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75¢
Volume CXLIV, Issue 17

MIT Center for Constructive Communication director Roy to discuss social media issues, alternatives

MAX ZAMBRANO
STAFF WRITER



ROY

Social media, as we know it, is a bit of an illusion, said Director of the Center for Constructive Communication at MIT Deb Roy.

“Social media has created this illusion that now that we have direct access, and we can listen and see others directly; we don’t need to rely on the media,” he said.

He argues we don’t have as much direct access to others as it would appear because of the filters and algorithms of social platforms, especially Twitter and Facebook. At 10:30 a.m. today in the Amphitheater, Roy will discuss this idea and offer alternatives to the current state of social media as a part of Week Three’s Chautauqua Lecture Series, themed “Trust, Society and Democracy.”

With the Center for Constructive Communication, Roy is focused on understanding the interplay of people and how they communicate through technology.

On the research front, Roy said his team is interested in analyzing and understanding patterns of communication, then translating some of those insights into new technologies. Outside of the laboratory, they work with partners who try to build constructive communication.

In defining constructive communication, Roy actually focused on the current state of what he terms “destructive communication.”

See **ROY**, Page 4

Joining Forces



ALEXANDER WADLEY / DAILY FILE PHOTO

Rossen Milanov, conductor and music director of the Chautauqua Symphony Orchestra, leads the CSO and the Music School Festival Orchestra in a joint concert on July 18, 2019, in the Amphitheater.

CSO, MSFO COME TOGETHER ONCE MORE FOR UNIQUE PERFORMANCE

NICHOLE JIANG
STAFF WRITER

Following opening night this past Saturday, the Chautauqua Symphony Orchestra will perform their second concert at 8:15 p.m. tonight in the Amphitheater – this time with the Music School Festival Orchestra, a tradition started in recent years.

The opportunity for the students to perform on stage with professionals under the baton of Music Director Rossen Milanov provides lessons for them as musicians who are on track to be professionals themselves.

“It’s a wonderful experience for our students to work side by side with the

CSO professionals, some of whom are their teachers,” said Timothy Muffitt, the MSFO’s music director and conductor. “It gives them an idea of what the professional environment is like, how things flow, the pace of professional rehearsal, and, of course, the artistic outcome. I especially like that they get to work with (Milanov) as well. The whole experience is always inspiring for them.”

The MSFO and CSO will come together for the opening piece of the program: Dimitri Shostakovich’s Festive Overture, Op. 96. The audience will get to fully experience the talents of the brass and percussion sections

of both the CSO and the MSFO, and the students are excited to be performing such an incredible piece by this iconic Russian composer.

“He’s a very exciting composer for brass players,” said MSFO trombone player Zongxi Li. “It’s kind of flashy. It’s a really good way to open the program. Another huge benefit for me is that we can sit aside established professional musicians. It’s something really special. Listening to them from the audience is beneficial, but sitting beside them playing with them is an even more unique experience.”

See **CSO/MSFO**, Page 4

Author, Harvard professor Oreskes poses question, ‘Why Trust Science?’ for Week 3 virtual CLSC presentation

SARAH VEST
STAFF WRITER

In the age of the internet, there is an overwhelming amount of information available that fosters mistrust of science.

Naomi Oreskes, Week Three’s Chautauqua Literary and Scientific Circle author, poses the question, “Why trust science?” and then answers it in her book of the same name.

Oreskes is a historian of science. She became the Henry Charles Lea Professor of the History of Science and affiliated professor of earth and planetary sciences at Harvard University in 2013, after 15 years as a professor of history and science studies at the University of California, San Diego.

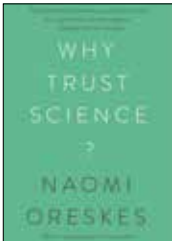
She has worked on studies



ORESKEs

of geophysics, environmental issues such as global warming, and the history of science.

In addition to being a professor, she is author or co-author of seven books and over 150 articles, essays and opinion pieces, including *The Collapse of Western Civilization: A View from the Future*, *Discerning Experts: The Practices of Scientific Assessment for Environmental Policy and Science on a*



Mission: How Military Funding Shaped What We Do and Don’t Know about the Ocean.

In her CLSC lecture at 3:30 p.m. EDT today on the CHQ Assembly Video Platform, Oreskes will highlight the main points of *Why Trust Science?*

She wants to focus on the “social character of science” and how it makes scientific claims stronger, not weaker, than they would be if they were the work of solitary geniuses.

In 2010, Oreskes co-authored *Merchants of Doubt* with Erik Conway, which attempted to fight disbelief in climate change by identifying parallels between that debate and earlier public controversies.

See **ORESKEs**, Page 4

Pulitzer Prize-winning NBC News financial reporter Morgenson to deliver CIF talk on CHQ Assembly

Senior financial reporter with NBC News’ Investigations Unit Gretchen Morgenson will deliver a virtual Chautauqua Women’s Club Contemporary Issues Forum at 1 p.m. EDT today on the CHQ Assembly Video Platform. For CWC, she’ll discuss “The Hidden Force Driving the Wealth Gap in America.”

In her talk, Morgenson will highlight how the gulf between rich and poor in America has widened during COVID-19, examine the U.S. government’s financial response, and describe how the current debt-infused financial system rewards financiers while siphoning off wealth from lower- and middle-class workers.

Morgenson has been with NBC News since 2019; previously, she was a senior special writer in the investigations unit at *The Wall Street Journal*. Prior to her work at *The Wall Street Journal*, she was



MORGENSEN

the longtime writer of the “Market Watch” column for the *The New York Times’* Money & Business section. *The Nation* has described her as “The Most Important Financial Journalist of Her Generation,” and other accolades include two 2009 Gerald Loeb Awards – one for Beat Writing and one for Large Newspapers – and one in 2002 in the Commentary category.

In 2002, she was awarded the Pulitzer Prize for Beat Reporting for her “trenchant and incisive” coverage of Wall Street. Her most recent book, co-authored with Joshua Rosner, is *Reckless Endangerment: How Outsized Ambition, Greed, and Corruption Led to Economic Armageddon*.

IN TODAY’S DAILY



FOR PEACE & PROSPERITY

Pesner calls two-state solution for Israel, Palestine the ‘only way to honor claims of both peoples.’

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‘MORE THAN THE SUM OF OUR PARTS’

Author, political commentator McGhee shares stories of equality, inequality — and vision for future.

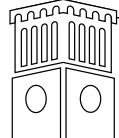
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‘TRUST, FREEDOM & CANCEL CULTURE’

‘Commentary’ writer Rosen discusses fall of civil discussion, rise of cancel culture in morning lecture.

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TODAY’S WEATHER



H **85°** L **66°**
Rain: **24%**
Sunset: **8:58 p.m.**

FRIDAY



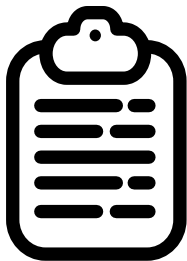
H **75°** L **65°**
Rain: **39%**
Sunrise: **5:45 a.m.** Sunset: **8:58 p.m.**

SATURDAY



H **80°** L **65°**
Rain: **46%**
Sunrise: **5:45 a.m.** Sunset: **8:58 p.m.**

MUSIC



BRIEFLY

NEWS FROM THE GROUNDS

Bird, Tree & Garden Club Lake Walk

Join Jack Gulvin at 1:30 p.m. today starting at the lake side of Smith Wilkes Hall for a BTG Lake Walk.

Master class offered

Deb Roy, director of the MIT Center for Constructive Communication and today's Chautauqua Lecture Series speaker, leads a master class at 10:30 a.m. Friday at Smith Wilkes Hall as part of Chautauqua's 2021 Special Studies offerings; registration is required through learn.chq.org or in person at Hultquist Center. There is a fee for this event.

Worship Sharing at Quaker House

Quaker worship sharing is an opportunity for participants to articulate what is rising in their hearts at 5 p.m. today at the Quaker House, 28 Ames. Listen to one another's reflections on the week's experiences and how these are impacting us spiritually and emotionally.

Chautauqua Women's Club News

Gretchen Morgenson delivers a virtual Contemporary Issues Forum event, "The Hidden Force Driving the Wealth Gap in America," at 1 p.m. today on the CHQ Assembly Online Platform (assembly.chq.org). Artists at the Market is happening from 1 to 4 p.m. today at the Farmers Market. Join the Chautauqua Women's Club for Chiavetta's barbecue and Portage pies from 4:30 p.m. to 6 p.m. Friday. Preorder at www.chautauquawomensclub.org.

Friends of the Chautauqua Writers' Center news

At 12:15 p.m. EDT today on Zoom, Craig Sipe (*Lovely Dregs*) and Carol Townsend (*The Color of Shadows*) will read from their work for Week Three's Authors' Hour.

Writers of all ages are invited to submit their poetry or prose by July 25 to the writing contests sponsored by Friends of the Chautauqua Writers' Center. Prizes are awarded in the adult, young adult and youth categories.

The Robert Pinsky Favorite Poem Project is 5 p.m. July 21 on Zoom. Direct questions to 4normarees@gmail.com.

For more information, visit www.chq.org/fwcw or email friendsofthewriterscenter@gmail.com.

Softball league news

At 5 p.m. tonight at Sharpe Field, there will be a kids' softball game. Bring a glove if you have one. Extra equipment available. Contact Carrie Zachry at 512-507-4232 or carriezachry@gmail.com for details.

At 6:30 p.m. tonight at Sharpe Field, Team Arthritics will play the YAC PAC.

CLSC news

The CLSC Octagon may be closed this season, but you can still support the Chautauqua Literary and Scientific Circle by renewing your membership online via the Chautauqua Bookstore. Join the CLSC Class of 2022, and participate in the CLSC Class of 2022 Formation Meetings at 9:30 a.m. on the Tuesdays of Weeks Three, Five and Seven via Zoom. Find an application online at www.chq.org/clsc or request more information via email at clsc@chq.org. Sign up for the weekly Chautauqua Literary Arts e-newsletter at poetry.chq.org for details about weekly programing, special events, CLSC Recognition Week details and more.

Post-lecture discussions on CHQ Assembly

Join Tim Melley, professor of English, affiliate of American studies and director of the Miami University Humanities Center at Miami University of Ohio, for conversations this week following the week's Chautauqua Lecture Series programs. Melley will host his second post-lecture discussion of the week at 3 p.m. today on the CHQ Assembly Virtual Porch. Register and join at porch.chq.org.

CLSC Class of 2006 news

CLSC Class of 2006 will hold an informal breakfast social on Friday, from 9 a.m. to 10:15 a.m. on the porch between the Chautauqua Bookstore and the Brick Walk Cafe. Class members are invited to grab a cup of coffee at one of the local cafes, then join us for discussions about our favorite books. Contact Sandi Stupiansky at 716-269-2003.

Bell Tower concerts

The 15-minute Bell Tower concerts this week today and Saturday will be held at 5 p.m. instead of the normal 6 p.m. time. Marjorie Kemper will be playing for both Week Three and Four.

Friends of Chautauqua Theater news

FCT, in partnership with the African American Heritage House, present Anna Deavere Smith's *Twilight: Los Angeles, 1992*, performed by Regan Sims, at 3 p.m. Friday at Smith Wilkes Hall. Following the performance will be a discussion with Sims and Erica Frederick, communications director for AAHH. Donations accepted at the door.

CLSC Class of 2000 news

Join the CLSC Class of 2000 20-year-plus-one reunion at the Athenaeum Hotel at noon on Aug. 4 (not Aug. 5 as previously reported). There is a cost of \$10. Contact erc@ncweb.com or 440-346-4498 for information and choice of lunch selections. Include contact information.

CLSC Young Readers Author Presentation with Traci Sorell

At 4 p.m. Friday on the CHQ Assembly Virtual Porch, community members of all ages are invited to join Traci Sorell for a discussion of her book and CLSC Young Readers Program selection, *Indian No More*. Sorell co-wrote *Indian No More* with the late Charlene Willing McManis. Sorell will also answer questions from the audience. Children who are interested in submitting questions before the presentation can email Alyssa Porter, director of youth and family programs at aporter@chq.org. Register for the Virtual Porch and join the discussion at porch.chq.org.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

From left, Jihyun Choi, as Hansel, Meredith Smietana, as Mother, and Meredith Wohlgemuth, as Gretel, rehearse for the Voice Program's production of *Hansel & Gretel* on Monday in the Performance Pavilion on Pratt

A TWIST ON A TIMELESS CLASSIC

Voice Program presents modernized 'Hansel & Gretel'

NICHOLE JIANG &
DAVID KWIATKOWSKI
STAFF WRITERS

The Brothers Grimm's classic fairy tale story of Hansel and Gretel and their doomed trail of breadcrumbs is known all around the world. The opera, *Hansel & Gretel*, which premiered in Weimar, Germany, in 1893, now makes its way to Chautauqua with its first show at 6 p.m. tonight at the Performance Pavilion on Pratt. Bringing it to the stage are the students of the Voice Program, led by longtime Voice Chair Marlena Malas, using the seminal score by Engelbert Humperdinck.

Resident stage director John Giampietro, who has taught at The Juilliard School since 2010, has put a unique and modern twist on tonight's performance, transforming a story people have heard countless times into something relevant and contemporary. Giampietro has directed numerous productions, including *A Midsummer Night's Dream* for the National Shakespeare Company and *Miss Julie* and *Feeding the Dead* for New York City's Accidental Theater. Giampietro has also assisted on productions for the Manhattan School of Music and New York University's Tisch School of the Arts.

When *Hansel & Gretel* was chosen as 2021's opera, Giampietro thought about how to update the story for the present day. If the characters of Hansel and Gretel



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Voice Program student Dyanna Bohorques, as the Witch, rehearses for *Hansel & Gretel* Monday in the Performance Pavilion. The show will have its first of two performances at 6 p.m. tonight in the Performance Pavilion.

were in the modern world, how would their tale change? He decided on setting it with the characters being trapped in an online game.

"What does getting lost somewhere mean? How do children get lost today? What are the dangers in the forest? Knowing how we're all glued to our devices and how much we rely on connectivity and the internet in every aspect of our lives is a great resource, and it enhances our lives – but it can also be very dangerous," Giampietro said.

The forest in the original story has been updated to be a virtual reality world within the dark web, a place operators can remain anonymous or untraceable.

"The Witch represents that area of the web that you can just get drawn into and lose touch with the rest of the world," Giampietro said. "It takes (Hansel and Gretel's) cunning to get out of it – to break the hold that the game has."

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9:10 am 3:05 pm

12:20 pm 4:45 pm

4:40 pm

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Thursday at the
CINEMA

Thursday, July 15

PROMISING YOUNG
WOMAN - 3:20 & 9:00 (R, 113m) Writer/director Emerald Fennell's explosive debut is "a smart, provocative, pitch-black dark comedy and revenge movie with an astonishingly powerful, deeply layered performance by Carey Mulligan as Cassie." -Richard Roeper, Chicago Sun-Times "An unapologetic stiletto straight to the teeth of insidious rape culture." -Katie Walsh, Tribune News Service "An intelligent, gripping, important film, from first frame to last." -Stephen Romet, The Australian

THE FATHER - 6:15 (PG-13, 97m) Anthony (Anthony Hopkins) is 80, mischievous, living defiantly alone and rejecting the caregivers that his daughter, Anne (Olivia Colman), encouragingly introduces. "What might have been predictable or sentimental in other hands becomes startling in the film's approach, as well as beguiling, unsparing, terribly moving and occasionally very funny. Mr. Hopkins is the master of it all." -Joe Morgenstern, Wall Street Journal

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RELIGION

Pesner: For peace, prosperity of Jerusalem, 2-state solution honors both claims

“I loved the moment when the Rev. John Morgan asked the congregation to pray with him,” said Rabbi Jonah Dov Pesner. “That is not part of my tradition. It shows the vulnerability of the pastor and that the preacher co-exists with the congregation. So will you pray with me? Because this one is a hard one.”

Pesner preached at the 9 a.m. Wednesday morning worship service in the Amphitheater. His sermon title was “Pray for the Peace of Jerusalem: A Vision for a Land of Blessings and Shared Sanctity.” The scripture reading was Psalm 122: 6-9.

Toward the end of a reception for Pesner and his wife at the Everett Jewish Life Center, a man stood up and said, “May I ask one more question? Are Israelis and Palestinians neighbors or strangers?”

Pesner had told the congregation at worship on Monday that the Torah says to love your neighbor once and to love the stranger 36 times.

“In that one question was what has haunted me for decades,” Pesner said.

Several times his voice cracked and there were times tears dropped from his eyes as he talked about his experience of living in Jerusalem in 1995.

Pesner was studying at Hebrew University on Mount Scopus. In 1995, the state of Israel and the Palestinian Liberation Organization signed the Oslo Accord.

“It looked like the two-state solution was within reach,” Pesner said. “People were coming from all over the world to learn Hebrew.”

One morning Pesner missed his usual No. 26 bus. He waited for the next No. 26 bus and was lost in thought.

“I was shocked to consciousness by the sound of an explosion, sirens and a frenzy of shouting,” Pesner said. “I found someone and asked what had happened and she told me the No. 26 bus ahead of us had been exploded by a suicide bomber.”

Pesner spent the day visiting classmates in the hospital. One of his teachers was killed.

“I found myself, an American Jew, comforting my classmate Simona, a German Christian, who was a victim of Hamas,” he said.

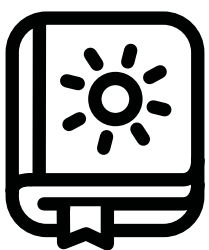
That same year, Yitzhak Rabin, “his memory be for a blessing,” Pesner said, “a man committed to a secure peace and justice, was gunned down by an Israeli extremist. Our feelings went from hope to great fear.”

The text, Psalm 122: 6-9, Pesner told the congregation, challenges us to “pray for the wholeness and shalom of Jerusalem, for its sanctity and prosperity for the sake of its siblings. How can we maintain hope for a Jerusalem at peace when that peace is shattered by violence? I was angry, sad and afraid.”

Choices made by fear don’t go well, Pesner said, and to be a Jew is to have hope.

“How do we reconnect to the vision of Israel living in peace and equity?” he asked the congregation.

In order to find the vision for a way forward, Pesner has



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

talked with and listened to a diverse cross-section of people.

“It is a sign of maturity to hold two conflicting truths at the same time,” he said.

The foundational narratives of the state of Israel and the Palestinian people are two competing truths, Pesner claimed, both full of truth.

“We are two people sharing one land and neither will leave,” he said. “Not now. Not ever.”

Since the time of Abraham, the children of Israel have dwelt in that land. There was always a remnant living there.

“Three times a day Jews pray for a return to Zion,” Pesner said.

Rabbi Abraham Joshua Heschel, in his book *Israel: An Echo of Eternity*, said that the bonds that tie Jews to Zion and Jerusalem remained wherever Jews have lived after the destruction of Jerusalem in A.D. 70.

Pesner recalled the words of Psalm 137:1-6: “By the rivers of Babylon— / there we sat down and there we wept / when we remembered Zion. / On the willows there / we hung up our harps. / For there our captors / asked us for songs, / and our tormentors asked for mirth, saying, / ‘Sing us one of the songs of Zion! / How could we sing the Lord’s song / in a foreign land? / If I forget you, O Jerusalem, / let my right hand wither! / Let my tongue cling to the roof of my mouth, / if I do not remember you, / if I do not set Jerusalem / above my highest joy.”

At Jewish weddings, the rabbi reads these words and then the couple shatters a glass and remembers Jerusalem.

“This reminds me of a powerful ritual of the Palestinians. They take out a key from a home that they were forced to leave after the birth of the state of Israel,” Pesner said. “There are millions who have stories about their connection to a house, a vineyard, the land.”

These narratives compete, he said.

“And whatever the truth about the past, we both have the right to live in a homeland, but if it is the same land, then the land must be shared,” he said. “Sharing requires compromise.”

Pesner said, “The tension between these two truths is used and misused by extremists on both sides. We cannot allow violence to prevail. We have turned neighbors into strangers and love into hate. Zionism does not



Zionism should be a source of justice and safety for all God’s children. All of my preaching defines my Zionism. Just as I critique the United States as a citizen, so I demand of Israel to heed the warnings of the prophets and rebuke injustices.”

—RABBI JONAH DOV PESNER

preclude Palestinian nationalism and there is nothing in Palestinian nationalism that excludes Zionism.”

Two states living side by side in peace is the solution, Pesner believes.

“No one has been able to articulate any other achievable, realistic plan for both to live on the same land,” he said. “Neither annexation or one state will do.”

The goal is for sanctity over sovereignty, for Israel to be what it has been called to be – a light unto the nations, he said.

“What is the way we can use sovereignty to restore sanctity? The two-state solution is the only way to honor the claims of both peoples,” Pesner said.

In his personal articulation of Zionism, Pesner believes Zionism yearns for all people to live in safety and peace.

“This sentiment is rooted in our liturgy, despite expulsion and exile,” he said. “Zionism is a social justice movement. Zionism is more than just about Jerusalem but is embodied in the text to be a light unto the nations.”

He continued, “Zionism should be a source of justice and safety for all God’s children. All of my preaching defines my Zionism. Just as I critique the United States as a citizen, so I demand of Israel to heed the warnings of the prophets and rebuke injustices.”

To see humanity in all is to acknowledge the truth of the Palestinians, the Arabs, the Muslims, the Christians and the Jews, he said.

“This is the test of Zionism and Palestinian national claims,” Pesner said. “If we can do this, we can transform the stranger into a neighbor. We can leave behind fear, anger and hate and we can love again.”

The Rev. John Morgan presided. Esther Northman, vice president of the Hebrew Congregation of Chautauqua, read the Scripture. The organ prelude and postlude were “Versetts on Urbs Jerusalem beata,” by Jean Titelouze, performed by Joshua Stafford, who holds the Jared Jacobsen Organist Chair and is director of sacred music. Members of the Motet Choir sang “O Pray for the Peace of Jerusalem,” music by John Goss, words from Psalm 122: 6-9. The Robert D. Campbell Memorial Chaplaincy provides support for this week’s services and chaplain.

THE AMISH TRAIL TO CORRY

Plan a Saturday and/or Sunday drive to beautiful Corry, Pennsylvania. Travel the Amish Trail that leads you through picturesque Amish Country on two of the busiest days the Amish are out in their buggies and walking along the roads to visit other farms. The Amish Trail culminates in scenic Corry, Pennsylvania, birthplace of the Climax Locomotive and home to antique shops, art galleries, restaurants and bars and is a designated Tree City USA community!



- Guidelines:**
- 40 minute drive
 - Drive slowly through Amish Country
 - Amish do not like being photographed



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FROM PAGE ONE

ROY

FROM PAGE 1

“There’s a growing recognition that many people feel that if you look across the different options for engaging in civic and public life, there’s an awful lot of shouting going on, where the most extreme perspective and points of view tend to get the most amplification and spread,” he said. Moreover, he said this is playing out more in mainstream media in

addition to sites like Twitter and Facebook. These extremist views garner reactive responses and divisiveness that take away from other conversations, he said. Roy wants to create a space where people can have conversations about things that matter in their day-to-day lives. This notion, he said, is essential for a functioning democracy that relies on resolving disagreements through peaceful debate.

“If you don’t have the ability to see the humanity in

others, then our ability to have social trust that is the foundation of democracy – which is you don’t always get your own way and there’s sometimes a need for a different side or group to have its way – can break down,” he said. “If we find ourselves no longer following the rules, so to speak, that basic social trust breaks down.”

Roy’s lecture will focus on fragmentation occurring in politics, on the streets and within households. He will

then critique social media, and give a case study of an alternative method he and his team have developed. He described the illusion social media creates as one where people feel more connected, when in actuality the social media platforms’ filters and algorithms distort the messages users receive and don’t receive.

“Back to the extremists, if you say very provocative and enraging things, you’re just algorithmically more likely

to get your content picked up and shared,” he said. “We’re not actually seeing and hearing each other in an unfiltered way – there’s very distorting filters in between.”

Roy does not want to rid society of online social platforms, nor does he expect an overnight shift. He recognizes there are positives to social media, but said he wants to reach a point where it can be more targeted so people want to engage and participate

more for the benefit of democracy. Vice President and Emily and Richard Smucker Chair for Education Matt Ewalt said Roy’s lecture would be a chance to understand answers to complicated questions.

“I’m excited for (Roy) to help us gain understanding in how the very tools that have aided in fracturing societies and reinforcing political divisions can potentially be used to rebuild trust and strengthen democracy,” he said.

CSO/MSFO

FROM PAGE 1

This learning and inspiration isn’t a one-way street.

“It’s always invigorating as a professional to see the enthusiasm, the grit and determination that the younger players have,” said Amanda Gates, CSO violinist. “It increases everyone’s levels. We mutually raise each other’s level. It’s nice to see that fire and that passion.”

The CSO musicians recognize the love that MSFO students have for producing music, and the opportunity a program like this presents.

“The ability for a student to play with professionals is invaluable,” said Lenelle Morse, CSO violinist. “As far as doing things with MSFO in the past, I’ve really enjoyed seeing their enthusiasm, and it’s something that inspires me.”

For a lot of the students in the MSFO, playing alongside the CSO gives them a glimpse into a potential future for themselves.

“It’s really important for me to play with people that inspire me,” said Gretchen Bonnema, MSFO horn player. “Hearing someone a lot better than me keeps me going because I can say, ‘That can be me in 20 years.’ They’re all super nice and welcoming. It’s nice to have a real-life example of what

I can be right there in front of me. It’s a lot harder but it feels really rewarding, especially with such a receptive audience.”

This experience also allows the students to see how different the rehearsal process is when it comes to the CSO, as the turnaround time is much faster and most of the practicing and preparing must be done on their own.

“We won’t have very many rehearsals, but that’s more of a standard professional thing. It’s more intense and it’s a lot more work in a short span of time,” said Aaron Dubois, MSFO trumpeter. “Every note we hear is a lesson.”

The excitement doesn’t stop after this opening piece highlighting the brass and percussion sections. The concert will continue with Chevalier de Saint-Georges’ Symphony No. 2 and Franz Joseph Haydn’s Symphony No. 31. According to Milanov, this will be the first time Saint-Georges’ works are to be performed at Chautauqua.

“Chevalier de Saint-Georges is a Mozart and Haydn contemporary, and he was truly a Renaissance figure for his time, being a highly educated violin virtuoso and a prolific composer,” Milanov said. “He was one of the first classical composers (of) African de-

scent and his music is largely underperformed, despite the high quality and stylistic similarities to Mozart. I am very proud that we will be able to bring to life this work for the first time in Chautauqua’s history.”

Continuing with the heavy highlighting of the brass section, the Haydn piece includes dramatic fanfares by the horn section.

“This season, one of my goals while programming was to choose repertoire that showcases the high level of artistry and musicianship that we have in (the) CSO,” Milanov said. “In this particular program, the symphony by Haydn asks for prominent solos from our concert master, principal cello, bass, flute – and of course, our horn section, whose extended role in this work is the reason why the symphony’s nickname is ‘The Horn Signal.’”

This concert represents the first time that CSO and MSFO have played together since 2019, in a summer of music many musicians find to be a relief.

“I can’t tell you how excited I am to be back playing with this orchestra after the tough year and a half that we all had,” said Morse. “I had tears in my eyes at the end of Saturday’s performance – especially with how the audience responded so enthusiastically.”

ORESKEs

FROM PAGE 1

For example, they highlighted the tobacco industry’s campaign to conceal the link between smoking and serious diseases, like cancer.

On the other hand, *Why Trust Science?* takes a different approach in an attempt to combat “doubt-mongering.” It does this by explaining how science works and by attempting to affirm that, according to Oreskes, in most circumstances, “(people) have good reason to trust settled scientific claims.”

Sony Ton-Aime, the Michael I. Rudell Director of the Literary Arts, said that this book is a “scientific book made accessible to everyone” in that you don’t need to have a doctorate to be able to read and enjoy it.

According to Ton-Aime, Oreskes was very conscious of the audience she was writing for. This hearkens back to this year’s CLSC theme of “The People” because it is the minds of people, scientific or otherwise, that drive the premise.

“The world that we are making is very much influenced by (science),” Ton-Aime said. “But also, we are influenced by the world as well. It’s a perfect circular process.”

In the afterword of her book, Oreskes writes that “all social arrangements

rely on trust,” whether one is putting their faith in a doctor, a plumber or a shoe salesman. If people stopped trusting experts, “society would come to a halt.” What separates scientists, and science, from other trust-reliant social arrangements is “the centrality of the social vetting of claims.”

For Ton-Aime, the “social vetting” process is an essential part of the book. He thinks that scientists cannot separate their personal background from the studies they are doing. Biases always slip through, and that is what he finds interesting about the “social vetting” process and Oreskes’ call for diversity within this system.

“We have different perspectives, and therefore when someone makes a mistake, based on their biases, someone from a different background or different views can bring an emphasis to correct that mistake,” Ton-Aime said.

For those who do trust the scientific community, it can be frustrating to deal with those who don’t. However, Oreskes cautions against being dismissive of their thoughts or concerns.

“It’s always possible to reach people. If it weren’t, I wouldn’t be a professor or write books,” Oreskes said. “But you have to take their questions seriously. This

Science is a very powerful way of understanding the world, and we can use it to good effect if we understand its strengths and weaknesses. But if we expect the impossible, we’ll be disillusioned, disappointed, and we may even become vulnerable to backlash and conspiracy theories”


—NAOMI ORESKES

Author, *Why Trust Science?*

book doesn’t dismiss the question, ‘Well, why should we trust science?’ – even if some of the people who ask it are belligerent. Rather, the book takes the stance: ‘That’s a fair question and it deserves a serious answer.’”

What she really wants to see come out of her lecture – and to a larger extent, her book – is for people to understand science not in an abstract sense, but a realistic one. She thinks there is a skewed perception among the public over what science can and cannot do.

“Science is a very powerful way of understanding the world, and we can use it to good effect if we understand its strengths and weaknesses,” Oreskes said. “But if we expect the impossible, we’ll be disillusioned, disappointed, and we may even become vulnerable to backlash and conspiracy theories.”



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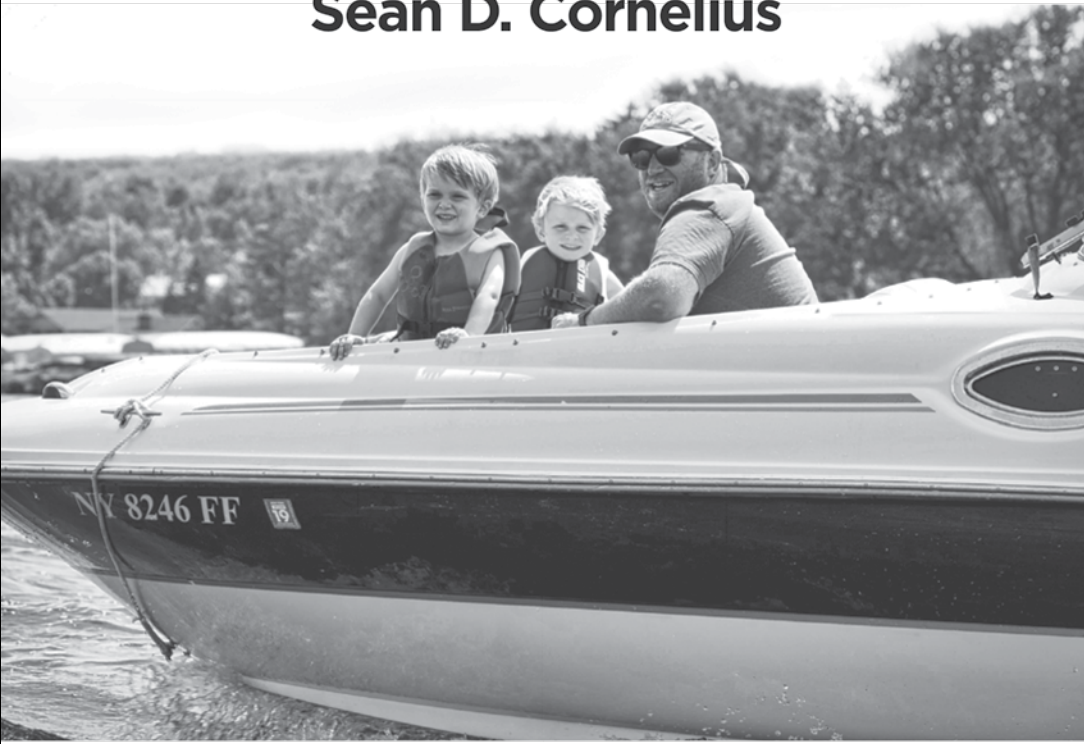
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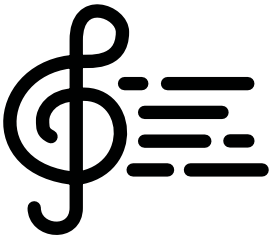
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MUSIC



SYMPHONY NOTES

BY DAVID LEVY

Festive Overture, Op. 96
Dmitri Shostakovich

Dmitri Dmitriyevich Shostakovich, one of the Soviet Union's greatest composers, was born in St. Petersburg on Sept. 12, 1906, and died in Moscow on Aug. 9, 1975. Although he composed in a wide variety of genres, he is best known for his 15 symphonies, works that stand among the finest examples of the genre from the mid-20th century. His “Festive Overture,” a work that ostensibly was composed to celebrate the 37th anniversary of the October Revolution, was first performed by the Bolshoi Theatre Orchestra on Nov. 6, 1954, under the baton of Alexander Melik-Pashayev. It is scored for piccolo, two flutes, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, off-stage brass: four horns, three trumpets, three trombones, timpani, percussion and strings.

Shostakovich is not known primarily as an “optimistic” composer. Even in his most triumphant scores, such as the finale of his popular Symphony No. 5, one senses an ironic edge surrounding its bravado fanfares and pounding kettle-drums. This composer, who lived through and survived the vicissitudes of the Soviet Union, was at his most characteristic when expressing melancholy and sarcasm.

None of these traits, however, mark his unabashedly cheerful and glitzy “Festive Overture.” The piece was written in great haste when Vasili Nebol'sin commissioned his colleague, Shostakovich, to provide a short work suitable to celebrate the 37th anniversary of the October (1917) Revolution. According to Lev Nikolayevich Lebedinsky (related in Elizabeth Wilson's 1994 book, *Shostakovich: A Life Remembered*), the commission was a lucrative one sought after by many composers. Realizing that the date of the concert

for which a commemorative piece was required was rapidly approaching, Nebol'sin beseeched Shostakovich to bail him out of his dilemma. Lebedinsky goes on to relate that Shostakovich worked at lightning-quick speed, producing a “brilliant effervescent work, with ... vivacious energy spilling over like uncorked champagne.”

After a rousing brass fanfare, the music rushes forward, nodding strongly in the direction of Glinka's popular overture (1842) to *Ruslan and Lyudmila*, in a highly conventional and conservative form and harmony. The “Festive Overture” is crowned with an amplified return of the fanfare toward the end.

Symphony in D Major, Op. 11, No. 2

Joseph Bologne, Chevalier de Saint-Georges

Composer and violinist Joseph Bologne, Chevalier de Saint-Georges was born in Baillif, Guadeloupe on Dec. 25, 1745, and died in Paris, June 9, 1799. He is one of 18th-century music history's most intriguing figures, long known mainly to music historians but relatively unknown to audiences until recently. Interest in composers of color has led to worldwide renewed interest in his life and music, both of which have allowed his music to emerge from relative, and undeserved, obscurity. As a result, audiences are discovering not only a fresh musical voice from the past, but have restored Bologne's reputation as a master of many skills, including his fame as a champion fencing master. His Symphony No. 2 in D Major is in three movements and dates, as best as we can tell, from the 1770s. Also known for his operas, the composer reused the work in as an overture to his opera, *Lamant Anonyme* (The Anonymous Lover). It is scored for two oboes, two horns, and strings.

As a graduate student in musicology, the name of Joseph Bologne, Chevalier de

Saint-Georges was brought to my attention by Professor Barry Brook of the Graduate Center of the City University of New York. Brook, whose expertise was in 18th-century music, shared with me and my fellow aspiring musicologists the importance of this composer in the development of the genre known as the symphonic concertante; a cross between symphony and concerto for two or more instruments. This type of composition was especially popular in Paris, but fine examples stemmed from the pens of Haydn, Mozart and others.

Bologne was the son of a white planter, George Bologne, and his African slave Nanon. The title Chevalier de Saint-Georges became official when his father acquired the title of *Gentilhomme ordinaire de la Chambre du Roi*. The family resettled in France in 1753, after which Joseph began his tutelage as a champion swordsman, leading eventually to his earning the title of *Gendarme de la Garde du Roi* as well as the title of Chevalier. After George Bologne returned to Guadeloupe, Joseph, who became the beneficiary of an annuity created by his father, remained in France, becoming the darling of the elite, partly based on his expertise as a fencing master. None other than John Adams dubbed him as “the most accomplished man in Europe in riding, shooting, dancing, fencing and music.”

Much less is known of his early musical training, although evidence suggests he was already known in musical circles as early as 1764,

based largely on his skill as a violinist and composer. He soon became the leader (concertmaster) of a new orchestra, the *Concerts des Amateurs*. This opportunity led to his composition of two concertos for violin that demonstrated his extraordinary skills as a virtuoso. Under his guidance, the orchestra of the *Amateurs* became one of Europe's leading ensembles.

His success led in 1776 to a proposal that Joseph be named director of the *Paris Opéra*, but racism reared its ugly head as a faction petitioned Queen Marie Antoinette to choose someone else. Louis XVI decided to nationalize the institution, thus blunting Saint-Georges' critics. As a result, the composer turned his attention increasingly toward the composition of operas. But by the 1780s, he again took up the mantle of orchestra leader and founded the *Concert de la Loge Olympique*, the organization that commissioned none other than the illustrious Joseph Haydn to compose his six “Paris” Symphonies (Nos. 82-87). While music, opera and fencing remained central to Saint-Georges' life, he also became a strong advocate for equality for Black people in France and England. He thus was, and once again has become, a symbol for racial equality. A man of myriad talents once again is receiving richly deserved recognition as an important cultural figure.

His Symphony No. 2 is a cheerful work in three movements. The outer movements are exuberant representatives of the popular galant

style of the Classical era, while the central slow movement, a rondo in the minor mode, adds a touch of pathos.

Symphony No. 31 in D Major, Hob. I:31 (Horn Signal)

Joseph Haydn

Franz Joseph Haydn was born in Rohrau, Lower Austria on March 31, 1732, and died in Vienna on May 31, 1809. His long and productive career spanned the end of the Baroque Era to the onset of the Romantic. Famed for his incomparable contribution to the development of the symphony and string quartet, Haydn composed an enormous amount of music in other genres, including concertos, sonatas and sacred choral music. His Symphony No. 31 in D Major was composed in 1765 for his patron, Nikolaus Esterházy. The exact date of the first performance is undocumented, but its unusual scoring for four horns, instead of the normal two, was due to the addition of two more hornists to the Esterhazy Orchestra. It is scored for flute, two oboes, four horns and strings.

Joseph Haydn was one of the most fortunate composers of the late-18th and early-19th centuries in that, starting in 1761, he enjoyed the steady patronage of the wealthy and powerful Esterházy family of Hungarian princes, for whom he composed an astonishingly large number of compositions. It mattered little to the younger Haydn that his workload was exceedingly heavy and that his compositions were the sole property of his employer. Greater artistic freedom would come his way eventually, as his reputation throughout Europe grew.

Hunting was one of the most popular activities of 18th-century nobility, and the horn was the musical instrument most closely associated with this activity. The other use of the horn (actually, post horn) was to signal the arrival of the mail coach. Several signals were commonly used to indicate various stages of

the hunt. When applied to symphonic writing, composers such as Haydn often deployed horns in their scoring with the deliberate intention of evoking the idea of hunting in the ears and imaginations of their audiences. His Symphony No. 31, popularly known as “The Hornsignal,” is a clear example of such usage. It is helpful to bear in mind that the horns of Haydn's day were valveless, meaning that the pitches available to them were based on the physical properties of the overtone, or harmonic, series, whereby horns could play melodies only in the highest registers, where the overtones are closer together. The hornist could also insert one of his hands in the bell of the instrument to change pitches, but this technique also affected the tone color of the affected notes.

Haydn's Symphony No. 31 is in four movements. In addition to the prominent role given to the horns, Haydn makes frequent use of the “concertante” style of composition, whereby solo parts were assigned to the section leaders of the orchestra (violin, cello, bass), as well as to the flute and oboes. Prince Nikolaus Esterházy provided Haydn with a first-class group of musicians, and Haydn frequently rewarded the virtuosi of his orchestra with solo passages. Nowhere is this practice more obvious than in the work's finale, which comprises a dance-like theme with seven variations, each of which features soloists from the orchestra. As a special treat, the movement ends with what was known in 18th-century German dance music as a faster-moving “Kehraus,” punctuated here by a return of the horn signal heard at the beginning of the first movement.

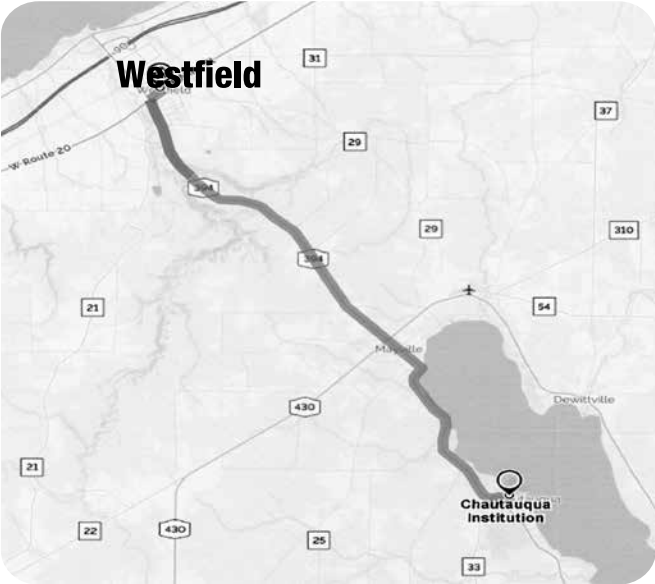
Musicologist David B. Levy is a professor of music at Wake Forest University. The founder of the New Beethoven Research group, Levy will give a Pre-Concert Lecture at 6:45 p.m. tonight in Hultquist 101.



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LECTURE



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

New York Times best-selling author of *The Sum of Us: What Racism Costs Everyone and How We Can Prosper* Heather McGhee delivers her Interfaith Lecture Tuesday in the Amphitheater.

‘Sum of Us’ author McGhee shares stories of racial equality, inequality — as well as ideas, vision for America’s future

MAX ZAMBRANO
STAFF WRITER

For 20 years, Heather McGhee was an “economic policy wonk,” as she put it.

Working at the think-tank Demos and earning a juris doctorate degree from Yale University, McGhee spent those decades focused on understanding how and why the United States struggled with issues ranging from affordable health care, child care and education, to a lack of climate change initiatives and restricting voting rights.

“We, supposedly the greatest nation on the planet, are watching our infrastructure crumble,” she said. “It gets a D-plus from the American Society of Civil Engineers.”

Over the last 40 to 50 years, McGhee said, the economy has shifted from a football shape, where there was a strong middle class and narrow ends of low- and high-income citizens, to a bowtie shape with a narrow middle class and bulging ends of low- and high-income citizens.

In 2017, McGhee stepped down as Demos president in order to answer the question of why the U.S. now supports policies that deliver tax cuts to the rich and stifles its middle class, she said, something her training and experience hadn’t quite taught her.

She circumnavigated the country multiple times, talking to hundreds of people, she said, and then wrote down her answers in her February 2021 book, *The Sum of Us: What Racism Costs Everyone and How We Can Prosper Together*.

McGhee, a regular guest on “Meet the Press,” “Morning Joe,” “Deadline White House” and “All In with Chris Hayes,” presented a few stories and findings from her travels and book Tuesday in the Amphitheater, part of Week Three’s Interfaith Lecture Series themed “The Ethical Foundations of a Fully Functioning Society.”

The first experience she shared, which was one of the first stops on her trek, came from a visit to the Harvard Business School in Cambridge, Massachusetts.

McGhee met with two scholars who walked through the methodologies and findings of a 2011 study titled “Whites See Racism as a Zero-Sum Game they are Now Losing.” Zero-sum means one’s gain is another’s loss, such as the U.S. House of Representatives — every 10 years, some states gain more representation, while others must lose to keep the number at 435.

Seeing this zero-sum theory applied to race, a light bulb went off in McGhee’s head. White people, in general, believe a dol-

lar more in other pockets meant a dollar less in theirs, an anxiety stoked by right-wing politics of the Obama era and flamed by the winners-and-losers, us-versus-them rhetoric of the Trump presidency, McGhee said.

However, McGhee said it was not a zero-sum game.

“If we’re on a team, and we have so many players sidelined due to debt, discrimination and disadvantage, then they can’t be on the field scoring points for the team,” she said.

At some point, she said, a story began that not everyone was on the same team, and some believe it. McGhee wanted to find that origin.

For one, she said zero-sum ideology couldn’t be natural. Although humans do compete, she said people of color view the world far less in an us-versus-them mentality.

“We generally don’t see that our progress has to come at the expense of white folks,” she said. “We see the world more through a win-win, mutual interest ethos.”

This story, McGhee said, was invented at the outset of the country’s economic model during a time of colonization, when enslaved people and indentured workers with no land were forced to work for the rewards of their owners.

“That spoiled system, that allowed so much concentration of land and power for so little work from people who were owners in that society, was always at risk,” she said. “The few are always going to be at risk of the oppressed many.”

McGhee grappled — particularly as a descendant of enslaved people — with the realization that the system did not have to be a zero-sum scenario. Using “radical imagination,” she said one must consider what the country would look like otherwise.

She described this system as one of the worst elements of our society, which benefits only a few instead of serving a nation full of people from around the world.

The zero-sum system has been maintained through continuous division, exploitation and oppression, she said, through the Industrial Era and into the present day.

Another light bulb turned on in Montgomery, Alabama, McGhee said. Here sits Oak Park, part of a nationwide New Deal creation of public resources and amenities.

“Public parks, bridges, libraries...” McGhee said, pausing. “And swimming pools.”

In this era, the government was committed to providing a decent standard of living to its people, including social security for the elderly, large numbers of subsidized affordable housing for work-

ers and government subsidies which allowed working class citizens to mortgage their own homes.

McGhee said these plans included the G.I. Bill, allowing veterans to attend college for free. Additionally, people had more power to negotiate wages.

“It was the highest standard of living in the world in the early 1950s,” she said. “Yet, virtually everything I just described was racially exclusionary.”

Social security, for one, excluded agricultural and domestic work, the two largest sectors of Black workers, McGhee said. The federal government drew red “do not lend” lines around Black and brown neighborhoods on maps of the country. During the subsidization of affordable housing, developers were required to make homes available only for Caucasians. The G.I Bill appeared race neutral, but benefits were filtered through segregated sectors, she said.

As for the swimming pools, local ordinances and laws — or simply violence and intimidation — kept Black residents away.

“Even though generations of Black Americans had contributed to these public goods through tax dollars and hard work, they were often — usually — excluded,” McGhee said.

During her walk through Oak Park, McGhee stepped on and around a large grassy section, once home to the park’s public pool. On Jan. 1, 1959, facing threats to integrate the pool, Montgomery’s all-white city council unanimously voted to close the pool, McGhee said. The city’s parks and recreation department was shut down for a decade.

“They even sold off the animals in the zoo, y’all,” McGhee said.

The same decision to close public pools and other spaces was not singular to Montgomery, but occurred all over the country — from Baltimore to Washington State to New Jersey, Ohio and West Virginia, to name a few, McGhee said.

“This idea of drained-pool politics helped ... explain how we went from a country that invested trillions, in inflation-adjusted dollars, in high economic opportunity and security ... to embracing the kinds of drained-pool policies that moved things from public goods to private costs,” she said.

The idea that upper-middle-class families would rather build private pools in their backyards or purchase private pool memberships made sense to McGhee because of research she did on higher education at Demos.



McGhee was curious why free college disappeared in the U.S. She said between the 1970s and ‘90s, when a college degree became essential to accessing middle-class security, the government began draining its pool of resources.

She said Black families have the largest burden of student loan debt, and that eight out of 10 must borrow money to attend college. However, six out of 10 white families now have to borrow, too, she said.

“When you drain the pool of public goods, the costs go up for everyone,” she said.

Another example she gave was the United States’ historic lack of universal health care. President Harry Truman, she said, pushed for the measure only to be shut down by the Southern Dixiecrat caucus of his own party. The Affordable Care Act, colloquially known as “Obamacare,” was opposed by a party that sold its message in racialized terms, McGhee said.

“Today, white Americans are still the largest group of those who go without health insurance, and yet the majority of white Americans have been disapproving of ‘Obamacare’ since it was signed into law,” she said.

The Supreme Court, McGhee said, struck down an expansion of Medicaid that would have raised the level of the Affordable Care Act’s eligibility to more members of the middle class — she argued this would have benefited fast food and retail workers whose employers do not provide health care benefits.

“We saw they used a states’ rights theory to say the federal government had no right to expand Medicaid in every state,” she said. “And what ended up happening? We saw a new kind of Mason-Dixon Line of health care where most of the former Confederate states said, ‘No, thank you,’ and most of the northern states said, ‘Sure.’”

Drained-pool politics, then, is the answer of why the U.S. devolved from the greatest middle class in the world to the modern devel-

oped world’s most unequal society, McGhee said.

She sees signs of hope across the country, however, sometimes in what she called the most unlikely of places. McGhee calls these signs “solidarity dividends,” or the idea these gains can only come through multiracial teams finding common solutions to common problems.

For example, in Kansas City, McGhee met a fast food worker, a white woman who, for most of her life, believed in the zero-sum theory.

“She was anti-immigrant,” McGhee said. “She thought that Black people were cheating, were lazy, were on welfare, and yet she also — I think in many ways because of that embrace of the hierarchy of human value — didn’t believe that her own labor would ever be worth more than \$7.25 an hour, even though she worked so hard and struggled with her husband and three children to make ends meet.”

Approached by a coworker who said they were organizing a fight for \$15 an hour, the woman initially felt underserving and unmotivated, but she attended the first organizational meeting anyway.

At that meeting, a Latina woman told her story, one of a life trapped in a two-bedroom apartment with three kids, a spouse and bad plumbing.

“(The fast food employee) told me, ‘I saw myself in her for the first time,’” McGhee said.

The woman signed up that night, and that organization won a ballot initiative in Kansas City to raise the minimum wage. McGhee said she is now one of the multiracial leaders across the country fighting for a \$15-an-hour minimum wage.

Another story of solidarity dividends is based in Maine’s second-largest city of Lewiston, where alcoholism, loneliness, isolation, suicide and opioid addiction run rampant. It was an old mill town, and it was dying, McGhee said.

There, McGhee met two

Franco-Canadian residents. Hoping to bring the town back to life, rather than succumb to addiction and loneliness, the two were willing to join forces with a new wave of residents, including Africans, Muslims, refugees and immigrants.

They began attending the French Club, McGhee said, where West Africans could reteach the two a language they ceased using to assimilate in the community. In community unity efforts, old and new Mainers joined forces and helped lead their soccer team to five state championships, based on immigrants’ and refugees’ love of the game, McGhee said.

Now, McGhee said, Lewiston is a thriving city with new jobs, schools and a rekindled Main Street — once entirely boarded up, now filling back up with small businesses.

Lewiston had a choice, McGhee said: to continue down its path, with the local mayor and governor continuing to drain the pool, or for other local leaders and white and Black workers to join together. She said she’s seen examples of Lewiston across the country.

“I saw in people who put aside the zero-sum and linked arms across lines of race the glimpse and confidence of a new kind of America, unflinching, unafraid to own the full weight of our collective history, crystal clear eyes in whose interest that division has always been used,” McGhee said.

She said the old zero-sum story is one founded on lies that children don’t want and the planet cannot support.

“In this spirit of rebirth and healing after a year and a half of national and global catastrophe, I’ve been going across the country, virtually, talking about ways we are stronger together, ways we can be more than the sum of our parts,” McGhee said, “when we reject the zero-sum lie and fight for a future in which we understand we are so much greater when we fight for the sum of us.”

LECTURE



Christine Rosen, senior writer for *Commentary*, delivers her lecture “Trust, Freedom, and Cancel Culture” Wednesday in the Amphitheater.

DAVE MUNCH / PHOTO EDITOR

‘Commentary’ writer Rosen discusses fall of civil discussion, rise of cancel culture

NICK DANLAG
STAFF WRITER

The divide in the United States over cancel culture is more of a gap between generations than it is between political parties, said Christine Rosen, senior writer at *Commentary*, an opinion magazine founded in 1945. In 2015, the Pew Research Center found that 40% of millennials believe the government should be able to prevent people from publicly making offensive statements against minority groups, versus 24% of baby boomers.

In contrast, in 2018, a majority of college students said that diversity and inclusivity was more important than free speech, that there should be punishments for people who make racist remarks, and safe spaces established on campuses.

This is true for young Republicans as well: 70% say they need safe space on their campuses.

“Talk to college students, if you know any,” Rosen said. “The most deadly sin one can commit is to offend. Identity politics on college campuses has created hierarchies of oppression, which are rigidly enforced, and it’s unmoored from the complicated realities of how those people live.”

Rosen compared the experience of college students to those of “the shell-shocked soldier just navigating the minefield.” Students will equate certain ideas and phrases to physical violence, she said, and silence is another form of violence.

According to Rosen, this has brought about a misunderstanding about what it means to be tolerant.

“A tolerant person is someone who listens to things about which he or she might have personally disapproved,” Rosen said. “Tolerance is something one exercises from strength or character, not something they demand out of fear or seeking of power. It doesn’t prevent us from judging the behaviors or opinions of others. It simply insists that one accepts the reality that not everyone will always agree with you.”

As well as being an opinion writer, Rosen is a chair of the Colloquy on Knowledge, Technology & Culture at the Institute for Advanced Studies in Culture at the University of Virginia. Her lecture, “Trust, Freedom, and Cancel Culture,” was part of the Chautauqua Lecture Series’ Week Three theme of “Trust, Society and Democracy.” At 10:30 a.m. on Wednesday in the Amphitheater, Rosen discussed the harm that shaming and cancellation has on discussion and society, and how social media fueled this culture.

Rosen discussed those affected by the quick trigger of cancel culture. Former *New York Times* Editorial Page Editor James Bennet was fired for publishing an article from Republican Arkansas Sen. Tom Cotton, which Rosen said made other members of staff feel unsafe.

“So even if you accept that some of what’s happening here is a new form of

accountability,” Rosen said, “this method of needing our justice and holding people to new norms builds to some of these long-term consequences of cancel culture.”

Alongside firing people who seem to have done nothing wrong, Rosen said, cancel culture – particularly self-censorship – undermines the First Amendment and self-expression.

When Rosen says self-censorship, she does not mean when a person tells someone else a term makes them uncomfortable, and the other person listens and apologizes.

“That’s civility. That’s conversation. That’s how we used to do things,” Rosen said. “Not always successfully.”

Self-censorship refers to a person refraining from questioning an argument, or giving their side of it, in fear of being targeted.

“There are certain times where you shouldn’t say everything that comes to your mind,” Rosen said. “But again, the rules can’t be made out of fear; they have to be made out of empathy.”

Rosen said people sometimes place morals unnecessarily onto conversations for self-promotion, such as a person posting on social media for likes and attention – but also as an “expression of dominance.”

“These people use moral talk to shame or silence others and to create fear,” Rosen said. “They verbally threaten and teach to humiliate – and humiliation, in particular, has a tendency that I think to be taking too

much hold on our institutions, particularly politics.”

She blamed social media platforms, which prompt an “engagement by loudness” and reward younger people for tirades through likes and shares.

“All of these platforms privilege immediate reactions, not contemplation,” Rosen said. “They encourage the development of an outer-directed self that becomes reliant on validation from others.”

She then gave the example of online quizzes, like “Which Harry Potter character are you?” or “What is your spirit animal?,” which Rosen said are harmless by themselves. But, she said these quizzes signaled to her that this generation, lacking a sense of who they are as people, look outside to find themselves.

“The younger generations, who have been raised with smartphones and the internet, have also been raised to value speed and immediacy, which are the opposite (of) the kinds of things upon which communities and institutions need to grow,” Rosen said.

Duke University professor John Rose, an instructor at the Kenan Institute for Ethics, is one of the people standing up for the values of freedom of speech and expression. In a poll of his students at the beginning of the semester, Rose discovered that many shared the same problem of needing to self-censor, no matter their political party. One wrote that it was diffi-

cult to be both a liberal and a Zionist at the university, and another said that though they agreed with most of the ideas of Black Lives Matter, they couldn’t have a conversation that lightly criticized the movement.

So Rose created rules in his classroom to ensure the safety of discussion, such as letting students talk about how they are no longer allowed to talk. Students would have no social or professional penalties for what they said in the classroom.

“That used to be something that goes without saying in the classroom,” Rosen said.

Rose indicted both political parties for the state of civil discussions in the classroom and the country: He blamed progressives and liberals, who dominate these institutions, for defending moves that suppress free speech; and he blamed conservatives for quickly writing off universities as “irredeemable bastions of progressive privilege.”

Rosen quoted Rose: “We’re all wrong. What we need to do is create these spaces where genuine debate can occur, and stu-

dents can have disagreements in civil fashion.”

As part of the following Q-and-A session, Geof Follansbee, senior vice president and chief advancement officer, asked Rosen if it was possible to argue that cancel culture has always existed – looking to McCarthyism as a prototype.

“It is human instinct to ‘cancel’ one’s opponent, ideologically and politically,” Rosen said.

Rosen said society is talking about cancel culture more because social media is such a powerful tool, and institutions cave immediately to very small groups from within their own organizations.

Follansbee then asked Rosen when it is appropriate for social media to censor people.

Rosen said she is fine with private companies, like Twitter and Facebook, censoring people.

“I think any of those platforms can ban anyone they want,” Rosen said. “What they can’t do is say that they are doing it out of either rules broken, principles crossed, and then not be consistent in their application.”

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Corry, Miller-Beggerow, Shelburne funds provide for CSO/MSFO concert

The Emily McKnight Corry Endowment for the Performing Arts, the Miller-Beggerow Fund in honor of Cornelia Chason Miller, and the Gertrude Aldredge Shelburne Fund support tonight's performance of the Chautauqua Symphony Orchestra with the Music School Festival Orchestra.

Established in 2011 by John and Emily Corry, the fund is a permanent endowment fund held within the Chautauqua Foundation to support the instruction, production and presentation of the performing arts at Chautauqua Institution on behalf of the schools engaged in the performing arts or Chautauqua's professional companies.

Emily Corry, the former Emily Sellstrom McKnight, grew up in Jamestown, New York, and spent a number of summers with her family at Chautauqua in the log cabin at 16 Peck. After graduating from Smith College, Emily moved to New York City to work at the Federal Reserve Bank. In New York, she met John and they were soon married and shortly thereafter moved to Bronxville, New York.

In Bronxville, Emily had a full and active life. For a number of years, she taught an eighth-grade class in the Reformed Church Sunday School. She served on the Parents High School Council and the Bronxville Adult School board where, as chair, she organized public panels of prominent local residents to discuss business and professional developments in their fields. She was also instrumental in saving Tuckahoe's Childhood Education Center from extinction. In 2012, the Emily McKnight Corry Toy Library in Tuckahoe's ANDRUS Early Learning Center was dedicated as a tribute to her commitment.

Emily was an ardent traveler and enjoyed many wonderful trips with John both overseas and throughout the United States. She especially relished family vacations with Bronxville friends in Hilton Head Island and the summers that she and John spent at Chautauqua after he retired. Her other passions included reading (which she did voraciously), cooking and going to the opera.

Emily and John had a long history of generous

support to the Institution, including funding several permanent endowments at the Chautauqua Foundation and Corry Music Hall at the School of Music.

Cornelia Chason Miller was born in 1907, daughter of Dr. Gordon Chason and Mary Kornegay Chason. Mary Kornegay Chason had a deep love and appreciation for education and culture, so she and young Cornelia would journey from Bainbridge, Georgia, to Chautauqua Institution for summer sessions.

Since her early childhood, Cornelia seized every opportunity to learn. She traveled to many European countries and graduated from Ward-Belmont and Cincinnati Conservatory. She had a beautiful voice and appeared in Broadway plays for five years, including *Of Thee I Sing*, George Gershwin's first musical comedy to win a Pulitzer Prize. She married Herbert Miller, a prominent Georgia lawyer, in 1933. They had a son, Dr. Gordon Miller, and a daughter, Mary Miller Beggerow.

Cornelia was very active: a charter member of her book club, choir and many organi-

zations. She loved gardening and became an expert on camellias. Her yard boasted more than 230 varieties she planted from seedlings. She would be delighted to know this gift has been made so others can also share the Chautauqua experience.

Gertrude Shelburne was a lifelong Chautauquan, a trustee of the Chautauqua Institution from 1974 to 1982, and a Symphony Patron. Her family (Aldredge/Munger) initially visited the Institution in 1901. She was baptized by Bishop John H. Vincent and her father was the first president of the Chautauqua Golf Club. She was a graduate of Wellesley College and held many civic and cultural positions in Dallas, including being president of the Dallas Symphony Association and president of the Dallas Symphony Orchestra. Gertrude was a staunch advocate of maintaining and enhancing excellence at the Institution. Sherwood-Marsh Studios were originally dedicated to her mother and grandmother during the Second Century Campaign.

Smucker Endowment supports Roy's talk

The Richard and Emily Smucker Endowment Fund sponsors today's 10:30 a.m. lecture by Deb Roy.

The Smuckers established this endowment with the Chautauqua Foundation in 2007 to bring speakers to the grounds for longer periods of time, to allow them to participate more fully in the community's dialogue about the week's theme.

Emily Smucker is an active volunteer in their hometown of Orville, Ohio, and served as a director at the Institute for American Values. She and her husband Richard, both graduates of Miami University of Ohio, were introduced to Chautauqua in the early '70s by friends. They became property owners in 1991.

Richard is the executive chairman of The J.M. Smucker Company. He is the great-grandson of J.M. (Jerome Monroe) Smucker, who founded the company bearing his name in Orville, Ohio, in 1897. Richard received a master of business administration degree from the Wharton School of the University of Pennsylvania. In addition to serving on the board of Smucker's, Richard formerly served as a director of Sherwin-Williams. He currently is serving as president of the board of trustees of the Cleveland Orchestra.



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Chautauqua Institution

Corporation Meeting Set For August 14, 2021

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, August 14, 2021, beginning at 10:00 a.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's by-laws. Chautauqua Institution's audited financial statements may be found at <https://chq.org/about/board-of-trustees/>

Class B Trustee Nominations

Any member of the Corporation is eligible to be nominated for election as a Class B Trustee.

Nominations for Class B Trustee must be submitted by a member of the Corporation.

All nominees for the position of Class B Trustee must be identified in writing to the Secretary of Chautauqua Institution not more than thirty (30) days (**July 15, 2021**) and not less than ten (10) days (**August 4, 2021**) in advance of the annual meeting of the members of the corporation, to provide the Secretary with sufficient time to ensure that each such nominee is eligible for election as a Class B trustee, to ensure the compliance by the nominee(s), prior to election, with the requirements of the Corporation's Conflict of Interest Policy as required by the New York State Not-for-Profit Law, and potentially to make adequate arrangements for the logistics associated with presentation of multiple nominees for the position of Class B trustee at the annual meeting of the members of the corporation. The Institution will provide information about all eligible nominees prior to the meeting.

Voter Designations

Members who are not the sole individual owner of their property and who wish to cast a ballot for the election of Class B Trustee at the Saturday, August 14, 2021, Annual Corporation meeting, must assign and complete the voter designation form which must be received and filed with the secretary of the Corporation no later than 10 days (**August 4, 2021**) prior to the Corporation meeting.

Proxy Voting

If you wish to assign a proxy for your vote, please contact the Corporate Secretary, Rindy Barmore, at rbarmore@chq.org. Voters wishing to assign a proxy must do so no later than August 4, 2021.

Note that all proxy, nomination, and voter designation forms must be issued by the Corporate Secretary in order to be eligible. Please contact the Corporate Secretary if you wish to receive forms or require further information.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Cavalry weapon

6 Muskrat's home

11 Clearly stunned

12 Leg bone

13 Studied (over)

14 Shark's home

15 City on the Passaic

17 Spot to jot

19 Wall climber

20 Game caller

23 Pal of George and Jerry

25 Citrus fruit

26 Formal event

28 Pool tool

29 Put a price on

30 Sugar suffix

31 Mouse-spotting cry

32 — Moines

33 Soft hat

35 Saloon quaff

38 Salad servers

41 Garlic-seasoned mayo

42 Fancy neckwear

43 Authored

44 Run-down

DOWN

1 Easy victim

2 Before today

3 Hoedown

4 Olympics weapon

5 Beaujolais, e.g.

6 Yarn

7 Candle part

8 Playwright

9 Hamm of soccer

10 Mythical piper

16 Turned aside

17 Director Almodóvar

18 Rap sheet item

20 Hora, for one

21 Host at a roast

22 Flows into

24 Quill need

25 Fall back

27 Black Hills region

31 Spine-tingling

33 Hat material

34 Stood

35 Bar concern

36 Melody

37 Sticky gunk

39 Jupiter or Mars

40 Hog home

Yesterday's answer

1	2	3	4	5	6	7	8	9	10
11					12				
13					14				
		15			16				
17	18			19			20	21	22
23			24			25			
26						27			
28					29				
30				31			32		
			33				34		
35	36	37				38		39	40
41						42			
43						44			

7-15

AXYDLBAAXR

is LONGFELLOW

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

7-15

CRYPTOQUOTE

HPP PYHTD HZWSTK, ODAHTWL

PY IZPWLTDODX HQT CODL,

CTZTKR KTDXHQTDA

HQT UPDSTZAWHOPD.

— TKOFWITHQ LZTV

Yesterday's Cryptoquote: THE LONGER WE DWELL ON OUR MISFORTUNES, THE GREATER IS THEIR POWER TO HARM US. — VOLTAIRE

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

7/15

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

Difficulty Level ★★★

7/14

RELIGION



INTERFAITH NEWS

COMPILED BY MEG VIEHE

Baptist House

Please refer to the Facebook page, “Chautauqua Baptist House,” for information about the Baptist House.

Blessing and Healing Daily Service

A service of Blessing and Healing will be held at 10 a.m. weekdays in Smith Wilkes Hall. This service provides a few quiet minutes in a very busy schedule. Consider joining to pray for yourself, for a friend or just to spend some quiet time. COVID-19 protocols will be observed.

Catholic Community

Masses are held at 8 a.m. and noon weekdays in the Episcopal Chapel of the Good Shepherd.

The Rev. Robert Kennedy asks “Is Confession Dead? A Proposal” at 1 p.m. today in the Methodist House Chapel.

The Rev. Paul Milanowski will discuss “Praying and Singing the Psalms” at 1 p.m. Friday in the Methodist House Chapel.

Chabad Jewish House

Rabbi Zalman Vilenkin presents a class, Jewish Psychology, from 9:15 to 10 a.m. today at the Zigdon Chabad Jewish House and also via Zoom. Come and study the Jewish model of human psychology and how to apply it when facing irritations, frustrations and loss. Visit www.cocweb.org to log in to classes.

Vilenkin will present a lecture on Kabbalah and Meditation from 9:15 to 10 a.m. Friday in the ZCJH and via Zoom. This class will delve into the actual steps in the process of “hitbone-nut” meditation, in the Jewish mystical tradition. The class will retrace the steps of Jewish meditation beginning with the biblical prophets through the ages to the Talmudic sages and Jewish mystics.

The Miriam Gurary Challah Baking Series will run from 12:15 to 1 p.m. Friday at ZCJH and via Zoom. Discover the meaning of Shabbat foods and rituals while making and braiding challah.

All Chautauquans are welcome to these free activities. Shabbat candle lighting is at 8:34 p.m. Friday.

Chautauqua Dialogues

The Dialogues will resume in the 2022 season.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace through Compassion takes place from 8:30 to 8:35 a.m. weekdays around the Peace Pole in the Hall of Missions Grove. All are welcome.

Christian Science House

The Reading Room is open 24/7 for reflection and prayer. The Bible lesson, “Life,” may be read along with current and archived copies of Christian Science periodicals, including the *Christian Science Monitor* and access to church-based resources on the computer. All are welcome.

Episcopal Chapel of the Good Shepherd

The chapel is open from 9 a.m. to 5 p.m. weekdays for prayer and meditation. Occupancy is limited to 40 people.

Everett Jewish Life Center in Chautauqua

“The Picture of His Life” (2019; 72 minutes; English, Hebrew, Inuktitut with subtitles) will be shown online through 5 p.m. Friday. It is available on-demand through subscriptions on assembly.chq.org.

Food Pantry Donations

Hurlbut Church is accepting nonperishable food items for the Ashville Food Pantry. Donations may be dropped off at any time at the Scott entrance of Hurlbut Church, where the door will be unlocked all season.

Hebrew Congregation

Rabbi Joshua Caruso from

Anshe Chesed Fairmount Temple in Beachwood, Ohio, and Cantor Laura Berman from Temple Sinai in Pittsburgh lead a Kabbalat Shabbat service, to welcome the Sabbath from 5 to 6 p.m. Friday at Miller Park. Smith Wilkes Hall is the rain venue. The service will be streamed on Facebook.

The Hebrew Congregation of Chautauqua sponsors a Shabbat dinner at 6:15 p.m. Friday at the Heirloom Restaurant, Athenaeum Hotel. To reserve prepaid tickets, call Brenda Katz, 805-630-5908.

Rabbi and Berman lead the Hebrew Congregation Sabbath morning service from 9:30 to 11:30 a.m. Saturday in the Hurlbut Sanctuary. The service is streamed on Facebook. A Kiddush lunch follows.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone’s invited. The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays at the church. The cost is \$9.

Members of Hurlbut Church will serve a turkey dinner from 5 to 7 p.m. tonight in the Hurlbut dining room. The cost is \$13 for adults and \$8 for children.

All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

International Order of the King’s Daughters and Sons

The Ida A. Vanderbeck Chapel on Pratt is open to all for prayer and meditation from 9 a.m. to 5 p.m. daily.

Islamic Community

Jum’ah, the Friday Muslim communal prayer, resumes in the 2022 season.

Labyrinth

Chautauquans have an opportunity to walk the Labyrinth, located next to

Turner Community Center just north of the parking lot. The Labyrinth is always open for quiet meditation. Bring your gate pass.

Lutheran House

The Rev. Kate Warn Cox presides at the evening Vespers at 7 p.m. tonight in the Lutheran House. All are welcome, but unvaccinated guests must be masked.

Mystic Heart Meditation

Eryl and Wayman Kubicka lead Japanese Zen Buddhist Meditation from 7:30 to 8:30 a.m. weekdays in the Marion Lawrence Room in Hurlbut Church, second floor. Enter via the side door on Scott Avenue. An elevator is available.

Carol McKiernan leads Centering Prayer from 7:30 to 8:30 a.m. weekdays in the Marion Lawrence Room in Hurlbut Church. Consult <http://themysticheart.org/index.html> for more information.

Presbyterian

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the 10:30 a.m. lecture. All are welcome. Persons ages 12 and older who have not been fully vaccinated against COVID-19 must wear a mask at all times at porch events.

United Church of Christ

The Rev. Meredith Onion leads us in discussion and prayerful reflection of the relationship between the church and mental health at the 7 p.m. Vespers today at the UCC Society Headquarters.

United Methodist

All are welcome to stop for coffee between morning worship and the 10:45 a.m. lecture on the United Methodist House porch.

Richard Heitzenrater, the William Kellon Quick Professor Emeritus of Church History and Wesley Studies at Duke University Divinity School, begins a summer-long series, “Eminent Chautauquans,” at 7 p.m. today in the United Methodist House Chapel. This week we will learn about Frank Beard and Ida Tarbell.

The Venerable Barry Kerzin speaks on “From Burnout to Thriving: Moving Beyond Empathy to Compassion” at 2:30 p.m. today and Friday in our chapel. All are welcome.

Unity of Chautauqua

Unity holds Daily Word meditation from 8 to 8:30 a.m. weekdays in the lower level of Hurlbut Church.



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