty, Rutgers University. Hultquist Center
- 7:00 **APYA Presentation.** (Programmed by the Abrahamamic Program for Young Adults.) "God Was in This Place: Travelogues." All young adults are welcome to attend. Marion Lawrence Room, Hurlbut Church
- 7:30 **FAMILY ENTERTAINMENT SERIES. Bronkar & Aaron** present **Collision of Rhythm.** (Community Appreciation Night.) Amphitheater
- 7:30 (7:30-10) **Voice Opera Scenes.** (School of Music.) (Benefits the Chautauqua Women's Club Scholarship Fund.) Fletcher Music Hall

Tu

TUESDAY
AUGUST 11

- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leaders: **Sharifa Felicia Norton** and **Muinuddin Charles Smith.** (Islam/Sufism.) Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Talk & Walk.** (Programmed by the Bird, Tree & Garden Club.) Guided walk. Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
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Psalm 18: 1-3

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What will it be like in 2039?

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Believe global warming or not?
What will it be like in 2039?

Democrat or Republican? Libertarian?
Does political intrigue ever stop?
What will it be like in 2039?

Will Iran rejoin the world as a rational nation?
Will the disintegration of the Mid East continue?
Read about it in 2039.

Christian, Jewish? Supporter of Israel?
Have Jewish friends, family?
Will Israel survive or be annihilated?
What will it be like in 2039?

We all need to think about the future.
We, our children and grand kids all have a stake.
Don't speculate about the future...

Read about it in 2039.

Watch for coming personal appearances.