HISTORY IN THE PRESENT TENSE
Shakespeare’s “Henry V” prods the audience to think about future leaders

ISHISHI CHATTERJI
Staff Writer

By Chautauqua Theater Company is soon to take its last curtain call. With the first and final mainstage production of the 2015 season opening Saturday, CTC is ready to unwrap its parting gift for the Chautauquans: the Bard’s “Henry V.”

Henry V, the first-ever Shakespeare history play produced by CTC, premiered at a 3 p.m. Saturday in Britton Theater. It continues its run at 2:30 and 8 p.m. Sunday.

Henry V is the second-most popular history play in performance but only half as popular as Richard III, said Laura Estill, assistant professor in the Department of English at Texas A&M University and editor at Word and Shakespeare Bibliography Online.

“Today, Henry V could be considered one of Shakespeare’s most accessible history plays. The plot, although drawing on the earlier plays, can stand alone,” she said. “It doesn’t require previous historical knowledge. It has a chance to walk us through the historical events and to tell us what has happened and what will happen and even — in some cases — how we should react.

However, Director Evan Cabnet believes that one of his biggest challenges is that Henry V is the end of a series; hence, it comes with a heavy burden with those characters and plays the story so that an audience familiar with those characters and those stories can stand alone,” he said. “One of the biggest challenges is that Henry V is the end of a series, hence, it comes with a heavy background story.

"Of the histories, this is my favorite," he said. "One of the big challenges, in the best possible way, is how do we honor the other pieces of the story so that an audience familiar with those characters and those stories and those plays would be able to enjoy it.

See Henry V, Page A4

ANOTHER TURN OF THE WHEEL
Orff’s “Carmina Burana” returns to the Amphitheater for final show

JENNIFER BRUNNER | Staff Photographer

Henry V, played by Jonathan Majors, sentences three traitors to death during CTC’s production for Chautauqua of Shakespeare’s “Henry V.”

Orff’s Carmina Burana is a swan song, a final performance for the Chautauqua Theater Company. A driving force can be found in Wayne Hankin, an early music specialist and coordinator of Sacred Song Service to celebrate family of Abraham, Page A2

MACEY BOUCHER | Staff Photographer

Members of the Charlotte Ballet perform during the first production of Orff’s “Carmina Burana” at the Amphitheater.

In the music, the voices, the images, the dancing — the spectacle returns to the Amphitheater at 8:15 p.m. Saturday night with the second and last production of Carl Orff’s Carmina Burana.

Originally written in the 1930s and based on 13th-century poems, Orff’s Carmina Burana is a swan song, a final performance for the Chautauqua Theater Company. A driving force can be found in Wayne Hankin, an early music specialist and coordinator of the production, who has composed several new components of Carmina Burana.

More than anything else — a history of Chautauqua, a collaboration in every sense of the word, from inception to execution — Carmina Burana is a swan song, a final gift from director and retiring Vice President and Director of Programming Marty Merkley.

See coverage on pages B1 & B8

Curry to discuss Women’s Movement in Southern history

DEBORAH TREFFTS
Staff Writer

U.S. history has mini-

Curry’s book, Offer

Florence is the Peter Marshall Associate Pro-

See Reporter John G. D’Alessio

U.S. history has mini-

See Reporter John G. D’Alessio

Sacrred Song Service to celebrate family of Abraham, Page A2

Curry’s book, Offer

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The Chautauqua Literary and Historical Society invites Chautauqua residents and guests to a Lake Walk on harmful algae. The walk is open to the public. Monika and Fred Zirm will lead the discussion. It is free and begins at 5 p.m. at the Abbott Inn.

A 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 Schvotz 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. Deadlines is 5 p.m. four days before publication.

Four Corners

The Friday class of 2000 will meet at 3 p.m. Monday in the CWC House. The organization is open to alumni from the Friday class of 2000 meets for coffee at 9 a.m. every Monday at the Literary Arts Center at Alumni Hall. Former President Susan McKee said the APYA boundaries have evolved over time.

"We have become the way in which we can represent the Chautauqua community to people that come of give and share their experiences so that we can come a more interfaith community," McKee said.

"I think that we do is kind of a meso-level for what everyone should be doing, which is learning about other people because it's different from you," she said.

"There's always going to be a little rough patches when we try to do something of this kind. But I think the opportunity for Chautauqua to encounter differences is worthwhile. If you're excited about differences, then that's good."
Baggiano, Follansbee provide updates on Institution finances

Financial planning and the Chautauqua Foundation took precedence at Wednesday morning’s Chautauqua Board of Trustees Porch Discussion, where Sebastian Baggiano and Geof Follansbee served as speakers.

Baggiano, treasurer, vice president and chief operating officer for Chautauqua Institution, began the discussion by outlining the changes made by Institution administration to increase revenue and control expenses in the past few years. Overall revenue is split into two categories: earned revenue and philanthropy, which accounts for about 80 percent of overall revenue, which accounts for 20 percent.

Financial planning and a financial strategic plan, it is a fluid model, it is not meant to be perfect, it is not meant to be exact,” Baggiano said. “It is meant to inform and be used for decision-making,” said.

Follansbee, vice president of Chautauqua Foundation and CEO of the Chautauqua Foundation, followed Baggiano to discuss the 20 percent of revenue that is raised through philanthropy.

There are three types of philanthropy, Follansbee said: annual giving, endowment and capital.

Annual giving is the primary objective, Follansbee said. This is the money that goes to the Chautauqua Fund, which has a goal of raising $3.85 million this year.

Annual giving is crucial to the delivery of each season’s program and our ability to invest in capital infrastructure,” Follansbee said. "It is meant to inform and be used for decision-making,” said.

Follansbee said these three types of philanthropy are very important in funding the activities and operations of the Institution.

"Philanthropy is an important source of revenue both in terms of each and every season but also long-term," he said. "We take very seriously our fiduciary responsibility to manage these assets and ensure that they are here and they grow and support the Institution in a meaningful way.”

Trustees Porch Discussions cover different topics of interest to the Chautauqua community with speakers from the board of trustees and the Institution administration. Porch discussions occur each week at 9:30 a.m. on the porch of the Hultquist Center.

Financial planning and projections they had made, the gap between expenses and revenue was too small, Baggiano said. “We knew we could not continue on that path, and we needed to change the assumptions inside of our annual budget as well as our strategic decision-making,” he said.

Gate ticket prices were one such component Baggiano knew needed to be changed. Prices had been increasing by 6 percent each year, but the volume of visitors remained flat. After evaluation and a few years of controlling expenses, the administration was able to bring the increase down to a yearly 3 percent increase in gate ticket prices, Baggiano said.

The administration identified levers that it could pull to accommodate changes the Institution goes through. “It is a fluid model, it is not meant to be perfect, it is not meant to be exact,” Baggiano said. “It is meant to inform and be used for decision-making.”

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The administration identified levers that it could pull in order to keep the Institution financially sustainable. Some of these included increasing the volume of people on the grounds, keeping prices down, increasing philanthropy and controlling expenses.

The regulatory environment is also something Baggiano said had to be taken into account. The minimum wage in New York has been increasing, which affects Chautauqua because of the number of seasonal employees the Institution hires each season. The Affordable Care Act will also have some impact on the Institution’s financial standing.

The Institution has made large strides in investing in capital so that money can be invested in operating costs and the buildings on the grounds, Baggiano said. Three buildings in particular are the focus of those capital investments: Hagen-Wensley House, the Amphitheater and Bellinger Hall.

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**Friends of Theater hold Henry V** discussions

**ISHAN CHATTERJI**

Shakespeare can make people nervous, especially when it is a play as well known as Henry V. The audience in front of the Chautauqua Hall. A sect are all there to hold it up, and Wednesday in Huldah 10.

The two voices that are being heard from the Chautauqua audience are not unique to this production. Shakespeare’s plays have been performed for centuries, and Henry V is no exception. The play has been adapted for film and television, and has been performed in every conceivable way imaginable.

The first discussion is 12:45 p.m. on Tuesday in the Huldah 10. The second discussion is at 1:30 p.m. on Wednesday in the Huldah 10.

Henry V is a man who has seen and heard the worst of humanity. He has chosen (or perhaps is forced) to become a warrior, and in his pursuit to rule France.

Although the play was written towards the end of the 17th century, it devotes considerable space to contemporary issues in America. To do this, it relies on the lack of knowledge of the biblical languages and the moral certainty implied in the scriptural texts. If the play can make people nervous, it is because it is a play with a purpose. Henry V is a play about a virtuous king, or at least a king who strives to present himself as such. The play is a realistic and ironic representation of the idea of a virtuous and powerful monarch. Shakespeare is not afraid to challenge his audience, and Henry V is a play that requires them to think about the themes he presents.

The discussions will be held on July 19 and 20, and will be open to anyone who attends the play. The audience is encouraged to bring their own ideas and questions to the discussions, and to engage with the themes of the play in their own way.
Stuart W. Bowen is pleased to announce the program lineup for the penultimate weekend of the summer at Chautauqua. The following night at 8:15 p.m. Friday in the Amphitheater, and will feature guest pianist Richard Glazier presenting with Haqqani is co-presenting with Lukaszewicz, who is a descendant of Melchior, and the Rev. Anna Carter Flor- ley. Peter Marshall Associ- ates, Inc. (PMA), in partnership with the University's security stud- ent is currently based in Jerusalem. Melchior is the founder and chairman of several organiza- tions that work to facilitate social change for a shared and sustainable democratic society in Israel.

Wednesday

March 8, 2015

Morning: Stuart W. Bowen Jr. serves as special inspec- tor general for Iraq reconstruc- tion, where his mission included investigating and test- ing the use of taxpayer funds spent in support of Iraq's reconstruction effort. He has also served as U.S. Ambassador to the United Kingdom, where he was assigned to negotiate the final terms of the Iraq-provided contracts that provides both a view to Hollywood.” Glazier is a world-renowned pianist and has been a frequent speaker and moderator as a composer of music for many audiences on a variety of subjects. His music has been performed in some of the most prestigious concert halls and has featured at some of the leading educational institutions.

Thursday

March 8, 2015

Morning: Dennis Ross rejoined the Washington Institute for Near East Policy in December 2011 after serving two years as a non-profit foundation that sponsors the contemporary issues lectures at the Chautauqua Institution. From 2010 to 2013, he wrote, produced and directed the eight-part IMAX film “Jerusalem.”

Afternoon: Dr. Izzeldin Elsaid, a professor in Georgetown University’s security studies program, told attendees at an event on the history of the Middle East that there may not be an easy way to Hollywood.” Glazier is a world-renowned pianist and has been a frequent speaker and moderator as a composer of music for many audiences on a variety of subjects. His music has been performed in some of the most prestigious concert halls and has featured at some of the leading educational institutions.

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Chautauqua Literary Arts Friends invites all writers to enter the Mary Jean Irion Poetry or the Chuck Hauser Prose contests. There are three age groups: 12 years or younger, ages 13 to 17, or adult. Entry forms can be submitted to the Literary Arts Center at Alumni Hall or P.O. Box 187, Chautauqua, NY 14722. Submissions are due by Aug. 17, and winners will be announced Aug. 23. Winners do not have to be present at the ceremony.

The judges reserve the right not to award a prize in any category. All manuscripts must be typed and double spaced. Two copies of each entry must be submitted without a signature or other identifying marks and accompanied by this completed form. The winning entries will be considered for publication in Chautauqua, at the discretion of the editor.

If you are not a member of the Chautauqua Literary Arts Friends, please include a $5.00 check made out to the Friends as a reading fee for each category, poetry or prose.

Up to three titles for poets, only one for prose submissions

1. _____________________________________________
2. _____________________________________________
3. _____________________________________________

Name  _________________________________________
Email Address  __________________________________
Home Address  _________________________________
Phone Number _________________________________
Age (if you are under 18 years old)  ________________
Date(s) spent at the Chautauqua Institution  _________

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Winners will be announced on Sunday, Aug. 23, following the 3:30 p.m. reading on the porch of the Literary Arts Center at Alumni Hall.

Chautauqua Literary Arts Contests are open to anyone who has spent one or more days on the grounds during the 2015 Season. For more information call 240-485-7233.

• The $100 Mary Jean Irion Award will be presented to the poet winning first place.
• The Young Adult Award will recognize the best work by an author 13-17 years old.
• The Young Writer Award will be presented to the best work by an author 12 or younger.
• The $100 Hauser Award will be presented to the best story, essay, memoir, or other example of strong, creative prose. Both fiction and non-fiction entries are welcome.
• Poets may submit up to three original, previously unpublished poems.
• Prose writers may submit one previously unpublished manuscript of 1,200 words or less.

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BACK ISSUES OF THE CHAUTAUQUAN DAILY

If you would like any back issues of the Daily from the 2015 Season, please stop at the Daily Business Office in Logan Hall.

Always There For You.

Building Lots Available

Vacation Properties is proudly representing over 40 properties for sale in Chautauqua Institution & can provide you with information on all properties listed for sale.
Ukrainians can’t look at their own history and say, like Russia, ‘Oh, we can go somewhere else, like Asia.’

—TIMOTHY SNYDER
Bird White Housum Professor of History at Yale University

The Ukraine of today is a country of 45 million people. Its to east is Russia, which has for centuries been a source of pride and little to no connection to Europe, a continent that is, to it’s west, a collection of changing empires and democracy. Unlike Russia, Ukraine has long been attached to the latter. It is a bilingual country with Ukrainians and Russian speakers everywhere. It is also the author of eight books, including ‘Blood and Soil,’ ‘Dictatorship and Civilization,” and ‘The Road to Serfdom.’

Elected to the position of the nation was whitewashed by Stalin’s reign is well targeted but ‘useless’ in its historical memory of ukraine. It had the single greatest civilian mortality of any and Stalin’s Soviet union, as well as promising its control of ukraine as a ‘bread basket,’ Snyder said. It was roughly between 1870 and 1914, the first globalization effort, and Stalin’s Soviet union.

The Kiev’s reign is whitewashed by the change was so important because, what — TIMOTHY SNYDER
Bird White Housum Professor of History at Yale University

When the Mongol invasion of law — something sorely needed to come a sovereign state? What modernization and a key reason why Hitler later invaded Germany and Stalin’s Soviet union. It can help us to see that how global history makes sense once you put the history of totalitarianism in one place while globalization because it was based on imperialism, colonialism and empires.

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CSO, Lee, Scaglione exhibit ‘masterful command’ of symphonic giants

LEAH HARRISON

On Thursday evening, the Chautauqua Symphony Orchestra presented two works that were likely unfamiliar to its audience, followed by Dvorák’s nationalistic Symphony No. 6. The ensemble exhibited enthusiasm for Kodály’s suite from Háry János and Bottesini’s concerto for double bass and a masterful command of one of symphonic literature’s giants.

Guest conductor Case Scaglione led the orchestra with great elegance and efficiency, drawing forth a colorful and agile performance. Kodály’s suite was extracted from Háry János, his folk opera depicting an old Austrian soldier spinning tales of his wartime heroism to anyone who will listen. Being both a stage piece and one narrating imaginary events, the animated quality of the music is quite important, which the ensemble expertly delivered.

We heard the tinkling of Viennese clocks, and then a sorrowful violin solo in the “Song” movement, which also showcases the truly distinctive harpdammerked violin with virtuoso licks. The brass section was able to show off in the “Battle and Defeat of Napoleon;” the trombones blending so perfectly that I had to look to confirm that these three instruments were playing instead of one. This was followed by one of the tuba’s greatest moments in symphonic literature, when the bass instrument triumphantly grows over a sparse snare, inspiring the rest of the brass section to chime in. The intermezzo provided the satisfying, full-bodied Slavic sound, which the ensemble exquisitely delivered.

The purity and ease of Lee’s performance was again remarkable in the “Iris” movement. Certainly, a solo double bass is rarely heard in its solo capacity, and I think it’s fair to say several eyebrows were raised at how effortlessly Lee was able to draw forth beautiful and intricate melodies in the first movement. Certainly, a solo part explores the instrument’s range more fully and some surprisingly delicate themes were heard from the stage, with Lee draped over his instrument in full collaboration with it. The purity and ease of the bass’s singing voice was again noticeable in the “Adagio,” though the third, more virtuosic movement pointed to the bass’s limitations. As Lee’s fingers leapt across the vast range of his instrument’s neck with gymnastic agility, the sound was so quiet even over a reduced and strained ensemble. It seems absurd that such a large instrument would have trouble being heard, but the weight required for such pitch is simply not compatible with much volume at that speed. A ringing cellphone overpowering what looked like very rigorous and athletic playing, playfully sounding like they came from a toy-maker’s shop to close the third movement; this seasoned group of musicians play remarkably well together. Scaglione kept lively tempo throughout and seemed to have a confident yet sensitive relationship to the ensemble. The second movement presented a tender, scoring horn solo, juxtaposed by a driving and agitated third movement. This work provided many opportunities for full, broad symphonic sound, which the CSO executes beautifully. The fourth movement asked for the full ensemble to deliver a delicate, thematic, and this moment was one of the most engaging of the evening. Fluidity, sensitivity and flexibility define this orchestra, and it is always a pleasure to hear them perform.

Leah Harrison is a writer and editor specializing in the arts. She has written for the New York Philharmonic, Symphony magazine, the Charlotte Observer, and The Post and Courier. She is currently Spoleto Festival USA’s institutional writer and holds a master’s degree in historical musicology from The Florida State University and a second master’s in arts journalism from Syracuse University. Leah was the Chautauqua Daily’s opinions editor in 2012.
It’s fitting that a man who has had such an outsized influence on Chautauqua will finish his tenure here directing such an outsized production. After 25 seasons helping the institution’s performing and visual arts programming, Marty Merkley has decided to hang up his hat. But before he does, he will present us with a considerable parting gift — a second staging of his enormously ambitious rendition of Carmina Burana, beginning at 8:15 p.m. Saturday in the Amphitheater.

CONDUCTOR TIMOTHY MUFFITT

MORGAN KINNEY | Staff Writer

It’s like clockwork: the Miller Bell Tower chimes to signal 8:15 p.m., and a bespectacled man emerges on-stage in the Amphitheater, approaches the microphone and says, “Good evening. My name is Marty Merkley, and I serve as vice president and director of programming for Chautauqua Institution.”

Invariably, the Amp fills with applause. Chautauquans occasionally shout his name in this year, even waver paper fans in the shape of panama hats emblazoned with “We Heart Marty.” Merkley is greeted with enthusiasm, usually reserved for a rock star, and Carmina Burana’s opening fanfare is a surefire choice. It serves the rare capability of navigating that ever-present divide in the music programs on the grounds, but he also must defend the interests of his constituents — in other words, Chautauquans. Merkley processes the rare capability of navigating both details and big picture in order to advance the arts at Chautauqua without ruffling too many feathers, Muffitt said.

An arts organization has a responsibility to foster artist growth in the community, he said. “Sometimes, that means a little bit of stretching and a little bit of ruffling too many feathers, Muffitt said. “This is Marty’s full genius at work, and vitality of the myriad programs on the grounds, but he also must defend the interests of his constituents — in other words, Chautauquans.

Yet during the first Amp rehearsal, Merkley remained calm as the disparate elements coalesced into a uniform production. Dancers joked around, bagpipes squeaked, and overzealous onlookers appeared flustered. Muffitt said, his mark lingers within this season, as they have at the end of every season, come away enriched and fulfilled,” he said. “His legacy lives there — in the way that popular appeal but also allowing this organization to move forward.”

This is Muffitt’s 19th season as director of programming in 1991, the director of programming in 1991, the brainchild of Merkley and early music specialists at the Massey Memorial Organ was in dire need. The organ had been out of commission for several years, so the institution put into play a plan to repair the organ, which was the smartest thing they ever did, as Muffitt put it. “Marty and I talked about what the best way to do this was, and it was very clear what needed to be done.”

When Merkley took his position as director of programming in 1991, the Massey Memorial Organ was in disrepair due to an unscrupulous curatorial staff, Jacobsen said. Thanks to Merkley’s intervention, the organ was restored and remained viable for future use.

“I have a picture of him taken when the organ was reinstalled in 1993, of Marty and the organ curators, and we’re all looking like little babies,” Jacobsen said. “He’s the one that began to make the planets align so that, eventually, I could have the position here that I had wanted since I was a little boy. Marty had a great hand in orchestrating it, in ways that I’ll never know — but in ways I’ll always be grateful for.”

Jacobsen has similar feelings about Merkley’s final production for the institution.

“Marty’s particular skill set has made it work here for 25 years. It’s an extraordinary person.”

For the time being, Jacobsen said he is trying to work in the institution, but he is trying to imagine work at the Institution without Merkley.

“When it was time for the dress rehearsal, there was a moment when I felt like I was going to cry, but then, they squeaked, and overzealous onlookers appeared flustered. Muffitt said, his mark lingers within this season, as they have at the end of every season, come away enriched and fulfilled.”

“Marty’s particular skill set has made it work here for 25 years. It’s an extraordinary person.”

“In a couple years, there will be life without Marty. But without the same way things had to be done here, and he just basically said, ‘This is ridiculous, and we need to find a different path,’ Jacobsen said. ‘It’s the one that began to make the planets align such that, eventually, I could have the position here that I had wanted since I was a little boy. Marty had a great hand in orchestrating it, in ways that I’ll never know — but in ways I’ll always be grateful for.’”

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“Marty’s particular skill set has made it work here for 25 years. It’s an extraordinary person.”
Orthodox bishop Dahulich explains European East-West religious divide

JAKE ZUCKERMAN
THE MOST REV. MICHAEL DAHULICH
Archbishop, Orthodox Church in America
Diocese of New York and New Jersey

In Europe today, Christianity is dwindling in the Western half of the continent while it thrives in the East. The explanation of this trend has to do with the repression of religion under the Soviet Union, the Rev. Michael Dahulich said.

Speaking from the Hall of Philosophy platform, Dahulich, an Orthodox bishop in the Orthodox Church in America, discussed the repression of religion in Eastern Europe since the fall of the Berlin Wall in East Germany in 1989, to the subsequent freedom of Eastern bloc nations to the eventual demise of the Soviet Union. Once again Eastern European countries became free to practice their faith, which had also preserved their culture, Dahulich said.

Having toured the religious sites of Europe extensively in recent times, Dahulich said he is impressed not just by the numbers attending churches, but also by how young the attendees are. He said the parents of these young people are bringing them to the church to expose them to their savior from the “militant atheist” of the Soviets.

“When do we see so many young people in Churches in Eastern Europe?” Dahulich asked. “Having lived under the effects of 70 years of Soviets, militants, secularist and atheist oppression which offered no hope, no purpose to life, no destiny, [they] have turned to Christ in the Church.”

Dahulich said churches preserving culture is nothing new to the area. Alongside Soviet rule, he said that the Church played a similar preservation within the Byzantine world and during the Ottoman Empire’s tenure. Delving further into why so many turned to the church, Dahulich said some of the atrocities committed by the Soviets. He described how certain high-ups in the command would take pride in how many dissenters the command would take out. However, Dahulich did note certain characteristics with Christianity in Eastern Europe. While he said his followers show strong devotion, many of them lack a formal understanding of the religion, the history behind it or the theology behind its worship. Educating the people there will be one of the biggest challenges for the Church today, he said.

In closing, Dahulich compared the rising secularism, oppression from a governing force can not trump the will of the people, and it’s this will that shows the values of Eastern Europe how little Christianity can look like. “During the Soviet era, the church was continuing to struggle to survive, and to preserve the faith and the culture.”


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Lorenc, Lissa VanDewark and Carolyn Taft Whitehead.

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Good religious art takes us to difficult places, unsettles our understanding of God.

Good religious art takes us to difficult places, unsettles our understanding of God, in his representation of the divine and the erotic, he said. "These two themes expressed me as I looked at the Ghent altarpiece for an hour." Walters said. "It flattens the patron who is in the painting, and shows the human resonance.

But redemption is the overall theme, and it shows what needs to be redeemed. There are panels for Adam and Eve; they are real people who came into the studio and constructed themselves. It is unlikely to challenge us — unlikely to bring us into the spiritual awakening that comes with redemption."

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Round and round the wheel of fortune goes. Where it stops, nobody knows, but at least we know it will stop twice at Chautauqua this summer. Saturday and again August 27, when all of Chautauqua’s multifaceted artistic efforts point to present Carmina Burana by Karl Ott. Don’t miss it—it’s highly unlikely you’ll ever see it done quite like this.

Ott, like Richard Wagner, believed in the “poetic‚” oratorio, the total work of art, and, in music, theater and stage design. Having all this expensive stuff, so perhaps Carmina’s inclusive choir, orchestra and opera chorus—well, it’s expensive too, with an occasional dance company added in. We’ll have new music written for the occasion by Wayne Hanke, who appears as the First Monk, additional medieval music and specialists playing original instruments. There will be video projections on the ceiling and the floor. Musical arrangements alternate in their treatment of the German and medieval French by the Organists, students and scholars at the monastery celebrating the secular joys of beer, wine, love and pleasures of the flesh. These monks were so naughty, Orff found the text in 1934, long after their first German publication in 1947. He chose 24 songs and set them to music, working with Michael Hoffmann, a Latin scholar. There are three sections to Carmina Burana: Springtime, in the Tavern and The Court of Love—beginning and ending with “O Fortuna.”

The piece premiered in Frankfurt, Germany on June 8, 1937, to mixed reviews. The audience loved it, but it was attacked by the Nazi Party newspaper as degenerate (along with jazz). Thanks to propaganda minister Joseph Goebbels, Carmina Burana, like all of their own, and by 1940, was a full scale of his friendship with promi-

"The Performing Arts in Public Life: The Arts and Civilization in the 18th Century" by Howard Friend, the New England Patriots used it as underscoring for their broadcasts, and the NFL asks by Ott not to include any biographical details. Despite this, though Liess enjoyed many
evenings at the Orrh home in Munich, Orff told him: “A life story cannot be written until the life is completed. Anything else is deceit and self-deception.” It seems there was, in fact, a bit of debt involved in the creation of Orff’s life, making it understandable that he might not want biographers picking around for details while his family was still alive. Since Orff’s demise in 1982, we’ve been waiting for the answers while the popularity of his greatest hits continues to grow. With such a box-office favorite as Carmina, who’s an idiot? What is it about Carmina Burana that makes it so popular, with over 300 recordings—yes, as much as Vivaldi’s Four Seasons and Beethoven’s Fifth Symphony?

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GEORGE SILVAROLE
Staff Writer

German composer Jo-
athan Brahms began com-
posing at the age of 11, and he
continued to compose his
Romantic Period’s most re-
owned compositions. Yet, he only
considered one of the
most suitable for a violin,
more suitable for a violin,
and coach, Bender said.

Rumora will perform the
sonata she has come to love.

Putting the piece at such a
high register makes it almost
more suitable for a violin,
and coach, Bender said.

Rumora said. “Having some-
thing — something so comfort-
ably, with especially with
pianist Kanze Matsumoto on
stage beside her.

“Kanse — she’s so good,”
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pianist Kanze Matsumo
Music by Johann Sebastian Bach – Violin Concerto in E Major
Maris Battaglia, Associate Artistic Director, School of Dance

First Movement – The Queen & Her Suitors
Katelyn Bradshaw, Brooke Conly, Erica Coombs, Gianna DeMassio, Lucy Fernandes, Isabelle Gaenzle, Isabelle Ginger, Meredith May, Emma Heid, Eastlyn Jensen, Ava Karas, Katherine Mueller, Madison Lindgren, Corona McIntosh, Emily Fretz, Anthony Tette, Da Vontae Heath, Jimmy Shughart, Rafael Valdez, Makani Yerg

Second Movement – Intrigue at the Queen’s Court
Sarah Pierce*, Rebecca Quinn, Isabelle Ginger, Meredith May, Emma Heid, Eastlyn Jensen, Ava Karas, Katherine Mueller, Madison Lindgren, Corona McIntosh, Emily Fretz, Anthony Tette, Da Vontae Heath, Jimmy Shughart, Rafael Valdez, Makani Yerg

Premiered January 6, 1953
Staged by Patricia McBride

Choreographed by Marius Petipa
Music by Adolph Adam
Staged by Patricia McBride

Choreographed by Marius Petipa
Music by Bela Bartok
Staged by Patricia McBride

Choreographed by Marius Petipa
Music by Michael Gore – Valse Fantaisie in B minor
Staged by Patricia McBride

Choreographed by Fabrice Houston, with service standards provided by the Trust.

The eagle and the Peacock: Lily Overmyer and Raphael Schreiber, Jimmy Shughart, Anthony Tette, Makani Yerg

Music by Johann Sebastian Bach – Valse Fantaisie in B minor
DeMassio, Lucy Fernandes, Isabelle Gaenzle, Eastlyn Jensen, Madison Lindgren, Corona McIntosh, Emily Fretz, Anthony Tette, Da Vontae Heath, Jimmy Shughart, Rafael Valdez, Makani Yerg

A special thank you to Anna Marie Holmes for her permission to perform this excerpt.

To this great version of the George Balanchine Trust (SM) and provided in accordance with the Balanchine Style and Technique, with service standards provided by the Trust.

The Chautauquan Daily by George Balanchine
Staged by Patricia McBride

Premiered January 6, 1953
Staged by Patricia McBride

Choreographed by Jean-Pierre Bonnefoux
Music: Pachelbel’s Canon in D

Staged by Patricia McBride

DANCE

Chautauqua Dance Student Gala
Chautauqua Festival and Workshop Dancers
Sunday, August 16, 2015
Amphitheater, 2:30 p.m.

Bach Concerto
Choreography by Maris Battaglia
Music by Johann Sebastian Bach – Violin Concerto in A Minor
Katelyn Bradshaw, Brooke Conly, Erica Coombs, Gianna DeMassio, Lucy Fernandes, Isabelle Gaenzle, Isabelle Ginger, Meredith May, Emma Heid, Eastlyn Jensen, Ava Karas, Katherine Mueller, Madison Lindgren, Corona McIntosh, Emily Fretz, Anthony Tette, Da Vontae Heath, Jimmy Shughart, Rafael Valdez, Makani Yerg

Venue Fantasie
Choreography by George Balanchine
Music by Mikhail Glinka – Valse Fantaisie in B minor
Staged by Patricia McBride
Premiered January 6, 1953
Sarah Pierce* & Rafael Valdez*

Jill-Frances Cosgrove, Rebecca Quinn, Isabelle Ramey, Juliet Prinze

Venue Fantasie is presented by arrangement with the George Balanchine Trust and presented in accordance with the Balanchine Style and Technique, with service standards provided by the Trust.

Choreography by Mark Diamond
The insect world can be vicious, and the stakes are high.

First Movement: The Queen & Her Suitors
Kali Oliver

Rafael Valdez*, Roney Fraser, Da Vontae Heath, Jimmy Miller, Samuel Painter, Benjamin Youngstrom

Second Movement – Intrigue at the Queen’s Court
Lydia Acker, Kali Oliver, Isabelle Ginger, Rafael Valdez*, Samuel Painter

Leah Chen, Amelia Dencker, Ashley Griffin, Ava Moses, Sarah Perra*, Rebecca Quinn, Sydney Ransbury, Laura Schultz, Erin Sowles, Camila Vicioso

Music by Adolphe Adam

It’s Going Down
Choreography by Rachel Humphrey
Music by Rihanna, Natalie LaRose, Kaskade, and FloRida

Bianca Allanic*, Caroline Atwell*, Amelia Dencker

It’s Going Down is choreographed by Rachel Humphrey.

Choreography by Mark Diamond
Music by Bela Bartok

The Chautauqua Lake by Bela Bartok

Jennifer Barczak, Administrative Assistant
Christina Giannini, Costume Designer
Arlene Lyon, Wardrobe Mistress

Barbara Day, Paige Jones, Janice Lovercheck, Katherine Zywczycki, Wardrobe Assistants

Pianists: Sebastian Birch, Richard DiFlore, Anastasia Falasica

Choreography by Mark Diamond

Music: Pachelbel’s Canon in D

At the Queen’s Court
Katelyn Bradshaw, Brooke Conly, Erica Coombs, Gianna DeMassio, Lucy Fernandes, Isabelle Gaenzle, Isabelle Ginger, Meredith May, Emma Heid, Eastlyn Jensen, Ava Karas, Katherine Mueller, Madison Lindgren, Corona McIntosh, Emily Fretz, Anthony Tette, Da Vontae Heath, Jimmy Shughart, Rafael Valdez, Makani Yerg

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Choreography by Rachel Humphrey
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Logan Acker, Lydla Acker, Jill-Frances Cosgrove, Amelia Dencker, Ashley Griffin, Ava Moses, Kali Oliver, Guila Piccolitti, Rebecca Quinn, Isabelle Ramey, Sydney Ransbury, Laura Schultz, Erin Sowles, Jenna Turner, Camila Vicioso, Fiona Hayes, Da Vontae Heath, John Miller, Samuel Painter
DANCE

Dance Student Gala to round out weekend, season

By Hayley Ross

Broadway productions and other theatrical performances outside the gates often run for weeks at a time. At Chautauqua Institution, many performances and lectures are seen by audiences only once.

The final School of Dance Gala performance this weekend will give the audience a chance to relive some of the dance performances from earlier in the season or catch any they might have missed earlier in the season or catch any they might have missed earlier in the season.

一方，学生たちが毎日演じていること

The Workshop II students, ages 13 to 14, will be performing four pieces, all choreographed by faculty members. Both “Boy’s Night Out” and “Ocean Waves,” which Chautauqua audiences will see for the first time around.

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‘AN ADVOCATE AND AN ALLY’

ADE KEENMORE | Staff Writer

Don Kimes, artistic director of the Visual Arts at Chautauqua Institution, remembers Marty Merkley as the director of programming who oversaw the growth of the visual arts. What began as a program on the Institution’s marquee has since become a vital component of each season, he said.

“I give a lot of credit to Marty in his interest in making that happen and helping to elevate the presence of the visual arts,” Kimes said.

One major aspect of that has been the inter-arts collaboration that Merkley has organized.

“Carmina Burana was fabulous,” said Kenmore, managing director of the visual arts. “It was beyond what any of us thought it would be. What they did was, I think, really worthy of the project. And it was collaboration in the best sense of the word, where everybody came together and did something.”

Among the people who came together for this project were Kimes, whose series of large abstract paintings was needed for quieter, gentler moments in the music.

Ash worked closely with Merkley during the planning of the projections, but the artistic decisions were largely left to Ash.

“Marty gave me a lot of liberty, a lot of trust, to create the entire piece,” Ash said.

Merkley’s faith in the arts — and the artists — holds true across disciplines, Bonnefoux said. “What the singers are saying and how the dancers and singers should be related together.”

Merkley has always been supportive of the dance program as a whole, Bonnefoux said, both in his care for the artist and in his support when problems arose.

“I appreciate his ability, his talent, and his caring,” Bonnefoux said. “He is such a creative man, and you have to be creative to find solutions to these problems.”

The awareness of the needs of the artists on the grounds and the Chautauqua community is what sets Merkley apart from other directors in Bonnefoux’s mind.

“It is really because of Marty that so many people are still in Chautauqua, because of the care he has,” he said. “He is very aware of the needs of the artist. He cares not only about what kind of artist you are, but who they are as a person.”

‘UNIFICATION AND COMMUNICATION’

HAYLEY ROSS | Staff Writer

Charlotte Ballet Artistic Director Jean-Pierre Bonnefoux began his collaboration with Marty Merkley during the original Chautauqua production of Carmina Burana in 1992. The production incorporates dancers from the Charlotte Ballet with additional Chautauqua Festival dancers and Apprentice dancers from the Chautauqua Institution School of Dance for the larger ensemble sections of the performance.

While the steps in the dance segments of Carmina Burana will be the same as Week Four’s performance, the audience might recognize some new faces on stage. Casting has been changed to feature some of Charlotte Ballet’s newer dancers, including Ryo Sunuki and Tendo Saitou.

“Marty thought of the dancers that he wanted to learn some more parts, and they will be more involved this time,” Bonnefoux said.

Bonnefoux has been extremely influential in all stages of the dance portions of Carmina Burana, and Bonnefoux said Merkley helped him understand the medieval atmosphere of the show and balance contemporary and classical ideas. Keeping true to that era and the way people related to each other during that time was very important to both Bonnefoux and Merkley, Bonnefoux said.

“Merkley’s addition of the olio acts also provided more opportunities to involve younger Workshop II dance students in the production, particularly the sections ‘Griffs in the Morning’ and ‘Three Bags Full.’

“I really liked the idea because we can involve our school more,” Bonnefoux said.

He also said Merkley had an influence on the collaboration between the solo dance portions and the singers.

“The unification and communication is what Marty really brought,” Bonnefoux said. “What the singers are saying and how the dancers and singers should be related together.”

Bonnefoux and Merkley, Bonnefoux said, both in his care for the artist and in his support when problems arose.

“I appreciate his ability, his talent, and his caring,” Bonnefoux said. “He is such a creative man, and you have to be creative to find solutions to these problems.”

The awareness of the needs of the artists on the grounds and the Chautauqua community is what sets Merkley apart from other directors in Bonnefoux’s mind.

“It is really because of Marty that so many people are still in Chautauqua, because of the care he has,” he said. “He is very aware of the needs of the artist. He cares not only about what kind of artist they are, but who they are as a person.”

‘I think he’s gets it, and he’s respectful of the arts,’ Jubeck said. “And that has been wonderful… it’s been really great to have him as an advocate and an ally.”

Merkley has also made an effort to bring the heads of the various art schools together outside of the inter-arts collaboration.

“I’ve always felt like we have these great people here and we never got to meet each other,” Kimes said. “We’d see each other at a fundraiser or something, but we never got time to talk to each other. And he’s made an effort to get us together at least once in the off-season.”

Kimes is hopeful this will have implications outside of the large performances each year in the Amphitheater.

“I think the big thing that will grow out of this down the road is that these activities that happen between creative people will not only be about bringing in them for the piece, but the original things will start to happen at Chautauqua that will start to emulate out,” he said.

‘The unification and communication is what Marty really brought,’ read the cutline on this photo in the June 22, 1991, Daily. At left, Merkley conducted the Mormon Tabernacle Choir in June 2011. Above middle, he addresses Chautauquans gathered at a July 2014 Trustees Porch Discussion. At top, his legendary appearance as Spider-Man at an August 2003 Pops Concert.
The Bennetts’ love story

Words by Colin Hanner & Video by Caitie McMeekin

‘Silly and romantic love’

Reporters’ Note: This is the second in a four-part series about individuals who have found love on the grounds of Chautauqua Institution. The idyllic setting of Chautauqua Lake and the quaint streets with generations of tradition paints the perfect background for love, young and old. We aimed to bring together stories of love that were fostered by nights spent in the College Club, performances in the Amphitheater, evenings on porches and walks on the dock — love fostered by the mix and magic of Chautauqua.

The two independently chose to attend Wheaton College, stayed friends through the next stage of their lives, and both were in separate relationships by the end of school. The two became an official couple soon after her arrival and were married three years later in 2014 on New Year’s Eve at age 76, under one condition put forth by Rowland. “That was not a hard condition to understand it’s going to be Chautauqua all summer. That’s my only condition,” Rowland said. “That was not a hard condition for her to accept.”

Chautauqua has become “one big date” for Linda and Rowland, where they have been able to keep themselves occupied; Linda is a member of the choir, and she and Rowland attend church and as many lectures and performances as they can. When Linda first arrived at Chautauqua, she was overwhelmed by the event calendar and felt as if she needed to do it all.

“Chautauqua Institution paints the perfect backdrop for love, young and old. We aimed to bring together stories of love that were fostered by nights spent in the College Club, performances in the Amphitheater, evenings on porches and walks on the dock — love fostered by the mix and magic of Chautauqua.”

Rowland married Margaret, a college friend, two years after Linda was married. Rowland and Linda would stay in touch occasionally, through annual Christmas cards and special gatherings, but especially in cases of a tragedy. Jim was killed four and a half years into his marriage to Linda, leaving her a widowed mother of two young children.

Years later, Rowland would divorce Margaret, and Linda married a college classmate named Bill. The Christmas letters were delivered each holiday season, and the two would see each other at milestone birthday celebrations over the last half of the century. After Rowland built a house with his siblings near the Institution grounds nearly 10 years ago, he would subtly invite Bill and Linda to Chautauqua for a weekend getaway. The two of them never took Rowland up on his offer. Bill passed away in 2011 of pulmonary illness, and left Linda a widow for the second time.

“Being widowed the first time, I wondered if I had love in my heart for a second [person],” Linda said. “Being widowed a second time, I had no thoughts, no expectations for marrying again.”

Linda would attempt to find someone on a Christian dating site, but “she was not at all impressed by the people who signed up for that.” She had given up hope.

Yet, Linda still had not taken Rowland up on his persistent offers to visit Chautauqua. A high school reunion in the Rochester area would finally bring Linda to the Institution, a serendipitous circumstance that may have permanently brought Linda and Rowland together.

“When I came, I joined his family unit here: his sisters and brothers-in-law [and] his cousins from Ohio,” Linda said. “Something about how beautifully he related with his family was very appealing.”

That, paired with a night where the two walked along the lake under a full moon, changed her feelings about Rowland almost instantaneously, she said. “When I came, I joined his family unit here: his sisters and brothers-in-law [and] his cousins from Ohio,” Linda said. “Something about how beautifully he related with his family was very appealing.”

The two became an official couple soon after her arrival and were married three years later in 2014 on New Year’s Eve at age 76, under one condition put forth by Rowland. “Linda, if we’re going to get married you have to understand it’s going to be Chautauqua all summer. That's my only condition,” Rowland said. “That was not a hard condition for her to accept.”

Chautauqua has become “one big date” for Linda and Rowland, where they have been able to keep themselves occupied; Linda is a member of the choir, and she and Rowland attend church and as many lectures and performances as they can. When Linda first arrived at Chautauqua, she was overwhelmed by the event calendar and felt as if she needed to do it all.

“There was one Sunday when I lined up on the weekly sheet seven things to do, starting with morning worship and going to the song service at night,” Linda said. “He looked at me and said, ‘I’ve never done seven things in the same day until you came along.’”

Rowland and Linda said being together so late in life has a different dynamic than their earlier years of love.

“Falling in love when you’re older is a unique situation, although most people who reach my age feel no differently in this,” Linda said. “I don’t look in the mirror and say, ‘Who is that person looking back at me?’”

Linda first met Rowland in eighth grade social studies with Ms. Murphy at John Marshall High School in Rochester, New York. In accordance with alphabetical order, the two sat one in front of the other. “She was right behind me, near the windows,” Rowland said. “I had said over the years, as lovely as Rowland was, there was just no chemistry.”

Rowland, who attributed his hesitation around Linda to his mannerly upbringing, saw Linda in a different light.

“She was right behind me, near the windows,” Rowland said. “I don’t know if I attended because she invited me — that was certainly part of it.” Rowland said. Though the two were inseparable friends, nothing more than companionship came out of it. “We were buddies, nothing more,” Linda said. “I had said over the years, as lovely as Rowland was, there was just no chemistry.”

Rowland Bennett and Linda Brady did not meet at Chautauqua Institution. The idyllic setting of Chautauqua Lake and the quaint streets with generations of tradition paints the perfect background for love, young and old. We aimed to bring together stories of love that were fostered by nights spent in the College Club, performances in the Amphitheater, evenings on porches and walks on the dock — love fostered by the mix and magic of Chautauqua.
poses risks to the health and natural environments of those who live near it. Depending on its size, it may magnify these risks, she said. "It certainly isn’t fair to the people who live in that area to have a landfill in their backyard." Johnson said. "We certainly want to protect the people from all waste, dust and noise pollutants, keep the town in order and promote safety and a healthy, clean, attractive environment for our residents."

Pantelis P. Panteli, the deputy director of public facilities for Chautauqua County, said the expansion is necessary to provide enough space for the waste produced by the county. Additionally, the expansion will not create any additional negative environmental or health impacts, but if the county does not expand it, it will have to stop its waste to other landfills, costing taxpayers more money, he said.

The landfill stands out because it also accepts waste from surrounding communities, including Erie, Pennsylvania, and Cattaraugus, Erie and Niagara counties in New York.

The county made this decision in 1996 so residents would not have to pay for the landfill’s costs in taxes, Panteli said. "Because economies of scale improve the cost, our choice was either to increase our disposal fees or to find the landfill east of us, and we certainly don’t want that here if we can prevent it," Johnson said.

The town performed independent studies of the environmental impacts of the landfill expansion. It determined seismic activity was a potential risk, as the expansion would place the landfill next to a fault line that was active in the 1990s.

"I'm not an environmentalist — and I don't pretend to be — but we've hired people who have looked into it, some of whom are environmentalists," Johnson said. "We’re doing all this for the people in the town of Ellery." George Spanos, the director of the department of public facilities in Chautauqua County, said he is skeptical that Johnson’s worries reflect the beliefs of the entire town. "Personally, I do not believe the town’s elected officials are concerned about the items they mention in the news," he said. "I think they’re concerned with how they’re going to get financial benefits from the landfill. That’s what their call has been, that the county pay the town of Ellery hosting fees." Johnson said the town has lost more than $300,000 in tax revenue from the landfill property owned by the county, and that this landfill is the only one in the state where the county does not pay the town hosting fees. "They just took it in county garbage, the landfill would last forever," he said. "But if you keep bringing in thousands of tons a year, it’s going to blow up one day."

Additionally, Johnson is concerned that the expansion project will only occur as long as taxpayers are paying more money, in the form of increased disposal fees and a potential tax on the town of Ellery. "We've heard there's been friction going into the landfill east of us, and we certainly don't want that here if we can prevent it," Johnson said.

The landfill is inspected at least once a week by the DEC, and the records of inspections can be found in the regional DEC office in Buffalo, New York. Panteli said they are also copied to the town of Ellery. Additionally, he recognized that the expansion project will only occur as long as taxpayers are paying more money, in the form of increased disposal fees and a potential tax on the town of Ellery. "It they just took income from the landfill, they would lose more than $300,000 in tax revenue from the landfill property owned by the county, and the county does not have to pay the town hosting fees. "If a better alternative for our waste comes out in 10 years from now, we’ll go in that route and won’t complete the next stage of expansion," Panteli said. "Or if people would recycle and compost everything, then we wouldn't be needed over here. But people generate waste, and they don’t want it in their backyards and garbage. And somebody needs to take it."
Tensions between county, town of Ellery erupt at Chautauqua County landfill

MIRANDA WILLSON
Staff Writer

Many people throw away their trash without considering where “away” really is. For Chautauquans, “away” is across the lake in the town of Ellery, where all the nonhazardous solid waste produced in Chautauqua County is collected and decomposed in the Chautauqua County Landfill. But for some of the residents of Ellery, “away” is, of course, right in their backyards. For this reason, Ellery Town Supervisor Ar-

den Johnson is opposed to a landfill expansion in Chautauqua County. For this reason, Ellery Town Supervisor Ar-

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The evils of drink were examined in 1908 during more than a week of lectures, including “Prohibition and Prog- ress,” which came from the pen of the national president of the Woman’s Christian Temperance Union. Stevens showed that prohibition was necessary, the Kaiser pointed out, on July 22. Charles Sheldon of the Permanent Committee on Temperance of the Presbyte- rian General Assembly said the drink evil would be over- come, that dangers lurked in alcoholic patent medicines and that many organizations were fighting the saloon.

At all ages, children at Chautauqua strengthened

COMMUNITY

At ages, children at Chautauqua strengthened com pared those tasks.” The site of education had shifted from the home to the school. Moreover, with industrializa- tion had come a transformation of wealth, a particularly large amount of it having been gathered by the hands of a relatively small number of families.

“Along with these changes have emerged the problems of housing, food supply, privacy, education of children, the preservation of the family unity as an agency for informing, disciplining, and preparing for a larger life the young of the nation,” Vincent said. And then there was the German Kaiser. “No one can understand Emperor William who does not have some appreciation of that dynamo of nervous energy who has been occupying our White House during the past seven years,” said Arthur B. Boster, general director of Chautauqua Institution.

He was referring to Theodore Roosevelt. “The German Kaiser and the American President are, however, much alike in their martial spirit, their wonderful energy, their steady honesty, their broad culture, and their effective public administration,” Boster said.

Germany was especially martial. The government kept very close track of its citizens. “You cannot stop in a German town for more than a day without the police officer coming to your lodgings, asking your age, your business, and the time of your intended sojourn,” he said.

Boster said that such close supervision had some things to recommend it, but in the German case, “it is carried so far that all life is circumscribed and directed by outside authority.” Among other things, the Kaiser’s intense militarism was, in the end, an enduring burden.

“The drive upon Germany of her military establishment is terrific, that the evils of a strong military power are inherent and dangerous, and ... no nation can expect to come to per- manent industrial and intellectual supremacy which has to make such large sacrifices for military strength,” Boster said.

At all ages, children at Chautauqua strengthened

The Daily Record

COLLINS BY GEORGE COOPER

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COLLINS BY GEORGE COOPER
LITERARY ARTS

Chautauqua rules: ‘Crusty, but often right’

I think we can all acknowledge, as human beings, that humor is a hugely important part of who we are as people.

Most participants bring to the workshop life experiences, obsessions, wounds, joy— and perhaps most importantly, very particular ways of approaching all these,” Moscaliuc said. “I’m there to help them find strategies to tap into what’s meaningful to them and to inform their work in a meaningful way.”

COLUMN BY JOHN WARREN

The red bridge behind the Amphitheater. But for a few moments in the early evening, the last rays of warm sun cast long shadows and lit up the faces of a few ch一篇文章

LORI JAKIELA
Press writer for Chautauqua

I’m there to help them find strategies to tap into what’s meaningful to them and to inform their work in a meaningful way.”

The Front Porch

During the week, Moscaliuc and Water’s workshop will help the students find ways to incorporate humor into their writing, no matter what their genre is. She said the goal of her workshop isn’t to turn every student into a humorist, but to help them use humor in their work in a meaningful way.

I think we can all acknowledge, as human beings, that humor is a hugely important part of who we are as people.

Moscaliuc always feels like she learns something new in every class she teaches. “If a course each student brings something singular with them, she said.

Most participants bring to the workshop life experiences, obsessions, wounds, joy— and perhaps most importantly, very particular ways of approaching all these,” Moscaliuc said. “I’m there to help them find strategies to tap into what’s meaningful to them and to inform their work in a meaningful way.”

The idea of trying hard to be funny is really painful,” Moscaliuc said. “And you don’t want to do that. You want to write with your authentic voice and your authentic vision.

I think we can all acknowledge, as human beings, that humor is a hugely important part of who we are as people. If we don’t have a sense of humor, we seem to have very few ways to survive in the world. I think.

John Warren is a writing coach and columnist for the Chautauquan Daily.

Let’s Visit Westfield

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ADD LUMBER

The Front Porch

Jakiela, Moscaliuc and Waters to lead Week Eight Writers’ Center Workshops

Week Eight’s workshops at the Chautauqua Writers’ Center will help students examine the sources of their work and their sensibilities of humor.

I’m there to help them find strategies to tap into what’s meaningful to them and to inform their work in a meaningful way.”

Jakiela’s workshop will help students find ways to incorporate humor into their writing, no matter what their genre is. She said the goal of her workshop isn’t to turn every student into a humorist, but to help them use humor in their work in a meaningful way.

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The Front Porch

Jakiela, Moscaliuc and Waters to lead Week Eight Writers’ Center Workshops
**COMMUNITY**

**Jackson, Tyrell religious funds provide for Florence’s Week Eight chaplaincy**

The Dr. William N. Jackson Religious Institute of the Department of Theatre and Dance is one of two very important parts of Florence’s Week Eight chaplaincy. Friends of Jackson established the Edris and David H. Weis Family Fund, in recognition of his service as Director of Chautauqua’s School of Arts and Dance. Their young daughter was involved in the music and dance of Florence’s Week Eight chaplaincy. For 42 continuous summers, the Weis family has been involved in the various arts programs offered at Chautauqua. Edris was on the board of the Friends of Chautauqua Theater and served as President of the Chautauqua Property Owners Association for four years. She continues to be involved in all aspects of Chautauqua. Their daughters spent their childhoods at Chautauqua’s School of Arts and Dance. Their granddaughter participated in the Sarasota Orchestra and the Chautauqua Symphony during the summer and supporters of the Sarasota Orchestra and David Crockett and their children participate in the arts programs in Chautauqua. The Crocketts and David diligently support the arts programs in Chautauqua, and they participate in the arts programs in Chautauqua. The Crocketts’ programming with the Sarasota Orchestra and the Chautauqua Symphony during the summer at Chautauqua. If you would be interested in discussing the possibility of endowing an endowed lecture series or supporting another aspect of a Chautauqua program, please contact Dustin Nelson, director of gift planning, at 716-357-6409 or email him at dnelson@chq.org.

**Weis Fund provides for Henry V opening Saturday**

The Edris and David H. Weis Family Fund supports Shakespeare’s performance of Henry V in Week Eight. The Edris and David H. Weis Family Fund, established within the Chautauqua Foundation in 2006, supports a different element of the program each year and thus over time supports the broad range of the Friends of Chautauqua’s artistic and educational programming. The arts and Chautauqua are two very important parts of the lives of those in the Weis family. Their years living in Pittsburgh while David was the president and CEO of Thermal Electric, where he worked on to enjoy a distinguished 40-year career with General Electric, and Ralph was integral to the renovation effort of Bratt Theater. The Crockett Family Fund for Florence’s Week Eight chaplaincy is the Crockett family’s commitment to Chautauqua. Because of his love and belief in Chautauqua, Ralph diligently supported all that Chautauqua has to offer. His many contributions have ingrained him in the past and his knowledge that a portion of the required revenue is in your loving memory of his husband. He is a graduate of Westminster College, Pittsburgh Theological Seminary, and Princeton Theological Seminary. The Crockett family has participated in the arts programs in Chautauqua. Their contributions to the arts programs at Chautauqua have been recognized with the establishment of the John William Tyrell Endowment for Religion, a permanent endowment fund to support the Chautauqua Foundation in its arts programs in Chautauqua. The Crocketts and their grandchildren greatly appreciate Ralph’s attention to detail in all aspects of Chautauqua. Edris was on the board of the Friends of Chautauqua Theater and served as president of the Chautauqua Property Owners Association for four years. She continues to be involved in all aspects of Chautauqua. Their daughters spent their childhoods at Chautauqua’s School of Arts and Dance. Their granddaughter participated in the Chautauqua Symphony during the summer and supporters of the Sarasota Orchestra and David Crockett and their children participate in the arts programs in Chautauqua. The Crocketts’ programming with the Sarasota Orchestra and the Chautauqua Symphony during the summer at Chautauqua. If you would be interested in discussing the possibility of endowing an endowed lecture series or supporting another aspect of a Chautauqua program, please contact Dustin Nelson, director of gift planning, at 716-357-6409 or email him at dnelson@chq.org.

**Crockett Fund supports Henry V Sunday performances**

The Crockett Family Fund for Florence’s Week Eight chaplaincy is the Crockett family’s commitment to Chautauqua. Because of his love and belief in Chautauqua, Ralph diligently supported all that Chautauqua has to offer. His many contributions have ingrained him in the past and his knowledge that a portion of the required revenue is in your loving memory of his husband. He is a graduate of Westminster College, Pittsburgh Theological Seminary, and Princeton Theological Seminary. The Crockett family has participated in the arts programs in Chautauqua. Their contributions to the arts programs at Chautauqua have been recognized with the establishment of the John William Tyrell Endowment for Religion, a permanent endowment fund to support the Chautauqua Foundation in its arts programs in Chautauqua. The Crocketts and their grandchildren greatly appreciate Ralph’s attention to detail in all aspects of Chautauqua. Edris was on the board of the Friends of Chautauqua Theater and served as president of the Chautauqua Property Owners Association for four years. She continues to be involved in all aspects of Chautauqua. Their daughters spent their childhoods at Chautauqua’s School of Arts and Dance. Their granddaughter participated in the Chautauqua Symphony during the summer and supporters of the Sarasota Orchestra and David Crockett and their children participate in the arts programs in Chautauqua. The Crocketts’ programming with the Sarasota Orchestra and the Chautauqua Symphony during the summer at Chautauqua. If you would be interested in discussing the possibility of endowing an endowed lecture series or supporting another aspect of a Chautauqua program, please contact Dustin Nelson, director of gift planning, at 716-357-6409 or email him at dnelson@chq.org.
### BOATS FOR SALE

#### FISHING BOAT
- Type: 12 ft. aluminum<br>- Motor: 9.9 hp<br>- Price: $500
- Contact: Jim<br>Phone: 716-934-5700

#### INBOARD SUZUKI 2004 200<br>- Model: 200 HP<br>- Condition: Excellent<br>- Price: $25,000
- Contact: John<br>Phone: 716-984-5798

#### 2001 PROWLER 16 ft. (1) 4 stroke<br>- Model: 40 HP<br>- Condition: Excellent<br>- Price: $7,500
- Contact: Margaret<br>Phone: 716-934-5700

### FOR RENT

#### Off season rental
- Location: Darien Lake<br>- Type: 2 bedrooms<br>- Price: $1,000 per month<br>- Contact: Alex<br>Phone: 716-934-5700

#### Lakefront Cottage<br>- Location: Chautauqua Lake<br>- Type: 3 bedrooms<br>- Price: $2,500 per month<br>- Contact: Sarah<br>Phone: 716-934-5700

### OFF SEASON RENTAL
- Location: Darien Lake<br>- Type: 1 bedroom<br>- Price: $700 per month<br>- Contact: Brian<br>Phone: 716-934-5700

#### AFFORDABLE LAKE LIVING<br>- Location: Bemus Point<br>- Type: 2 bedroom<br>- Price: $550 per month<br>- Contact: Mark<br>Phone: 716-934-5700

#### LAKEFRONT APARTMENTS<br>- Location: Chautauqua Lake<br>- Type: 1 bedroom<br>- Price: $600 per month<br>- Contact: Emily<br>Phone: 716-934-5700

#### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $700 per month<br>- Contact: Robert<br>Phone: 716-934-5700

#### LAKEFRONT CONDO<br>- Location: Chautauqua Lake<br>- Type: 3 bedroom<br>- Price: $1,200 per month<br>- Contact: Melissa<br>Phone: 716-934-5700

#### LAKEFRONT HOUSE<br>- Location: Chautauqua Lake<br>- Type: 4 bedroom<br>- Price: $1,500 per month<br>- Contact: Justin<br>Phone: 716-934-5700

#### LAKEFRONT VACATION RENTAL<br>- Location: Chautauqua Lake<br>- Type: 1 bedroom<br>- Price: $800 per month<br>- Contact: Brenda<br>Phone: 716-934-5700

#### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $900 per month<br>- Contact: William<br>Phone: 716-934-5700

### LAKEFRONT PROPERTY FOR SALE
- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $350,000<br>- Contact: John<br>Phone: 716-934-5700

#### LAKEFRONT CONDO<br>- Location: Chautauqua Lake<br>- Type: 3 bedroom<br>- Price: $450,000<br>- Contact: Emily<br>Phone: 716-934-5700

#### LAKEFRONT VACATION RENTAL<br>- Location: Chautauqua Lake<br>- Type: 1 bedroom<br>- Price: $500 per month<br>- Contact: Susan<br>Phone: 716-934-5700

#### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $600 per month<br>- Contact: David<br>Phone: 716-934-5700

#### LAKEFRONT VACATION RENTAL<br>- Location: Chautauqua Lake<br>- Type: 1 bedroom<br>- Price: $700 per month<br>- Contact: Jennifer<br>Phone: 716-934-5700

#### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $800 per month<br>- Contact: Rachel<br>Phone: 716-934-5700

#### LAKEFRONT CONDO<br>- Location: Chautauqua Lake<br>- Type: 3 bedroom<br>- Price: $900 per month<br>- Contact: Victoria<br>Phone: 716-934-5700

### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $1,000 per month<br>- Contact: Michael<br>Phone: 716-934-5700

#### LAKEFRONT VACATION RENTAL<br>- Location: Chautauqua Lake<br>- Type: 1 bedroom<br>- Price: $1,200 per month<br>- Contact: Sarah<br>Phone: 716-934-5700

#### LAKEFRONT CONDO<br>- Location: Chautauqua Lake<br>- Type: 3 bedroom<br>- Price: $1,500 per month<br>- Contact: Emily<br>Phone: 716-934-5700

### LAKEFRONT COTTAGE<br>- Location: Chautauqua Lake<br>- Type: 2 bedroom<br>- Price: $2,000 per month<br>- Contact: Jennifer<br>Phone: 716-934-5700
**Festival Celebration looks to Prokofiev as music education model**

**LEAH HARRISON**

In 1910, Sergei Prokofiev’s Peter and the Wolf was conceived as a children’s introduction to symphonic instruments — an attempt at inspiring youthful interest in music, commissioned by the Children’s Theatre in Moscow. A similar objective could be assumed about the first of the Music School Festival Celebration program Wednesday night in the Amphitheater. They presented many disparate examples of tone, color and gesture available to the symphonic world before offering their own iteration of Prokofiev’s favored fairy tale.

Four perfections emerged from the vistas to begin the concert, each trumping a short plunk of wood with a malet. John Snow’s “Plank Music” served as a fun way to disavow any preconceptions of what can or should be allowed to make music — a wonderful lesson necessary in 21st-century music education, and a measure of change in music composition since Prokofiev’s day. The foursome made their way to the stage, where they quickly transitioned into Steve Reich’s “Mallet Quartet,” which occupied it mallets between them — ball on the mallet, marimba, ball on the brighter vibrators. These lively readings of pages boasted the music of minimalism, resulting in great variety and clear structure rather than the restless of the sounds in this genre, which were appropriates and welcome followup.

Alfred Reid’s “Symphony for Brass and Percussion” added the cacophonous sounds of 13 story instruments to our soundstage, showcasing spectacular articulation and drama — just a few minutes made evident the impressive talents of these music school students. The brass section spread into three groups to perform the only work on the program more than a century old — in fact, quite a bit older. Gabriel’s, whose work falls somewhere between the Renaissance and Baroque, wrote some of the most breathtaking brass music, and here we heard a broad and loud rendition of “Canzon XVI.” Without printed instruments, the opportunity for historical performance practice is not available, though they seemed to still have the Alfred Reid setting in place; exploring a middle ground might have opened what I own tastes better, though a children’s concert in 2015 should exhibit some postmodern choices, so there you are.

In the next three selections, members of the Music School Festival Orchestra were joined by members of the Chautauqua Voice Program. The powerful soprano Kathy Heaton gave an operatic performance of Villa-Lobos’ mysterious “Bachianas Brasileiras No. 5” accompanied by 10 cellos; soprano Emily Pogorelc offered at Chautauqua. Certainly, children were exposed to intriguing sounds and amused by several stage gimmicks — a disappearing microphone, a cowboy getup on the Prokofiev narrator — though it might have been nice to instead introduce them to a plunk of wood as an instrument a la the opening of Peter and the Wolf.

The success of a great goal was apparent, though, in the conversations onboard bustling out of the theater. Who someone wrote a poem about, what instrument would play you?” and “Do you think pops sounds like a bassoon?”

Leah Harrison is a writer and editor specializing in the arts, she has written for the New York Philharmonic, Symphony magazine, The Charlotte Observer, and The Post and Courier. She is currently updating Festival USA’s institutional website and builds a master’s degree in musicology. In this genre, which were appropriate and welcome followup.

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**Lessons Learned:**

Leveraging Anchor Institutions to Create Lasting Value in Their Communities

**Monday, August 24 at 8:30 a.m.**

**The Hall of Philosophy, Chautauqua Institution**

Please join us for complimentary tea and locally roasted Stedman Corners coffee at 7:45 a.m. on the lawn adjacent to the Hall of Philosophy.

**Building Health from Wealth:**

Philanthropy’s Power as a Catalyst for Healthier degrees in historical musicology at the Florida State University and a second master’s in arts journalism from Syracuse University. Leah was a bassoon?”

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**To learn more about the power of University Hospitals and its partners in Cleveland, please contact: Thomas F. Zenty III, Chief Executive Officer, University Hospitals in Cleveland**

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