Neurobiologist Picciotto says happiness hinges on managing expectations

NATALE MAYAN
Staff Writer

Are you having a difficult time being happy at work, school or in your personal life? Many people’s solution to this problem might be simpler than you think: lower your expectations.

“Every time you talk to your 10-year-old, you expect a sweet and pleasant answer,” Picciotto said, “you’re not going to be very happy.”

In a society that values perfection, lowering one’s expectation often has a negative connotation, Picciotto said. “It’s so much that you’re lowering your expectations as you are matching your expectations to reality,” she said.

Picciotto is an associate professor of psychiatry, pharmacology and neurobiology at Yale University. She was once a graduate student at The Rockefeller University in the laboratory of Paul Greengard — Greengard and two colleagues won the Nobel Prize for Physiology or Medicine in 2000 for their groundbreaking studies of signaling in the nervous system.

It was in Greengard’s lab that Picciotto became interested in how the brain responds to the environment, including the experience of drug abuse.

“I was in Greengard’s lab when he first presented his findings on how drugs affect behavior,” Picciotto said. “I was most impressed by the idea that alterations in behavior and addiction could be caused by alterations in the brain.”

In her 2 p.m. lecture today in the Hall of Philosophy, Picciotto will speak at 10:45 a.m. today in the Amphitheater about a neurological explanation of happiness and the brain’s left and right chronization between concentration and synapses.”

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“Like so many things at Chautauqua, the organ should not work — but it does,” Jacobsen said. “It was really a community project to bring it to life.”

And the Mason-Orgel is definitely alive today when Jacobsen is playing. The opening piece in tonight’s program, Bach’s Toccata and Fugue in D-minor, is one of the most famous organ works ever written. However, tonight Jacobsen will listen backstage while the CSO plays an orchestral version of the piece. Jacobsen said it feels weird to not play such a standard piece on his instrument. At the same time, he gladly admires Bach’s ability to write counterpoint for a demanding instrument and enjoys hearing his music.

“I would give anything to talk to Bach,” Jacobsen said. “That’s why I have must have been a zealous.”

The story behind the famous Poulenc concerto is a bit long and complicated, but Jacobsen knows the details like the back of his hand.

“Traditionally in French music, there was sex involved,” Jacobsen said. Poulenc was hired by Princesse Edmond de Polignac to write an organ concerto soon enough for the princess to play with a small chamber ensemble in her living room.

The death of a close friend — Jacobsen theorized he was Poulenc, and he went on a pilgrimage. He rediscovered his Christian faith and gave up his hedonistic lifestyle. When Poulenc returned to France, he revered and finished the concerto, but it wasn’t quite what the princess had ordered. It was too difficult and complex for her to play, so Poulenc insisted that he play its debut for her. The opening of the Princess is kind of electrifying,” Jacobsen said. “It’s very angular, it’s very dramatic. It still sounds quite exotic and I grab my imagination.”

Although Saint-Saëns is also a Frenchman, he reworked and finished this piece’s most noticeable piece — the Poulenc concerto. The piece’s most notable difference from the Poulenc concerto is a bit long and complicated, but Jacobsen knows the details like the back of his hand.

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Although Saint-Saëns is also a Frenchman, he reworked and finished this piece’s most noticeable piece — the Poulenc concerto. The piece’s most notable difference from the Poulenc concerto is that it is not a soloist, although there are several instances in which Saint-Saëns pits it against the orchestra. The piece’s most notable movement is its last. There is a “half way” between the organ and the orchestra, Jacobsen said. It builds to a monumen- tal C-major chord. Nearly 99 stops are pulled open, all playing that one chord. It is a wall of sound that hints the future, and Jacobsen said audiences go wild when they play it. “People go and ladies clutch their chest and weep,” Jacobsen said. “It’s just incredible. This is why people love this piece.”
From the CLSC Vault

EVLATION CIRCA 1975

KELLY BURRITT

STAFF WRITER

The visual project of art-making communicates a great deal from the artist to the observer. Janeway suggests the very act of creating art connects people, establishing “for one human being the interior reality, the lived experience of another.” It is the difference, as Janeway later contends, between “they” and “we.” Readers may look at the women depicted and think “they” and “they” and “they” as dated, just as it would be a mistake to consider them inextricably tied. By this logic, it would be a mistake to discern where they are or have not read it, the section title alone makes the reader do a double take. How can a novel based in the future contain historical notes? As Janeway wrote, the “new” emerges out of “our” conformation with fiction. The past and the future are inextricably tied. By this logic, it would be a mistake to look at “The Handmaid's Tale” and think it as dated, just as it would be a mistake to consider them prophetic. They are part of a dialogue of a changing world.
Wastewater treatment plant 0-and-a-seasion — NEW LOCATION

Property owners are invited to meet with Chautauqua Utility District staff and commissioners at noon today in Alumni Hall. The purpose of the session is for Chautauqua Utility District commissioners to review project concepts. Property owners will vote for a first step in this project Aug. 13. Check in at 12:30 p.m. to be brought to the session.

The Women’s Club welcomes new Life Members with their “Chautauqua’s Hostess, Winnie of the Wensley House.” In addition to their new playing skills, the students have made long-lasting connections with their peers. “I've really fine-tuned my listening skills. I think it's so good to listen to other people's playing and... to be a better listener, because I think that's the key to being a better player.”

Chautauqua Women’s Club invites members to play mah jong from 2 to 5 p.m. Friday at the Clubhouse. Bring your National Mah Jong League 2013 card.

Artists at the Market

The Artists at the Market is open from 1 to 4 p.m. today at the Farm Market. Artists and vendors bring a variety of unique items. Artists change daily.

Boys’ and Girls’ Club Carnival

From 9:30 to 11:30 a.m. Friday, the Boys’ and Girls’ Club Carnival will be held at the Club campus. There will be 20 activity booths in addition to the popular Kid Wash, bake sales and bounce houses. Proceeds benefit the Chautauqua Fund.


Due by July 26.

In addition to their newly acquired playing skills, the students have made long-lasting connections with their peers.

“We've been trying to get better, as pianists and learn as much as we can,” Rothenberg said.

Shinnick. said. “I think that's something really valuable to have, because at school we study with our one teacher.”

See Elcock next several weeks as a learning experience that will stay with us for the rest of our lives.”

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The Chautauqua Piano Competition, held Thursday, is Vincent Ip, Adam Rothenberg, Allison Shinnick, Brynn Elcock, Vincent Huang, Kyung Sakong, Adam Yang, and Alvin Zhu.

The competition winner will give a recital at 4 p.m. Friday in Fletcher Music Hall — the last performance of the season for the Piano Program, which concludes at the end of Week Five.

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W

E all know what happiness is. Even us curmud-
goons can think back to a moment of quiet sat-
sfaction when we looked around and thought, "This is good.

One autumn morning as a child, I was walking the three
blocks to elementary school. There was no one around (I was either early or late to class), and the red
and orange leaves were scattered on the sidewalk, practically
rolling downhill. The sky was so clear that the
sun still warmed fall mornings in a way that seems
though, "It is good to be alive.

Every one of us has had moments of that feeling, if only for a
moment. I hold on to it as long as I can.

Philosophers have pondered many explanations of hap-
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Like so many things at Chautauqua, the organ shouldn’t be talked about for its architecture. At a certain point, it’s best to just admire it for what it is and let the organist do the rest.

The opening piece in tonight’s concert, Edouard de Polignac’s ‘Concerto in E minor,’ is one of the most famous organ concertos ever written. However, tonight Jacobson will listen back through the lens of the CSO while playing the organ concertos version of the same piece.

Jacobson said it feels weird to not play such a standard piece for his instrument. At a certain point, he usually greets Bach’s ability to write counterpoint for 300 instruments and enjoys hearing his music.

“I would give anything to talk to Bach,” Jacobson said. “I’m sure he would have been stumped.”

The story behind the France’s Poulenc concertos is a bit long and convoluted, but Jacobson knows the details like the back of his hand.

“Traditionally in French music, there was sex involved,” Jacobson said. Poulenc was hired by Francis Piccietto, said.

The neuroscientist said he plans on being rather provocative during the morning lecture. What she means is that she will propose a neurobiological model of what happiness might be and what may happen in the brain to cause feelings of happiness.

Put simply, nerve cells have gaps between them, and information needs to have to cross these gaps. When a neuroscientist sets a signal, they have to secrete chemicals called neurotransmitters. Picciotto said that this is one of these neurotransmitters.

The longest pipe — 37.5 feet — had to be tuned slightly to fit beneath the organists walking height.

Although dopamine has become synonymous in the media with "reward," Picciotto said that this is not actually true. Dopamine is a chemical released in response to both good and bad things in the environment. For example, dopamine is released when we "receive a reward." The system releases long-lasting bursts of dopamine that are not hot appropriate for the brain.

The body is constantly looking for this high, resulting in a misperception in the drug abuse community. Picciotto challenges Chautauquans to think about whether their perceptions of experiences are actually accurate.

In the end, our ability to match our expectations to what we can get from our environment is what allows us to be happy,” Picciotto said.

Shambhala International. She wants to put Buddhist ideals into the context of real medicinal practices. Apply these practices in her own life has helped her enjoy time with loved ones and cope with difficult work or family situations.

It’s the clarity of the present that makes her happy. “It’s the feeling of being truly happy,” she said.

The Chautauquan Daily
Thru 8/25/2013
Page 4
SHAMBHALA INTERNATIONAL
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**Opera's Second Musical Theater Revue highlights work of Portor**

**CHAD M. WEISMAN** Staff Writer

After years of developing her business, choreographer Todd Kern has earned her annual month in Chautauqua for her Entrepreneurial Ignite competition. The workshop is held from July 12 to 14.

**PREVIEW STORIES**
**OPERA • JULY 25**
**SYMPHONY • JULY 26**
**DRAMA • JULY 27**
**PREMIERE • 5 PM SATURDAY, JULY 20**

[Image 288x221 to 559x443]

For the month of July, the Musical Theater Revue has been showcasing the work of young artists from Chautauqua Opera's Young Artist program. The revue is held on the stage for the season's second evening, Thursday, July 25, at 8:15 p.m. in the Falcon Theatre.

**Finale from Porter's**
**Falstaff's**
**Last Act**

**It can easily be said that The Romeo & Juliet Project, to be performed at 8:15 p.m. this Saturday in the Amphitheater, promises a fresh take on this timeless love story. Chautauqua Opera Company's Young Artists program will appear in the performance, singing the "Prologue" and "Funeral March" from Hector Berlioz's opera, Romeo et Juliette. They will also perform choruses from other version of Romeo & Juliet by French composer Claude Gounod. Brown said, "It's a tremendous educational experience," Hewitt added. "It's the creative opportunity to sing songs about art, to top of memorizing and stage our songs program, we get to memorize and stage this piece."
Women, image, and history

KELSEY BURRITT • STAFF WRITER

The visual product of art-making communicates a great deal from the artist to the observer. Janeway suggests the very act of creating art conveys people, validating “for one human being the interior reality, the most powerful and effective catalyst can be reflected by how people are portrayed, how they perceive themselves and how they are perceived by others. Expressing this change both internally and externally demands the painter; the dancer, the actor, the writer, the visual artist, the poet and the musician,” according to Janeway’s 1976 essay, “The Visual Product of Art Making.”

The visual product of art-making communicates a great deal from the artist to the observer. Janeway suggests the very act of creating art conveys people, validating “for one human being the interior reality, the most powerful and effective catalyst can be reflected by how people are portrayed, how they perceive themselves and how they are perceived by others. Expressing this change both internally and externally demands the painter; the dancer, the actor, the writer, the visual artist, the poet and the musician,” according to Janeway’s 1976 essay, “The Visual Product of Art Making.”
In Tuesday and Wednesday's morning lectures, Robert A. Samuelson and Charles Murray both argued that these differences in social class depend on what social class a person is born into. Their solutions, however, are radically different. Murray, a fellow at the American Enterprise Institute and author of The Bell Curve and Coming Apart, argued that the differences in happiness from one group of Americans to the next...

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**MURRAY:** ‘A LIFE WELL LIVED HAS TRANSCENDENT VALUE’

**W. H. BRADY SCHOLAR, CHARLES MURRAY**

Thursday, July 25, 2013

On Tuesday, Putnam defended building social capital as civic activities like voting, coaching Little League baseball teams, and shoveling snow off of a neighbor’s driveway. "A great deal of what goes on with social capital is a result of parents with children trying to shape the environment in which their children grow up." — Charles Murray

**Q:** Are poverty and welfare more corrosive to character than inherited wealth and privilege?

**M:** No. My wife and I have wealthy friends who are raising children. And I’m thinking of persons in particular who put a list on the refrigerator for the door that the kids have to fill in. I wouldn’t have the job of wealthy parents trying to raise kids for any amount of money. It’s a real problem. It’s the same kind of problem — I sometimes use a thought experiment, trying to make this point. Say you know your own spouse or your small child, to be raised. Or your other choice is a working-class family that really doesn’t make much money, they aren’t stagnant, but they live in a little grey house and the children will grow up without any financial advantages, but they’ll be elevated, but this couple worked hard all their lives, has great integrity and so forth. Which family would you put your own child with? And I think the answer is obvious. You don’t choose the rich people. You choose the poor people. So the answer is yes. And that ought to affect — let me put it this way: For those of you who think that wealth and privilege are just as corrosive, remember the flip side of that. Welfare is also corrosive.

— Transcribed by Maggie Livingston
‘Open our hands to the needy and the poor’

COLUMN BY MARY LEE TALBOT

"Imagine the rich man telling his rich and hard-hearted, but Jesus points him to his loving." She said, "He was concerned about his family left behind, and he wants Father Abraham to save his family and his brothers." However, in the story, Father Abraham tells the rich man that his family has Moses and the prophets to listen to.

"This is the heart of the parable — what do they say?" Lundblad asked. "Jesus is interpreting Scripture, not just talking about economics, and calling on us to be interpreters of the texts. How do we right understand them?"

As an example, Lundblad referred to Deuteronomy 28:13. This chapter begins with all the blessings that will come to the people of Israel if they obey God, they will be fruitful at home and in the field. But in verse 15, God warns the people that if they do not obey, then they will be cursed. The curses continue to the end of the chapter. 

"The question Deuteronomy 28:13, which reads in part that the Lord will strike your legs and knees with sores that cannot be healed, from the soles of your feet to the top of your head. Lazarus was covered with sores, and the dogs would come and lick them."

"Can you see what Jesus is doing?" Lundblad asked. "Lazarus looks like one who is cursed by God, so the rich man does not have to do anything. This is Lazarus' punishment; it is the way things are supposed to be."

"Jesus knew there were other words in Torah. Deuteronomy tells us to open our hands to the needy and the poor." She said. "In the time of the prophets the kingdom would come, until Jesus (little-stuff). Is that the last I chose?" Which reading of Moses and the prophets will we hear?"

Lundblad helped that the congregation would go home with Chautauqua and its strong interpretation of Scripture, so when someone quotes the Bible saying those who don’t work don’t eat, the congregation will ask, "What if we go to eat in what Robert Rumi Shapiro, in the afternoon sermon, said that accepting reality is the first step to transformation.

We have the reality, she said. The story of the rich man and Lazarus existed for so long, that Bible reading tells the man that his five brothers had Moses and the prophets, and if the brothers weren’t listening to him, they won’t be convinced even if someone rises from the dead."

"At least some of us here believe that someone has," Lundblad concluded. The Rev. Naomi Banks provided the Rev. James Lopez, pastor of Salem United Church of Christ in Tonawanda, N.Y., read the scripture. Jared Fisch at the organ for the anthem, Stephen Caracciolo, took his first piano lessons from Janet Miller, a member of the Mott Choir. The Mott Choir sang. "Let My Prayer E’en Now Upon My Heart." The text was from Psalm 6. The service is known as Common Prayer.

"The Samuel M. and Mary E. Hazlett Memorial Fund supports this week’s services.

"Open our hands to the needy and the poor".
SHAPIRO DISCUSSES "RADICAL AMAZEMENT" AS PATH TO HAPPINESS

FREDO VILLASEÑOR | Staff Writer

According to the Palestinian Talmud, when people die, they will be asked a question that the answer will determine whether or not they can enter heaven.

"Did you partake of all the legitimate pleasures that life offered you while you were alive?" Jews will be asked. If they answer "yes," then they won't — because heaven would be wasted on them.

"If they answer "no," then they live so you can answer that question in the affirmative," Rabbi Rami Shapiro said, "but you won't. And the reason you won't is that you're going to forget." Shapiro shared the reminder that Jewish people use to inspire them, a prayer called "Elavin," which in Hebrew means "happiness." Shapiro is an award-winning author and poet. He co-directs One River Wisdom School and the Holy Rascals, a non-profit educational media company with the goal of changing the world by changing hearts and minds.

"Elavin" is a prayer derived from the Psalms and is typically recited three times each day in Jewish prayers. In English, the beginning of the prayer translates to:

"Happy are those whose God is Adonai."

"So what's God's house?" Shapiro asked, beginning to explore the song's meaning. "In Judaism, there are no numbers, so the letters do double duty — the sky is one, the Art is two, the God is three!"

"And we have this tradition that, if you two words have the same numerical value, they are interchangeable."

"Ashrei," one of the Hebrew words for God, and "teva", the word for nature, happen to be the same numerical value. Thus, in Jewish numerology, they could be interpreted to be one and the same.

"Everything that exists is a manifestation of God, so the house of God is where you are right now," Shapiro said, "The universe is God's body. So happy are those who dwell in God, both in the real world and in the natural world."

Reference to the second verse of "Ashrei"? Shapiro argued that everyone would be in one place if they attended to the fact that the universe, including our bodies within it, are manifestations of God.

"It's what I would think St. Augustine would say: simplicity, purity, with no deception. And when you have that, you can find a moment of grace, a moment of joy when you can clean another's face or have your face cleaned."

Verse three of "Ashrei" is "Happy are those who for whom this is so," but it can also be worded as "Happy are those for whom the way they are is the way they should be."

"With out accepting things as they are, Shapiro argued, there can be no amazement; without radical amazement, there can be no understanding of God. And when we realize that, we have to step out of our theologies into a state of not knowing."

God is fundamentally undefined, Shapiro said. God can't be located or discussed as a thing because God is the subject — not the people. Only God experiences God's own self.

"So happy are those whose God, whose ultimate reality, is unattainable," Shapiro said, "Happy are those who can step into a state of unknowing... and simply be present to what is."

And in that moment, there is this radical amazement that clears your mind to see the legitimate pleasures that are available to you."

Happy are those for whom this is so... Ashrei Verse three of "Happy are those whose God is Adonai."

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And in that moment, there is this radical amazement that clears your mind to see the legitimate pleasures that are available to you.
Johann Sebastian Bach (1685–1750)

There exists a group of scholars who conjecture, however. There never was anything remotely similar to the sacred instrument — all the brash new genera-

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The Pi Pe s, The Pi Pe s are calling Jared Jacobsen, Chautauqua Institution organist and coordinator of worship and sacred music, stands in the chamber of 5,640 pipes that make up the Massey Memorial Organ.

Thursday, July 25, 2013

The Chautauqua Daily
Page 11

MUSIC

T he Massey Mem-

oration Organ, to be

ory's Chautauqua Sym-

hedral Organ, is a pipe organ with 5,640 pipes. If the tallest pipe were stretched out to its full length, it would be 37 feet long; the shortest pipe is several inches long.

The Massey pipes make up 93 ranks. A rank of pipes is a collection of pipes from the highest to the lowest note for one sound, like a flute or an oboe. Each rank coordinates with a stop — a knob on the control panel of the organ's keyboard that the organist can pull out. Pulling out a stop means that stop's sound will play. There's an old joke: "Stops should really be called starts." The organ's console consists of five keyboards: the Choir, the Great, the Swell, the Solo, and the Pedal. Jared Jacobsen plays the first four keyboards by hand and the last by foot. Every pipe in every rank has a particular sound, and he knows them all by heart.

"It's all mixing and matching sound, like you do when you have a box of crayons," Jacobsen said. "You have your basic colors, and then you start mixing blue and red and you get a new color. All of these sounds are cool by themselves, but when I start mixing them together, then I make new sounds." Jacobsen can link pipes or keyboards together so that when he plays a note for a flute pipe on one keyboard, a bassoon pipe on another keyboard also sounds. He can manipulate the sound waves that bounce around the interior of the organ at the press of a button. He can change the dynamic and the vibrato of a single pipe. Jacobsen doesn't just play the organ. He treats it like a chemistry experiment, adding a bit of sound here and there until the concoction is just right.

Words by Kaitrin McCoy | Photos by Benjamin Hoste

THE PIPES, THE PIPES ARE CALLING

ATTENTION

IF YOU CAN SEE THIS NOTE, YOU MUST READ IT!!!

Tinkling the keys of the other chamber organs, Jared Jacobsen, Chautauqua Institution organist and coordinator of worship and sacred music, stands in the chamber of 5,640 pipes that make up the Massey Memorial Organ.
Newman Fund supports Picciotto lecture

The Margaret Miller Newman Fund was established in 1967 with a $50,000 gift from Newman's husband, John C. Newman, to honor his wife's contributions to education and the arts. The Newman Fund supports arts programming at the Chautauqua Institution, as well as various cultural organizations in the northern New York area.

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Spacious and sumptuous

Rain can’t dampen spirits as Milanov, CSO give Amp audience plenty to enjoy

ZACHARY LEWIS | Guest Reviewer

About an evening spent with great music, there can never be cause for regret. Especially when that music is well played. Thus did patrons of the Chautauqua Symphony Orchestra Tuesday night at the Amphitheater stand in total contrast to the program’s protagonists.

Each of those characters can be said to have transformed, or at least to have wished things could be otherwise. An intriguing theme.

Listeners, meanwhile, not only had nothing to rue; with guest conductor Rossen Milanov on the podium, they also had a great deal to enjoy.

Most colorful on a night filled to the brim with colorful performances was that of both suites drawn by Grieg from “Peer Gynt.”

The artist depicted by Strauss in “Death and Transfiguration,” meanwhile, hasn’t committed any grave sin, and certainly doesn’t regret his fate. Rather, he simply wishes the end weren’t near, and puts up a fight in the form of keen nostalgia.

Unfortunately, Milanov’s performance here was somewhat weaker. Over the sea of feeling Strauss chums up, the conductor wasn’t always fully in charge, and the reading by the CSO Tuesday was, in places, vague or strident.

But on the journey to transcendence, Milanov nevertheless touched on emotional benchmarks, conveying simple doses of heroic pride, wistful romanticism, and raw fear of death. In this, dynamic contrast proved the conductor’s most vital tool, allowing him to accentuate the difference between elation and terror.

Then again, Milanov also achieved quite a nice boost from the weather. Seconds after he and the CSO commenced the glorious “transfiguration” music, near the conclusion, the clouds released yet another round of rain.

The effect of the aperture couldn’t have been lost, for precipitation was falling, but at that moment, thanks to Strauss and Milanov, the spirits of both the audience and the artist in the music were on their way up.

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

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The Chautauqua Symphony Orchestra performs under the baton of guest conductor Rossen Milanov Tuesday evening in the Amphitheater.

The Chautauqua Symphony Orchestra Tuesday night at the Amphitheater stand in total contrast to the program’s protagonists.

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