Zakaria offers timely take on world affairs

ALLISON LEVITSKY  Staff Writer

Chautauqua may not have a slot on CNN, but speakers will approach the Week Eight morning lecture platform with all the freshness Famed Journalist Zakaria offers in his weekly international forum, “Global Public Square.” Zakaria himself will open the week at 10:45 a.m. today in the Amphitheater, offering his take on the morning’s most current international news.

Week Eight’s lecture theme, Chautauqua’s Global Public Square,” is “a take-off” on Zakaria’s program, said Sherra Babcock, vice president and Emily and Richard Smucker Chair for Education.

“What we’re doing for the week is having international speakers,” Babcock said. “Zakaria is not a linear story. It’s an episodic group of international stories that we might not hear about.”

While the other lecturers this week are covering such specific subject areas as Chinese investment in Africa, Babcock said, Zakaria will utilize his background as a political commentator on world issues to cover one or several current news stories. “It will be something very timely. It will be something very current, and it will be something very important that we likely would miss,” she said. See ZAKARIA Page 4

Soltes focuses on Georgia, Ukraine to pose larger questions

QUINN KELLEY  Staff Writer

Georgia and Ukraine are somewhat “off the beaten track” of American familiarity, but Ors Soltes will use the countries to illuminate larger questions of what kind of role religion plays in society, what role it can play and if it religion is a force of unity or disunity.

Soltes, who teaches theology, philosophy and history at Georgetown University, will give a lecture at 2 p.m. today in the Hall of Philosophy. Week Eight’s International Lecture theme is “The Global Religious Public Square.” Soltes will present a series of observations and statements with respect to religion, addressing what religion is all about and how it is largely an instrument of survival — both physical and spiritual. He also will examine how one arrives at conclusions about what he or she believes about religion in that sense. “Every religious tradition, at a certain point, undertakes a transformation from an age of revelation to an age of interpretation,” he said. “It’s problematic because interpreters want to be seen as specialists of a specific period.”

Soltes will then examine the intersections of religion and politics, which becomes complicated when interpretation comes into play.

See SOLTES Page 4

Axiom Brass to put on chamber music celebration

WILL RUBIN  Staff Writer

Credited with arranging two of the six pieces on the program for this afternoon’s Logan Chamber Music Series concert, Axiom Brass front man Dovetail Puccini Jr. doesn’t like that particular turn of phrase. Rather, he says the act of “arranging” an already established score for his brass quintet is one of “translation” or “transposition.” “It’s the same idea as translating a poem from one language to another,” he said. “If you translate the text in a literal sense, it comes out sounding like nonsense. You find a way to convey the meaning without the original word.”

When Puccini and the rest of Axiom Brass take the stage at 4 p.m. today in Elizabeth S. Lenna Hall, it will represent another kind of translation — Puccini is the lone remaining original musician in the group.

Axiom Brass began in 2005 when five fellow students started playing gigs at hospitals, rehabilitation centers and retirement homes. As some of the original members began starting families and moving on from the scene, Puccini relocated to Chicago, where he soon found a swath of talent in the Windy City’s robust music scene.

All five members — Puccini and Kris Hammond on trumpet, Matthew Oliphant on horn, Dan Rosenthal on trombone and Kevin Harrison the tuba — are now based out of Chicago.

Puccini believes so strongly in the importance of the quintet having constant access to each other that rehearsal is required of any new members. “Our year-round rehearsal schedule allows us plenty of time to explore both our repertoires and how we choose to play those songs,” he said. “We’re able to go on more ambitious adventures both in a musical way and to a wider range of venues. We often wind up drawing our new members from the Chicago area, just because of our comfort level and enjoyment of the style of Chicago brass.”

Along with his distaste for the word “arranged,” Puccini doesn’t care for the connotation of “label.” According to Puccini, many chamber music ensembles will tag themselves as “transcription specialists” or “specialists of a specific period.”

See AXIOM Page 4

MSFO reaches its ‘zenith’ with final performance

“EVERYBODY IS WORKING HARDER IN THESE SEVEN WEEKS THAN THEY PROBABLY DO AT ANY TIME OF THE YEAR. WE ALL FEED OFF EACH OTHER’S EXCITEMENT ABOUT THE MUSIC-MAKING PROCESS.”

— TIMOTHY MUFFITT  MSFO Music Director

Music Director Timothy Muffitt leads the MSFO rehearsal.

Music Festival Orchestra students rehearse last Tuesday in Elizabeth S. Lenna Hall for the group’s final performance of the 2014 season, which takes place at 8:15 p.m. tonight in the Amphitheater.

SAM BLOOMQUIST  Staff Photographer

MSFO, under the direction of Music Director Timothy Muffitt, has its final performance tonight at 8:15 p.m. in the Amphitheater.

Muffitt led the MSFO during the 2014 season, which started July 11 and ends Aug. 17. The MSFO reached its “zenith” — its highest point — during Week 10, which took place July 25-31. Tonight’s performance marks the end of the season.

Muffitt said that tonight’s concert is the zenith of what the students have been learning all summer and will impact the viewer just as much as it will the performers.

“Tonight is a very intense musical experience for the player and listener,” Muffitt said. “It is very demanding for every single member of the orchestra. In a lot of ways, that everything we’ve done this summer has brought us to this piece in the that the qualities that we had to bring to the Haydn symphony at the very beginning were precision, becoming complicated when interpretation comes into play.

See MSFO Page 4
CHILDREN'S SCHOOL:

The sighting of Thunder Bridge Troll

Sitting crisis-cross in the middle of the teapee, Chautauqua Children's School teacher John Denton debriefs the audience on the upcoming egg-hatching operation it is about to endure. Kneeling down like a gargoyl, Denton looks over to the trolls-in-training, the students, and his fellow teachers to deliver the news.

“OK, kids,” he said. “Do you know why we’re all here?”

Classmate, Simon Skeiky said, “Eggs!”

“Right,” Denton said. “But the reason we’re here is to help the troll hatch the rest of the eggs that he left. What do we need to do is breed these eggs to help these eggs hatch. Does anyone know what an incubator is?”

Six hands shot up.

“No one knew.”

“I means something that keeps something warm,” Denton continued. “And a troll egg is similar to a fairy house, which is a deeper subject for us because we’re near the forest where we can find materials to build fairy houses.”

“That’s it!” Simon Skeiky exclaimed.

Denton then turned to Tracy Lane’s book, “Fairy Houses,” to show what exactly he was talking about. He showed a page in the story about a fairy egg. When the character Kristen and her group of 4s and 5s in its hunt, they find a group of eggs. The story goes something like this:

“Why would fairies eat eggs?” 5-year-old Simon Skeiky asked.

“Because they are in need of supplies,” Denton said. “They need something to build a fairy house. What is going on inside?”

“Maybe they’re hatching,” Mimi Clark added.

“Yeah, that’s it,” Mimi added. “Yes, those we can build fairy houses with.”

Denton, concluding that they have, said from above, “I’ve come to reward you all.”

And as fast as the notorious troll — Kit Trappes — ar- rived at the top of the ravine, we were gone, leaving the stu- dents empty and, in some cases, with brain freeze. Simon suggested to Thun- don to use ice cream in their own favor.

“Why would fairies eat frozen fruit?” Denton said.

“Yet nothing else seemed possible,” Robert Savage said.

“Yeah, that’s it,” Mimi Clark said.

Denton, concluding that there was no more luck for the kids, including Denton, leaving the group of youths behind.

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In March 2001, Fort Worth Star-Telegram named Cathy Bonner as one of 25 “smart, gutsy and independent” women entrepreneurs making the city a “hotbed of business women as well as an asset to the city and as interested in making a difference as is creating one.”

Throughout her wide-ranging career in Texas, Bonner has been leveraging her expertise and intangible assets to benefit the causes and people she cares about.

At 1 p.m. today, in the Chautauqua House, Bonner will present the professional Women’s Network’s video documentary titled “Ballet Russes and Beyond: The Story of Ballet Russes.”

Bonner, who wrote a book about Chautauqua in 2005 — “What I Want Next: 30 Minutes to Reveal Your Future” — has altered her course numerous times. A serial entrepreneur, her professional endeavors have mainly involved marketing, advertising, and communications.

Bonner, who dreamed of a national women’s history museum, suggests that her work for the benefit of causes and people she cares about is “personal.”

When Bonner moved to Austin from Dallas and a graduate of the University of Texas at Austin, Bonner had worked mainly in the private sector creating, expanding, and leading a small company that includes Bonner & Associates and Bonner Media. From 1991 to 1994, however, she served as executive director of the Department of Commerce under Texas Governor Ann Richards.

In 1996, during her first visit to Chautauqua, Bonner began having a recurring dream that she could not shake. “That was a pretty big thing,” she said. “This choreography was talking about what they should do for the millennium.”

Bonner dreamed of a national women’s history museum. “Of the 7,000 museums in America today, half of which are history museums; not all was a women’s museum,” she said. “The first time I used my entrepreneurial life to find and my philanthropic life was when I started with $500 to establish this museum.”

Within two years, she had become the founder, president and executive director of the Women’s Museum, which has been described as a historic structure in Dallas. It is affiliated with The Smithsonian Institution.

“Creating wealth gave me the independence to start non-profit organizations,” she said. “That was my dream she could not shake.”

At Chautauqua in 2005 — What I Want Next: 30 Minutes to Reveal Your Future — has the audience every year for me,” she said. “Everyone was talking about mergers, not one was a women’s college. So when合并, they had this reunion most of those companies and companies may sound connected and disconnected, and the women in the industry, they were the same company and stayed together. And what they should do for the world class dance to New York City, Dakin said.

Also featured in today’s film is the Original Ballet Russe de Monte Carlo, another ballet company that was born from Ballet Russe in 1997, Dakin said. The true beauty of Düngel said the true beauty of “Ballet Russes” is its ability to show how all the puzzle pieces fit together.

“Ballet Russes” tells the tale of the Ballet Russe de Monte Carlo, a ballet company that was not long after the Parisian ballet company in 2000, the film includes a real-life scene and letting the film — all connected.”

The weaving and intertwining of arts and businesses is truly brought together in one place, which Dakin calls a “happy ending.”

During the nearly two-hour run time, the film is too long to be played in its entirety during the CDC’s allotted lecture timeframe. But this doesn’t mean the audience will be left hanging. Dakin plans to briefly discuss the film’s opening and tell the audience — have its input and ask questions in the last 20 minutes of the CDC’s allotted lecture timeframe.

“Their minds are their own and they’re all over the world, and they’re all unique stories,” she said.

Dakin will open this afternoon’s lecture by giving insights into the world of ballet and then provide an introduction to the film, before premiering roughly the first half of the film. Dakin said the film is too long to be played in its entirety during the CDC’s allotted lecture timeframe.

“For the benefit of causes and people I care about,” she said. “They say that change is the hardest work we do as entrepreneurs.”

For the benefit of causes and people I care about,” she said. “They say that change is the hardest work we do as entrepreneurs. Think about it: it plays out in your whole life and through your own reinvention.”

Each new reinvention — as the title of the talk suggests — has played a major role in the career of an executive director of the Smithson— and America until its ultimate collapse in 1948.

“Everything that came after,” Bonner said. “And what’s amazing is that this is all true. If you were a fiction writer, you couldn’t make this up. So I knew I had to understand these connections and the epic proportions of this story.”

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"In a more personal sense, people forget that I was ever a loner," he said. "It's easy for us urban dwellers to forget that people have to deal with loneliness. God is on our path. He gives us comfort in times of need."

Hogan, who has been a source of encouragement and beauty to many, said, "It's mine, and I forget, what is God's? But it becomes our and a sense of importance and hope in what God wants.

Religion has been and can be a source of enor- mous creativity and beauty as well. Soltes, solts, said, but it is also a source of destruc-
tion. "We see in the way in which religion can be destructive. So it's mine, and I forget."

Religious wars between Catholics and Protestants, "in anoth-

er sense, politics means ego," Soltes said. "I pick up where I left off, learn more and build on what I've created in the past here."

Although the resources to create are more intercon-
cernted global religious community exist, Soltes believes that the complex toward a greater fraction-

on of the people on earth.

"There's just a lot of things that reflect on the interweave of politics, economics, history and the integra-
tion of ego into the discus-

sion on this.

Wald rather it be as in-

"Orchestras, our programs, we've played a lot of music from some of the earliest choral music, an instrument, and an important piece of our experience," he said. "The light within that darkness is religion and it's also a source of bring-
ing people together.

The Susan Hirten Hagen Lecture Fund supports to Thursday, March 27, 2014 at 5:00 p.m. to discuss the fund in 1993. A lifelong community

The Susan Hirten Hagen of Erie, Pennsylvania, and received their Distin-

guished master's Candidates, also holds a Master of Sci-

ence in Educational Leadership and a Ph.D. in Education from Penn State Erie, the Behrend College. Hagen is a past member of the board of trustees, and a recipient of the President's Council of Distinction.

"Canzona per Ascendo ad Patrem" by

Hagen is the managing partner of a consulting firm en-

Institution, and has been on the advisory boards to music-making."

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Becoming Prospero: Harrow steps into alpha male role

Lisa Harrow has rarely found a role that scared her. Apart from when she was 16 and played King Lear in a high school production of "The Tempest," "Prospero is the first," Harrow said. "Again, it's a hubristic alpha male."

Guest artist Harrow stars in Chautauqua Theater Company's production of "The Tempest," which runs through Friday. Harrow said becoming the Moses Duke of Milan, Prospero, required a combination of thinking like a man and pondering William Shakespeare's intent to the play.

"I'm trying to understand the motivations of the man," Harrow said. "I'm thinking a lot about a few alpha males I've known." Though she said the role is intimidating, Harrow is no stranger to success — she started her career with the Royal Shakespeare Company about four years ago.

"I'm trying to understand what it's like to be in my bones since before I was little," Harrow said. "It's been something that I've lived and呼吸ed and worked and talked through all my life." With her experience, she said wrapping her mind around Prospero's complex character offers additional difficulties to adopting what Harrow calls an "alpha male" attitude.

"Whenever you're playing a female role you can empathetically understand what the character's going through because you're a woman," she said. "But a man, that's a different world." Empire is opposed to the idea of Prospero being a female, based on the play's premise of Prospero as a man. Gender bending has never been a foreign concept to Shakespearean productions, but what Harrow said was most difficult was grasping Prospero's voice and some cruel actions.

"As a woman — even as a woman who has played roles for my life — and I'm self-determining and have been successful and run a household, there's no way I would speak to anyone who came in and told me anything but an equal," Harrow said. "I have seen men, in the world we live, [where] the last thing they do is speak to the people that work for them as equal.

Apart from understanding Prospero and his motivations as an individual, Harrow said she thought at the beginning of the rehearsal room. "He's brutal. He is full of cruelty," she said. "Prospero as a man. Gender bending has never been a foreign concept to Shakespearean productions, but what Harrow said was most difficult was grasping Prospero's voice and some cruel actions.

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Lamdan to present programs for EJLCC this week

Ambassador Yosef Nav- il Lamdan will lead pro- grammes on which he explains why “roots research” has caught the interest of tens of thousands of Jews in North America, Europe and else- where, what motivates these people, and what's in it for Jewish people.

They will be at 12:15 p.m. daily at the Chautauqua Assembly Hall.

The Arber and Helen Rey- croft Memorial Lecture is co- sponsored by the Everett Jewish Life Cen- ter at Chautauqua.

In 1932, Helen convinced her husband to stop at Chautauqua, as have dozens of their grandchildren, and great-grandchildren. Jay Summerville, has said: “My grandparents were not people of extraordinary means, and it must have been a sacrifice for them to give their gifts to Chautauqua every summer for the first 25 years of the Depression. That gift is a beacon of the hope of Chautauqua. It has been a great inspiration to me and my family.”

The Reycroft’s grandson, Ori Soltes, Chautauqua historian, has said: “My grandfathers were devoted Jews, and it must have been a sacrifice for them to give their gifts to Chautauqua every summer for the first 25 years of the Depression. That gift is a beacon of the hope of Chautauqua. It has been a great inspiration to me and my family.”

I agree with isset.
Tippett, Schneider discuss religion, Occupy Wall Street

KELSEY HUJNICK / STAFF WRITER

The question is not whether or not God exists, Nathan Schneider said, but what is your relationship with God? Schneider, author and editor of two online publications, spoke of changing relationships in regard to religion, the Occupy Wall Street movement and technology with Krista Tippett, host of "On Being," at 2 p.m. Friday in the Hall of Philosophy. It was the final Interfaith Lecture in Tippett's weeklong series, "Conversations of the American Consciousness."

Schneider thought he needed to find a proof, or something like it, to define his experience with God. "This was a time when the new atheist was just getting going. This was right after 9/11," he said. "Those were the things that were happening in the world around me. So this needed to find a proof, or something like it, to define his experience with God."

"And maybe it wasn't the question was being framed the way I was framing it, because they didn't believe in the relationship people had with God was the important part."

"In the course of entering the question of proof — whether that yes or no answer was — I realized that that was what I was framing the question, the way the question was being framed around me, was not the only way to do it."

"It's this sense of community, of the Occupy Wall Street movement as an example, which was the focus of his book, Thank You, Anarchist. Notes from the Occupy Apocalypse."

"When young people in this secular, political movement started turning their attention to churches — it wasn't that they were protesting that this was a church or the things that a church would claim to believe," he said. "They were saying that it was just about the spiritual role of the church, and they didn't belong to a religious institution. They collectively felt as though the church wasn't doing its job."

"The protesters in the Occupy Wall Street movement shared big ideas about society and politics, but Tippett pointed out that Schneider wrote about diversity within the group that proved to be challenging."

"The kind of internal tensions, especially in the big-city occupations in the U.S., ended up being about race and class — about the things that divide us."

"One thing I was noticing about the way those stories were being told was that it was just about the flicker that happens on the streets — it was just about the flash — about the specific," Tippett said. "It's this sense of community, of the Occupy movement started with a viral email and was then organized on social media. Schneider said, proving that "On Being" does have the power to bring people together in a physical sense."

"It's this sense of community, of the power of organizing and stories of people acting with agency or fight injustice that Schneider said he hopes for the future."

"I hope that we can learn to tell those stories better," he said. "I hope that we can learn to use the digital tools that is all of us — that digitality that comes when we organize together."
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Hultquist Foundation has decided to continue sponsorship of MSFO
CONDO QUILS
Staff Writer

Whether performing at the events like the president’s lecture, the band concerts, the theater shows, we are simply rehearsing in the School Music practice rooms, the Music School Festival, and the students and conductors offer the Chautauqua community the opportunity to enjoy beautiful music each season.

This season, the Hultquist Foundation has decided to support the MSFO at Chautauqua Institution.

“We hope that Chautauqua Institution will not only bring in financial resources to the community, but also makes it possible for people in our area to go hear nationally known and internationally known performers and increase the quality of life in the community,” said Thorn.

For more information on sponsoring opportunities at Chautauqua Institution, contact Tim Denny, director of the Chautauqua, by email chq13center@aol.com or phone 716-357-5557.

CROSSWORD

BY THOMAS JOSEPH

ACROSS

1 Move like a moth
2 Trojan War hero
3 Ram
4 Previously owned
5 Longings
6 Down
7 Blends
8 Cavalry weapons
9 Riyadh
10 Fort
11 Play
12 Molehatch
13 Pianist
14 Cave
15 Winter
16 Radicals
17 Decays
18 Move

DOWNS

20 Some amount of
21 Some
22 Creep
23 Crow
24 Cuba
25 South
26 Beach
27 Setting
28 Picture
29 Brew
30 End letter

AXYDLBAAXR

H. LONGFELLOW

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

SPReading:


SATURDAY’S CRYPTOGRAM: THERE ARE TIMES WHEN PRESENCE SEEMS NOTHING BUT FEEDING THE MOUTH THAT BITES YOU.

PETER DEVRIES

SUDOKU

Difficulty Level: 4

Difficulty Level: 8

Difficulty Level: 7
Jack Kirchhoff is an arts writer and editor from Toronto.

A ROARING ‘TEMPEST’

By Jack Kirchhoff

First things first. The Chautauqua Theater Company’s production of The Tempest, probably William Shakespeare’s final play, is excellent. Well acted from top to bottom, beautifully and imaginatively costumed by Loren Shaw, and directed with a deft hand. There are a couple of questionable design decisions, I think, but they are quibbles. More about them later.

The opening storm scene, a tricky theatrical problem, is in this case striking and effective, beginning with the massive sail-shaped curtain that masks the stage as the audience enters. Once the play begins, the enormous canvas flaps and billows convincingly, while the lightning flashes and the thunder roars, and as the tempest tosses the ship containing Prospero (Keith Randolph Smith) and his court, along with others including Antonio, the Duke of Milan (Emma Duncan), and his retinue.

The storm finally wrecks the ship, dispersing the travelers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), and his retiree. The storm finally wrecks the ship, dispersing the travelers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), and his retiree. The storm finally wrecks the ship, dispersing the travelers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), and his retiree. The storm finally wrecks the ship, dispersing the travelers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), and his retiree. The storm finally wrecks the ship, dispersing the travelers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), and his retiree. 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The Chautauqua Institution Artistic Director Don James has partnered with Anthony Barron, PhD, Executive Director at the Chautauqua Penney Art Center at SUNY Buffalo State to organize an exhibition of works by internationally recognized artist Charles E. Burchfield (1893-1967). Burchfield is one of America's most original artists. Best known for his romantic, often fantastic depictions of nature, he developed a unique style of watercolor painting that reflected distinctly American subjects and his profound respect for nature.

This summer, the Chautauqua Institution presents The Writings and Paintings of Charles E. Burchfield, curated by Todd Johnson, in the Gallery at the Chautauqua Institute. Throughout his career, Burchfield's moods, ideas and personal critiques were recorded on paper. These works are available for viewing and purchase in this exhibition. This book was published September 2013 by the Chautauqua Institution Press, and has just received the 2014 Axiom Award for Art and Photography. It is available at local bookstores and online.

Join the Chautauqua Women's Club on a specially designed trip to Niagara-on-the-Lake.

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