

AN INIMITABLE DELIGHT

‘18 Effron Fellow Bao returns to lead CSO in evening of Mendelssohn, Beethoven

SARA TOTH
EDITOR

For guest conductor Yue Bao, the title of this evening’s Chautauqua Symphony Orchestra program – “Fateful Encounter” – holds special meaning, as it was her own fateful encounter with Chautau-



BAO

qua Institution that helped launch her on her path. Bao was the 2018 David Effron Conducting Fellow at the School of Music, mentored by Music School Festival Orchestra Music Director Timothy Muffitt, and led her fellow students in Prokofiev’s Lieutenant Kijé Suite, op. 60 in a Monday evening Amphitheater performance. It was a formative summer for Bao, who is now the Ting Tsung and Wei Fong Chao Foundation Assistant Conductor of the Houston Symphony. She returns to the grounds to conduct the CSO at 8:15 p.m. tonight in the Amp. On the program are Mendelssohn’s Symphony No. 4 in A major, op. 90 – simply known as the Italian Symphony – and Beethoven’s Fifth. Bao remembers sitting in on CSO rehearsals and attending concerts in 2018. She knew a few of the mu-

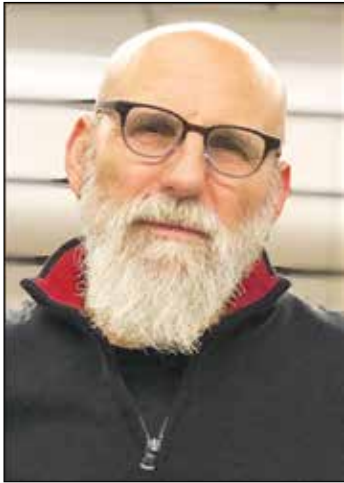
sicians, but never worked directly with them. Now, to conduct the CSO, “making music with them, sharing the music with the audience, is very meaningful,” she said. “I’m just looking forward to being back and

work- ing with these won- derful musicians,” she said. “Hopefully, I can bring a mem- orable night to Chautauquans.”



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HALDAN KIRSCH / DAILY FILE PHOTO
Yue Bao, the 2018 David Effron Conducting Fellow.



MAGID

Jewish studies scholar Magid to examine tension of separating religion, politics

KAITLYN FINCHLER
STAFF WRITER

The relationship between culture, religion and spirituality are the cornerstones in Rabbi Shaul Magid’s belief of manifesting in the fullness of life. Magid, a distinguished fellow in Jewish Studies at Dartmouth College, works to exemplify the advances and critiques made by the New Age Movement in the 1970s. He will be giving his lecture, titled “Can Religion Survive Spirituality? A View from Jewish Mysticism after the New Age,” at 2 p.m. today in the Hall of Philosophy.

He takes note from Robert Fuller’s book *Spiritual, but not Religious* as a guideline to how American counter-culture was trying to criticize religion. The New Age Movement drove people in the latter part of the 20th century into the idea of being spiritual, but not religious.

“You can see this in un-churched Christians, the challenges of Jewish denominations and synagogue, the way it was moving away from religion, but not toward the secular as it was conventionally understood,” Magid said.

Next, he wants to speculate how the last 20 to 25 years have been a sort of “return to religion,” in the mixing of politics and religion within Christianity, Judaism and Islam.

“I want to talk about a kind of trajectory of modernity from the kind of disenchantment of the world that’s called the sociologist maximum to kind of reinvent the world through the New Age,” Magid said.

Magid said that while he doesn’t have any solutions to these trajectories he thinks are chipping away at religions, he hopes people begin to think creatively and carefully about culture, religion and spirituality.

“Hopefully, they come away feeling a sense of context and understanding a little bit about what these chips (in religion) are and where they come from,” Magid said. “Nothing is created from a plot, so the return to religion, the way we see it, in the rise of religious fundamentalism, it doesn’t come from nowhere. It has its own history.”

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Tech journalist, Smithsonian’s Wikimedian-at-Large Lih to trace Wikipedia’s power in cultural heritage

ARDEN RYAN
CIRCULATION MANAGER

When it comes to new ways of recording history, Wikipedia is often the first thing that comes to mind. Andrew Lih, a technology journalist and historian of Wikipedia, will bring his research and online collaboration experience to Chautauqua, speaking at 10:45 a.m. today in the Amphitheater.

Continuing Week Four’s Chautauqua Lecture Series discussion on “The Future of History,” Lih will present the opportunities Wikipedia and its open-source data have for making information more accessible to the world.

Lih began researching the online encyclopedia in the early 2000s when its crowdsourcing model began to generate expansive growth. After a team of paid professionals with advanced degrees created just 12 articles in their first year, it was apparent that Wikipedia needed a radical new method to expand its content.

Using Wiki software, originally created to allow programmers to share and refine computer code, anyone on Earth could now start and contribute to articles, lifting the project off the ground. It was a model that worked “in practice, but not in theory,” Lih said at Harvard Law

School in 2009. He was astounded that such a thing could be written by nonexperts.

“I couldn’t believe that all these articles were created by people around the world collaborating on the internet and producing such great work,” Lih said in 2009.

The “core non-negotiable policy” that makes Wikipedia work is its neutral point of view and objectivity standard; all contributors can work cooperatively in one direction when their goal is to create a cohesive and comprehensive perspective.

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LIH

UPenn scholar of social thought Savage to deliver AAHH Week 4 lecture on narratives of history

ELLEN E. MINTZER
STAFF WRITER

Barbara Savage, the Geraldine R. Segal Professor of American Social Thought in the Department of African Studies at the University of Pennsylvania, has a wide range of research interests grounded in history. Savage teaches and researches 20th-century African American history; histories of American religion, social movements, media, politics, and the interrelations between those fields; and Black women’s political and intellectual history. Savage’s African American Heritage House Chautauqua Speaker Series lecture, at 3:30 p.m. today in the Hall of Philosophy, examines the weekly theme

of “The Future of History.”

“The future of history is secure, despite recurring debates about whose history matters and why,” Savage said. “The narratives of American history must be as expansive and diverse and as complicated and contradictory as the lives of the people in it.”

Week Four aims to investigate questions about how our present will be recorded for future generations. It will explore how we will distill a near-infinite amount of information into digestible accounts of our times

The theme’s description asks: “Beyond the logistics of such questions, broader issues are at play: Who are the gatekeepers of our stories, and

who do we trust to be stewards of our lives and memories?”

“As an esteemed historian of African American history, Savage brings invaluable perspectives to the grounds,” said Camille Borders, AAHH program director. “Her work across disciplines of religious history and Black feminist studies has had massive impacts within academia and outside of it. This week she will bring voice to the experiences of Black women during the 19th and 20th century, while calling us all to do more in reflecting on our past as we chart new paths for our future.”

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SAVAGE

IN TODAY’S DAILY



‘NOT HOSTAGE TO HISTORY’

Harvard historian Gordon-Reed examines complex truths in morning lecture centering Juneteenth.

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‘LET THERE BE, AND THERE IS’

Pulitzer Prize-winning author Robinson calls for drastic change to consider science, faith dichotomies.

Page A5

PRACTICING GOD’S RELIGION

Boyle, drawing on well-known Corinthians verse, reminds congregation to never stop loving.

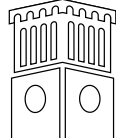
Page A6



LOVE, LUST & LIBERTINES

Opera Conservatory students prepare for opening night of Mozart’s ‘Don Giovanni.’

Page B2



TODAY’S WEATHER



H 88° L 69°
Rain: 6%
Sunset: 8:48 p.m.

THURSDAY



H 78° L 66°
Rain: 41%
Sunrise: 6:00 a.m. Sunset: 8:47 p.m.

FRIDAY



H 83° L 68°
Rain: 24%
Sunrise: 6:01 a.m. Sunset: 8:46 p.m.

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

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

Special Wikimedia Demonstration with Andrew Lih
This morning's Chautauqua Lecture Series speaker, Andrew Lih, will present an interactive session on Wikimedia from 3:30 to 5 p.m. today on the first floor of Smith Memorial Library. There is no formal program, so participants can stop in at any time.

Chautauqua Science Group news
At 9:15 a.m. today in the Hurlbut Church Sanctuary and on Zoom, Stephen Still discusses "Self-Driving Vehicles: To Be Feared or Embraced?" for the Chautauqua Science Group. If you cannot attend physically, request a Zoom link by email to ScienceTalksCHQ@gmail.com.

Bird, Tree & Garden Club news
At 4:15 p.m. today, starting at the lake side of Smith Wilkes Hall, join forester Jack Gulvin for a Tree Walk & Talk. At 7:30 a.m. Thursday, meet at the entrance of Smith Wilkes to join ornithologist Ruth Lundin for a Bird Walk & Talk. Binoculars are encouraged.

School of Music news
At 10 a.m. today in Fletcher Music Hall, Brian Zeger leads an Opera Conservatory Masterclass. At 4 p.m. today in Sherwood-Marsh Piano Studio, Sara Davis Buechner leads a Piano Faculty Masterclass.
Masks are required for these events; donations welcome.

Authors' Hour
At 12:15 p.m. Thursday on the porch of the Literary Arts Center at Alumni Hall, Henry Danielson (personal travel memoir) and Pat Averbach (recent and upcoming novels) are the Week Four authors for the Friends of the Chautauqua Writers' Center Authors' Hour. The event will also be streamed on Zoom and then uploaded on YouTube to the Friends of the Chautauqua Writers' Center channel. Find more information at www.chq.org/fcwc. Direct any questions to friendsofthewriterscenter@gmail.com.

Properties for Rent Open House
Looking to rent? Stop by the Visitors Center (in the Post Office Building) to pick up the list of properties for rent that are hosting an open house today.

Children's Story Time
All children and their families are invited to Story Time at 10:45 a.m. Thursday on Bestor Plaza. This event is presented by Smith Memorial Library.

Read to Lola, the Library Dog
Young Readers are invited to share a story with Lola – a certified therapy dog and expert listener – from 4 to 5 p.m. Thursday in Lola's favorite shady spot in front of Smith Memorial Library (If it rains, then inside the library.)

Chautauqua Men's Softball League games
At 5 p.m. today the Slugs will play the Fish Heads; at 6:30 p.m. today the YAC PAC will play the Arthritics. Both games will take place at Sharpe Field.

Chautauqua Women's Club news
The Flea Boutique will be held from noon to 2 p.m. today behind the Colonnade. Language Hour will take place at 12:45 p.m. today at the CWC House. Artists at the Market will take place at the Chautauqua Farmer's Market from 1 to 4 p.m. today.

Robert Pinsky Favorite Poem Project
At 5 p.m. July 27, in the Hall of Philosophy and streamed on Zoom, selected Chautauquans will be given the chance to read their favorite published poem and briefly explain why it is their favorite. This event, sponsored by the Friends of the Chautauqua Writers' Center is modeled on the initiative introduced to Chautauqua by former U.S. Poet Laureate Robert Pinsky. If you would like to read at this event, please apply at www.chq.org/fcwc by today. Applications must be submitted online. Questions should be directed to 4normarees@gmail.com.

Authors at Smith Memorial Library
Author William Walsh, Chautauqua County native and director of the Reinhardt University MFA writing program, will discuss his new novel, *Lakewood*, at 12:15 p.m. today in Smith Memorial Library's upstairs classroom. He will be joined by poet and editor Stephen Corey to discuss the writing process. Seating is limited and first-come, first-seated.

University of Georgia environmental historian Drake to discuss 1918 epidemic

DEBORAH TREFTS
STAFF WRITER

Most Chautauquans owe their life, in part, to the fact that one or more of their antecedents survived the devastating 1918 influenza pandemic – the most severe pandemic in recent history, according to the Centers for Disease Control and Prevention.

Somehow, wherever they were, at least one parent, grandparent, great-grandparent, or great-great grandparent – depending on one's age – lived through this pandemic as a child or young adult.

"There were 675,000 U.S. deaths, and it's probably more because death records are a little loose," said environmental historian and award-winning University of Georgia senior lecturer Brian A. Drake. "Conservative estimates around the world are easily 50 million dead, and conceivably 100 million."

At a time when populations, from global to local, were typically far smaller than they are now, there were an astonishing number of deaths.

At 9:15 a.m. on Thursday at the Chautauqua Women's Club, Drake will give a talk for the CWC's Chautauqua Speaks series, titled "The 1918 Flu Epidemic: Interactions with Race and Segregation."

Drake, whose wife grew up in Bradford, Pennsylvania, and spent summers in Maple Springs, said that he knew about the Chautauqua Movement and has been coming to Chautauqua for about 10 years.

Hailing from Jackson, a city in south central Michigan near Ann Arbor, he earned his Bachelor of Liberal Arts in History at the University of Michigan.

"I always liked history," Drake said. "When I was a kid I was a little history nerd – especially about World War II and the Civil War. I went to the library and read the encyclopedia. I loved the past. I used to love to go to graveyards because history is so tangible there. So all my degrees are in history."



I always liked history. When I was a kid I was a little history nerd — especially about World War II and the Civil War. I went to the library and read the encyclopedia. I loved the past. I used to love to go to graveyards because history is so tangible there."

—BRIAN A. DRAKE
Senior Lecturer,
University of Georgia

ble there. So all my degrees are in history."

For Drake, "history is a great field for why things work. Is there a better field for that? I wanted to know why."

No armchair academic, he worked as a Sierra Club subcontractor, an outdoor educator, in the Okefenokee Swamp, North America's largest blackwater swamp. Via canoe, he guided visitors along the slow-moving river channel that flows through the peat-filled wetland deep within the southeastern conifer forest ecoregion.

Protected in large part by the Okefenokee National Wildlife Refuge and the Okefenokee Wilderness, this swamp straddles the Georgia-Florida border and serves as essential habitat for wading birds, songbirds, American alligators and the Florida black bear.

At 25, Drake entered the Franklin College of Arts and Sciences at the University of Georgia. There he wrote a thesis titled, "Saving the Dammed: Glen Canyon and the Rise of Environmentalism," served as a graduate teaching assistant for courses in U.S. history and Western civilization, and completed his Master of Arts in U.S. history.

"I was really interested in the environmental movement," Drake said. "I wanted to know why people became activists. Also, environmental lit – Edward Abbey, Thoreau and others."

As a doctoral candidate and teaching assistant at

the University of Kansas, Drake studied under Donald Worster, a renowned co-founder of the field of environmental history.

For his doctorate in environmental history, Drake wrote his dissertation about conservatives, libertarians and the post-WWII U.S. environmental movement.

Returning to the University of Georgia's history department as a Franklin Postdoctoral Fellow and visiting assistant professor from 2007 to 2009, Drake taught courses in post-Civil War and post-WWII American history, U.S. environmental history, and environmental history of the modern world.

The 2007 to 2010 U.S. subprime mortgage crisis, which contributed to the 2007-08 global financial crisis, occurred at an inopportune time for Drake. He said that the University of Georgia's subsequent hiring freeze meant that the only way he could be hired was as a non-tenure track lecturer.

"I teach more courses, but the expectations for publishing are less," Drake said. "It's both more work and less. I teach four courses a term – (at least) double the normal load. I need to revamp my U.S. environmental history syllabus because it's a hot field that's changing, and more is being written about it. Context is everything."

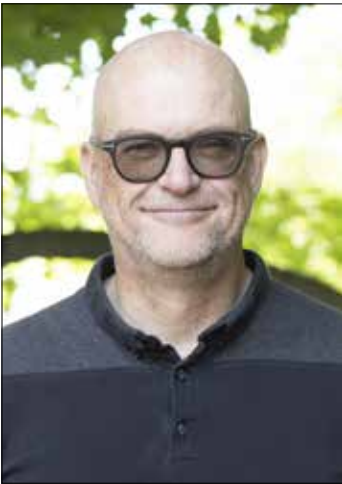
For UGA students, Drake's heavy load of content is welcome. Between 2014 and 2019, pre-COVID, he won a graduate faculty teaching award and an undergraduate teaching award, and was nominated for two others.

Then again, his book, *Loving Nature, Fearing the State: Environmentalism and Antigovernment Politics Before Reagan*, was selected for the Weyerhaeuser Environmental Series published by University of Washington Press.

"My first book is about people with environmental sympathies, but also with strong anti-government sympathies," Drake said.

Because often it is the government that can protect the environment, Drake said, navigating this tension has been challenging.

Through the years, Drake has actively contributed to many scholarly conferences and written numerous book reviews and four book chapters. His articles have been published in *Georgia Historical Quarterly*, *Great Plains Quarterly* and *Environmental History*.



DRAKE

Drake is also the editor of a book published by University of Georgia Press, *The Blue, the Gray, and the Green: Toward an Environmental History of the Civil War*.

"In Georgia, I was at the start of a brand new field of the Civil War environment," he said. "It's more than war being fought outside. It's about disease, weather, climate, agriculture. How they shape battles and the experience at large."

He continued: "For a bright, shiny moment, I was on the cutting edge. Now (there is) lots of interest and I'm not a Civil War historian, so I'm out of my depth there."

The Blue, the Gray, and the Green led to Drake's research on the 1918 flu epidemic.

"The environment is affected by disease," he said. "Native populations being killed by disease – ... the Columbian Exchange is the best example. You cannot do American history without that. I was interested in the 1918 flu – before COVID – because it's the best modern example of a pandemic."

Lacking the funding to travel around the United States, Drake said he decided to focus on his backyard: Athens, Georgia.

"The irony was, COVID kept me out of the archives and library," he said. "(My next book) probably will become a book about Georgia and the flu."

To some extent, Drake's talk at the CWC will discuss community studies about this epidemic. He said there is only one, about southern Massachusetts, that covers the flu from beginning to end: *Influenza and Inequality: One Town's Tragic Response to the Great Epidemic* of 1918, by Patricia J. Fanning.

"I thought, no one's done the South," Drake said. "It's incomplete. There's stuff I don't know."

Consequently, he will also talk about the research process, including in the archives and library.

According to Drake, UGA has one of the best libraries in the South. In addition to being a government document depository, it houses the Richard B. Russell Jr. Special Collections Libraries, including a massive underground vault.

To learn more about the far-reaching 1918 flu, environmental history and hands-on historical research from an outstanding university lecturer, the Women's Club is the place to be on Thursday morning.



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LECTURE



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
 Annette Gordon-Reed, American historian, Pulitzer Prize winner and the Carl M. Loeb University Professor at Harvard, delivers Tuesday’s morning lecture in the Amphitheater.

‘We’re not hostage to history’: Harvard’s Gordon-Reed examines complex truths in ‘Juneteenth’ presentation

MEGAN BROWN
STAFF WRITER

Annette Gordon-Reed opened her lecture with a discussion of her experiences: her experiences as an author, a historian and an elementary-aged student desegregating schools.

Gordon-Reed is an author of numerous books, one of which – 2009 Chautauqua Literary and Scientific Circle pick *The Hemingwes of Monticello: An American Family* – won the Pulitzer Prize in History and the National Book Award in 2008, along with 14 other prizes. Her most recent book, *On Juneteenth*, was the impetus for her 10:45 a.m. Tuesday morning lecture in the Amphitheater, part of the Chautauqua Lecture Series theme “The Future of History.”

“I had not originally planned to write a book about Juneteenth or about Texas, but my editor had been after me for a number of years to write a big book about Texas, and I had resisted that. ... But he thought that writing about Texas would be a good thing,” Gordon-Reed said.

Now the Carl M. Loeb University Professor at Harvard, Gordon-Reed grew up in Texas in the 1960s before attending Dartmouth College and then Harvard Law School. She has remained on the East Coast ever since and has frequently had to explain what Texas is like.

During the start of the COVID-19 pandemic, Gordon-Reed’s editor wanted her to write a small book on Texas, “a short book, 30,000 words or so,” she said.

“I would talk about myself, which I don’t typically do, but I would try to explain the state through my family’s history,” she said.

What would have been around a 60-page book, *On Juneteenth* bloomed into 152 pages. Juneteenth celebrates June 19, 1865, when the last enslaved people, in Galveston, Texas, were liberated by the Union under General Granger’s Order No. 3. Gordon-Reed’s book discusses Juneteenth, both its history and how its history interweaves and impacts Gordon-Reed’s life and the lives of her ancestors.

Juneteenth has always

been celebrated by Black Texans, she said, and the state of Texas made it a holiday in 1980.

“It’s something of long-standing (tradition), and people there understand what it’s supposed to be about and why it’s important,” she said. “Now, with it as a federal holiday, we have an opportunity, I think, to sort of change the narrative: to think about what can be done to move things forward, despite what is happening in these legislatures and in school boards and in libraries.”

Gordon-Reed discussed how public libraries, which were an “oasis” to her growing up, are being targeted by efforts to ban books or to close their doors because of the information they give people access to.

“It’s depressing to me to think that we’re at a moment now where people don’t understand that,” she said. “That always struck me as the place that you could not violate. That this was a place that everybody understood why it was important to let people seek knowledge and to learn freely.”

School was another area where she learned, specifically about Texas, as she took classes on strictly Texan history in fourth grade, seventh grade and high school. When learning about the history of Texas, she noted that the constitution of the Republic of Texas could not be ignored.

“The American Constitution kind of downplays slavery. ‘Persons held to service.’ It doesn’t want to use the word ‘slavery,’” she said. “You can see that even though (the Founders) were slaveholders, many of them, there was a discomfort with this idea of openly talking about the institution. The Texas constitution, no holds barred, talks about slavery and people of African dissent not becoming citizens. You can’t get around that.”

She said that history has to be taught fully, but the story of Texas does not begin and end with its constitution.

“We’re not hostage to that history,” Gordon-Reed said. “That may have been what they believed then, but we believe something different now,” she said.

Many white parents take issue with teaching history, she shared, because they worry their kids will lose the view of Texas being their home. Instead, they wish to avoid this uncomfortable narrative.

“There’s nothing wrong with feeling bad. Sometimes feeling bad could be the first step to thinking about doing things differently,” she said.

While parents might think they are helping their kids, Gordon-Reed believes they are hurting them.

“Young people don’t like to be lied to. Because when they find out that they’ve been lied to, that breeds cynicism, and that isn’t what you need in a democratic republic,” she said. “You need people who can be idealistic. You need people who can trust. Skepticism is good, but cynicism and nihilism is not the answer in the kind of society that was supposed to be the American experiment.”

Part of the work Gordon-Reed does as a historian is to make sure people are not lied to. She does this by sharing the complex stories of people, such as Thomas Jefferson.

The New-York Historical Society, where Gordon-Reed is a board member, was given a statue of Jefferson originally on display in the City Council Chamber of New York. It was moved to the New-York Historical Society so it could be historically contextualized.

Their goal was to “explain his contributions, but at the same time talk about the side of him that is less than admirable or not admirable at all, I should say – Jefferson the slaveholder – and put those things together,” Gordon-Reed said.

She frequently debates and discusses the removal of statues or monuments, especially those erected to honor the Confederacy.

“They were put up at a particular moment. Many of them were put up in the ’20s, in the ’30s, as people were beginning to fight for civil rights. It was a message,” she said. “Some of them actually had, on the bottom of them, ‘white supremacy.’ ... They’re not talking about just honoring the war dead. It’s saying who is in control of this society.”

Because these statues were erected in a time when Black people either had no right to vote, or a very limited right to vote, not every member of the community was able to have a say on the statues being erected, she said.

“You can’t say that this was a choice that was made by the community. So for me, those kinds of monuments, if people make the decision that they want them gone, then, to me, that’s fine,” she said. “That’s the correct choice to make.”

Gordon-Reed said she sees a difference in monuments of the founding generation and those made of members of the Confederacy.

“I think there’s a difference between having fought to create the United States and having fought to destroy the United States,” she said. “Those are two different things.”

But she does not believe hero worship is correct, either. People must look at historical figures like Jefferson realistically, and she thinks that younger generations are getting better and better at that.

“I think as we move forward here with a more inclusive understanding of what our history is and how we should commemorate it, there will be a more realistic understanding about individuals,” she said.

True inclusivity, she believes, allows for all people to speak up when they are uncomfortable. Gordon-Reed, who desegregated her own public schools in Texas and went to Dartmouth when it first became co-ed, had positive experiences at those schools, but her experience does not look like those of women and/or students of color now. These students are speaking up at universities like Yale and voicing their discontent, and Gordon-Reed said that is because those students are comfortable there.

“We have to think about the changes that have to be made internally as people become comfortable in this particular space. So that’s going to cause problems, and as I suggested before, a lot of the things that are happening now, there’s a backlash against the effort,” she said. “... The hope is that the good



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
 Gordon-Reed’s lecture, following the theme of “The Future of History,” was titled “On Juneteenth” after her most recent book.

things will be kept and the bad things will go away.”

Gordon-Reed gave the example of Jefferson writing to James Madison that “the earth belongs to the living.” Because of this, every generation is able to shape the culture and thought of their time. Gordon-Reed believes this applies to the removal of statues like Jefferson’s.

“Generations of people are saying maybe we want other heroes, maybe other people in addition to you, but maybe your monument can go somewhere else,” she said. “I think (Jefferson) would probably understand that as a concept.”

History is constantly moving forward, leaving historians like Gordon-Reed wondering what the future holds.

“We’re in a moment now where people are trying to figure all of this out and decide which direction that we want to go in,” she said. “I am actually optimistic. I mean, I have to be optimistic. I don’t have a choice of being optimistic.”

This optimism comes from her research for *On Juneteenth*. After emancipation, four Black men in Hous-

ton pooled their savings to purchase land to celebrate. This reminds Gordon-Reed that we must believe in a future full of hope and take actions that show we have faith in that future.

“I don’t really feel that I have the luxury of despair, the luxury of being anything other than optimistic, because they had optimism, and they had faith that things would get better and that things would go forward,” Gordon-Reed said. “So even in my most depressed moments about where we are, I want to maintain that kind of faith, because they kept faith and hoped that future generations of people would have opportunities that they never had.”

This impacts Gordon-Reed as she looks to the future.

“I’m going to make something of that by keeping my heart open, keeping my mind open, and having faith that the American experiment,” she said, “that the words of the Declaration, that we take to be our creed ... will be something that we will remember as part of our history that informs our present and gives us hope for the future.”

DAILY DOSE OF GRATITUDE

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FROM PAGE ONE

BAO

FROM PAGE A1

After leaving Chautauqua, Bao graduated in 2019 with an Artist Diploma from The Curtis Institute of Music (she also holds degrees in orchestral conducting and opera accompanying from the Shanghai Conservatory of Music, and a Master of Music in orchestral conducting from the Mannes School of Music). After graduating from Curtis, she toured China with the Vienna Philharmonic, made her subscription debut with the Houston Symphony on opening night of its 2020-2021 season, conducted the Chicago Symphony Orchestra at the 2021 Ravinia Festival and debuted with both the San Francisco Symphony and the Detroit Symphony Orchestra.

“I’m very lucky to have these great experiences with great orchestras and musicians – and going back to the CSO? I’m so excited to be back,” Bao said.

The evening’s program, Bao said, is designed to be



I’m very lucky to have these great experiences with great orchestras and musicians — and going back to the CSO? I’m so excited to be back.”

—YUE BAO

Ting Tsung and Wei Fong Chao Foundation Assistant Conductor, Houston Symphony

colorful and delightful – perfect for a summer night outdoors.

“The Italian Symphony is a great choice,” she said. “Mendelssohn wrote it during a trip across Europe, and it’s just perfect for a concert like this. You just feel like you’re out in an Italian field, enjoying the summer.”

As for the Beethoven selection, the Fifth is “inimitable,” Bao said. Arguably the composer’s best-known work (from “Looney Tunes” to a riff in “Saturday Night Fever”), Symphony No. 5 is on tonight’s program as a “delayed celebration” of Beethoven’s 250th birthday, celebrated all across the globe – to the extent possible, or not possible – in 2020.

“We still need to celebrate,” Bao said. “(The Mendelssohn and the Beethoven) are definitely two massive symphonies of their times, and I’m excited because this starts some of my own further exploration of Beethoven’s Fifth – I’ll conduct the Minnesota Orchestra in it next week, as well.”

Those performances, on July 28 and July 29, will mark Bao’s debut with the Minnesota Orchestra. Much of her conducting journey, she said, was made possible through what she learned about “co-



HALDAN KIRSCH / DAILY FILE PHOTO

David Effron Conducting Fellow Yue Bao leads the Music School Festival Orchestra in Prokofiev’s Kijé Suite on July 10, 2018, in the Amphitheater. Bao returns to the grounds to conduct the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amp.

operative, collaborative process” at Chautauqua.

“It was a wonderful experience for me,” Bao said. “I not only accumulated a lot of repertoire and experiences – I

was just able to enjoy the positive vibe there. Everyone is welcoming, everyone seems to enjoy making music and making art there, and communicating with each other.

It’s not just a music festival. ... Musicians don’t just collaborate with each other, but with dancers, the visual artists. It was such an enjoyable summer for me.”

LIH

FROM PAGE A1

Wikipedia’s policy of neutrality has allowed it to flourish, as it aims to “represent fairly, proportionally, and as far as possible without bias, all significant views that have been published by reliable sources on a topic,” Lih said in a 2014 TEDx talk.

In his book *The Wikipedia Revolution: How A Bunch of Nobodies Created The World’s Greatest Encyclopedia*, Lih explains how Wikipedia became a solution for humanity, addressing the problem of a “knowledge gap:” the former lack of a complete record of human history between

tween initial reporting by news outlets and encyclopedias writing about it. After a news cycle completed a topic, it was necessary to wait for “heritage institutions, book writers or historians” to further cover the topic. Wikipedia’s technology enabled continuously-edited articles on millions of subjects, bridging that divide.

“What Wikipedia does, how it functions, is it fills in that gap and is this working draft of history,” Lih said in 2014.

For many years after its conception, Wikipedia survived solely on individual donations to cover all operating costs, living a “hand-to-

mouth existence,” Lih told his TEDx audience.

Now, its future looks more sustainable. The Wikimedia Foundation, which hosts Wikipedia and other community projects that aim to develop and distribute freely licensed knowledge and education content, launched an endowment in 2016 – now holding over \$100 million – to support its objectives.

Having become well-established as the world’s go-to resource for information, museums and historical institutions across the globe have recognized Wikipedia’s legitimacy and seen opportunities for collaboration to make the site’s articles more accurate and complete. Agencies such as the National Archives and Records Administration and institutions such as the Smithsonian have hired employees known as “Wikipedians in residence,” who are tasked



I couldn’t believe that all these articles were created by people around the world collaborating on the internet and producing such great work.”

—ANDREW LIH

Author,

The Wikipedia Revolution: How a Bunch of Nobodies Created the World’s Greatest Encyclopedia

with facilitating these collaborations and building connections between the organization and Wikipedia’s contributor network.

Lih currently works in a similar position as digital and Wikimedia Strategist for the Metropolitan Museum of Art. He focuses on the utility of Wikidata, the open data and knowledge base supporting Wikipedia articles, in enriching the Met’s online presence and enabling much more content from cultural institutions like the Met to be imported

and made available for free. Lih’s work using linked open data to make connections over humanity’s cultural history will be central to his talk.

Wikidata, which stores concepts and relationships between subjects in a structured, multilingual, freely-licensed way, has the power to “bring together historically disconnected and incompatible information,” Lih said in 2014. Open-access linked data is the “realization of the original web dream” for

a “gigantic networked web of databases people could write and read to, all linked together,” of which Wikidata is a part.

As Wikipedia has enabled the quick and effective sharing of history across the globe for the past two decades, Wikidata stands now as another “wonderful crowdsourcing experiment,” making possible new connections across cultures and heritages. Free, open and timely data will make the future of history all the more accessible.



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SAVAGE

FROM PAGE A1

Excavating often neglected or misunderstood intellectual, political and social histories is a key element of Savage’s scholarship. Her most recent book, *Your Spirits Walk Beside Us: The Politics of Black Religion*, examined the history of diverse thought around the interconnection of Black churches and politics. Savage challenges the assumption that the relationship between Black churches and progressive activism is an indissoluble link, instead presenting a diversity of perspectives and debates on the role of the church in struggles for racial equality.

Her writing reveals the web of associations and political and economic factors that gave rise to the myth of the inextricable intertwining of church and political struggle. It uses history as a lens for examining the present and the future.

“The recurring social, political and theological tensions which drove the debates recovered in this book remain as real and as pertinent today as they were a century ago,” Savage wrote. “At a time when African American religion and politics are still viewed as inextricably linked, this book seeks to highlight rather than submerge the inherent and often incurable tensions that mark the connections

between Black religion and Black political activism.”

Savage is currently working on an intellectual biography of professor Vernie Merze Tate, an African American woman who, while working at Howard University, was a trailblazer in the fields of diplomatic history and international relations.

This work is in line with Savage’s overall scholarship on Black women’s political and intellectual history and will tell the story of a Black female intellectual whose work is rarely, if ever, spotlighted in American history classes. Savage co-edited a collection, titled *Toward an Intellectual History of Black Women*, in which her introductory essay on Tate appears.

In the introduction Savage and her co-editors wrote: “Historical scholarship on Black women especially has yet to map the broad contours of their political and social thought in any detail, or to examine their distinctive intellectual tradition as often self-educated thinkers with a sustained history of wrestling with both sexism and racism.”

Savage will discuss her research on Tate as part of her lecture, asking audiences to consider what one woman’s life and work can teach us about our shared history. Savage is a steward of overlooked, erased and misunderstood histories, highlighting them in our current moment and beyond.

MAGID

FROM PAGE A1

Religion has never been separate from politics, contrary to what some may think. Magid cited Islam spreading through the Islamic Conquest as an example.

Magid said the modern world is trying to create more of a separation between church and state, which is breaking down American society.

“The danger’s really when religion starts to dominate the political sphere and curtails different kinds of movements or different kinds of progress within the society, and then begins to discriminate against those people who don’t hold those religious beliefs,” Magid said.

The tension that holds America together is the political sphere not wanting to erase religion, but to

The danger’s really when religion starts to dominate the political sphere and curtails different kinds of movements or different kinds of progress within the society, and then begins to discriminate against those people who don’t hold those religious beliefs.”

—RABBI SHAUL MAGID

Distinguished Fellow in Jewish Studies, Dartmouth College

dominate it, Magid said, to be able to implement itself into society. He grew up as a secular Jew, but said Judaism really began to speak to him in his early 20s.

Magid lived in Israel for a while and became a rabbi, then came back to America and decided to focus on an academic career tied to Judaism. His favorite thing is to watch younger students become open to the world and its ideas of humanity

and religion, which he also hopes to do in his lecture.

“The second thing would be really to unsettle the way that people think about these kinds of stories of meaning, because that’s really about the culture and religion,” Magid said.

He said the job of a scholar is to unsettle some of the conventional notions of how people live their lives and the value systems they adopt.

“Part of what I find rewarding is created from the unsettling of those notions that ... it’s very easy to be a pessimist about the world today for a variety of reasons, and there are very good reasons,” Magid said. “It’s those moments of watching people rethink what they thought or watching students become open to a world that they didn’t know existed.”

RELIGION



SEAN SMITH / STAFF PHOTOGRAPHER

Marilynne Robinson, Pulitzer Prize-winning author of *Gilead* and recipient of the National Humanities Medal, delivers her Interfaith Lecture Monday in the Hall of Philosophy.

Robinson calls for drastic change in considering dichotomies of science, religion

ALYSSA BUMP
STAFF WRITER

Throughout history, science and religion have been at odds with one another, as they both attempt to answer questions about existence in different ways.

Marilynne Robinson, an award-winning author and essayist, visited Chautauqua Institution on Monday to discuss this paradoxical relationship.

Her lecture, titled “Let There Be, and There Is: Creation and Reality,” opened Week Four’s Interfaith Lecture Series theme of “The Future of Being,” Monday in the Hall of Philosophy.

Robinson is a highly-decorated fiction and nonfiction author, and was the recipient of a 2012 National Humanities Medal from President Barack Obama for “her grace and intelligence in writing.” She is the author of *Gilead*, which earned the 2005 Pulitzer Prize for Fiction and the National Book Critics Circle Award for fiction.

She was also named in *TIME*’s 2016 list of “100 Most Influential People,” and Oprah Winfrey recognized Robinson as one of the greatest living authors, referring to her novels as masterpieces.

Robinson said that she has never undertaken a more difficult assignment than talking about the future of being while simultaneously discussing the relationship between religion and science.

“I have been interested for a long time in theology, and also in science. These two brilliant fields of thought have been at odds, supposedly, since the rise of what might be called the modern period – say, beginning in the 19th century,” Robinson said. “For the next 100 years and more, science flourished, applying its model of rationalism to every question. While increasingly, religion struggles to find any way to justify its existence in face of triumphant demystification of reality.”

Yet, Robinson explained there was a shift – science became difficult to understand once complex theories arose. Science began to oppose creation myths and traditional teachings of religion.

“Science, as it advanced, did not much resemble (19th-century scientific leaders’) conception of it, but their views never moderated,” Robinson said. “In the meantime, religion was damaged and science was, too, so far as their reputations are concerned. Religion is viewed as ignorant and fear driven. Science is atheistical and arrogant.”

Often, the worst or most extreme characterizations of each form of thinking are the ones that are embraced by

“

I believe we should consider a theology of the present moment. Our best hope is that the world will continue to be as it is now, granting injuries and losses, granting drastic weather. We could figure out how to live with the present world.”

—MARILYNNE ROBINSON
Recipient,
National Humanities Medal

the masses; Robinson called for people to think more generously about one another.

“In light of the fact that science and religion are two major pillars of our civilization, it seems there should have been some effort at rehabilitation. I haven’t noticed any,” Robinson said. “Science has felt the consequences of all this in budget cuts and controversies in schools. ... Religion, meanwhile, has been largely overtaken by belligerency, darker and cruder than obscurantism. ... At the end of this hard-fought and meaningless struggle, nothing was resolved, and there was a grave loss on all sides.”

Rather than competing with each other, religion has attempted to hold the truth of human creativity and values, while science has attempted to solve tactile problems and equations, Robinson said. But it is no coincidence that humans are able to indulge in the arts and sciences, solve problems and embrace existence, she said.

“Seen at the scale of atoms, we disappear into a cosmos of atoms. Seen at the scale of the physical universe, we simply disappear,” Robinson said. “But here, between these extremes, most things make a kind of sense to us. Amazingly, we do things that matter. We make real choices.”

Humans of the past would have never imagined that the universe is what it is hypothesized to be in the modern era. Robinson pointed to the physics of the universe, with its particles rushing away from each other at a rate that shatters the web of gravity.

“Within our little quiet, which is at least as remarkable as the cosmic roar and everything that carries with it, we have been up to all sorts of things – testing the limits of good and evil, filling the calm with havoc and disruption, making music and poetry,” she said.

Although religions have differing views regarding the creation of life, there is no life biologically similar to life on Earth that humans are aware of; this in

itself could be considered a miracle, Robinson said.

“This creator, without history or lineage outside time, freely and sufficiently by his effortless will gave us the world we know. Because, scientifically speaking, nothing in existence in any form assures or explains its own continuance, its self-replication from one moment to the next, all existence can be thought of as willed into being from moment to moment. Let there be, and there is,” Robinson said. “The same can be said of the entirety of the universe, that it is sustained inexplicably to its unimaginable farthest reaches.”

But Robinson questioned why this existence is not pure, if it was created by God or a divine figure.

“Why do resentments live on in our brains and the brains of those we might have injured when we would both be better off without them? Such questions could be put another way,” Robinson said. “Why do we have moral expectations of God? ... These are very serious questions. And this is the point at which my true religious thinking stops, finding no resolution possible.”

Robinson understands that these questions of creation should loom and ache, that humans have an inherent calling to wonder at the marvel of life and its meaning. Yet, many other struggles exist within the human experience.

“The great struggle may be to love and enjoy the aspects of one’s own singular being ... (and) there are the millions of lesser struggles that are much more likely to engross us,” Robinson said.

Although most humans feel as though their lives are insignificant – both within the history of human existence and within the universe – Robinson said individuals are not competent enough to decide how much they matter in the long run. She shared a Puritan concept, that “we will be judged twice: once when we die and once when everything we have said or done will have had its final effect.”

Humans are unaware,



SEAN SMITH / STAFF PHOTOGRAPHER

Robinson, whose lecture was titled “Let There Be, and There Is: Creation and Reality,” opened the Interfaith Lecture Series Week Four theme of “The Future of Being.”

scientifically speaking, of when and how time was created, or even what time truly is. Despite people’s lives being ruled by time, she said, God is separate from the constraints of time, which allows God to see the consequences of each human life.

Centuries of time have collaborated to produce the present reality as humans know it. Robinson described this as a small flame that has turned into a great fire, particularly in American society.

“Over centuries of time, slanderers have burned heretics and witches, launched pogroms, inspired lynchings and purges. Now we have grown used to hearing Americans call Americans demons,” Robinson said. “... We can see with our own eyes how exciting this conflagration is to many people in this country, even while it threatens to consume democracy root and branch. Our children and their children will grow up in a country much changed by what is happening now – not for the better.”

Guilt is not placed on just the perpetrators, but also on those that are complicit in allowing these behaviors. Robinson called these crimes collective and deeply personal.

She suggested that neither science nor religion have been successful in carrying the values of human dignity held within and practiced beyond. Altruism is not as deep-rooted in human existence as it has been believed to be.

“We’ve been told again and again that selfishness is not only natural, genetically implanted in us, but it is also the real motive that underlies all behavior, whatever we might think we intend. We can look at our world and see for ourselves that their selfishness is compatible with nature,” Robinson said. “... It’s very unscientific,

ic, I think, to try to define anomalies out of existence. ... As a matter of fact, people are often generous.”

Although there is no one proven reason why anything continues to exist, Robinson said everything depends on what has existed before, and knowledge grows upon previous knowledge.

“If we say what we know about the physical, we find ourselves dealing in quantum phenomena in the supposed void where matter and antimatter forever wink into and out of existence,” Robinson said. “... It is beautiful to think that both hand and book are shaped from the energies of near nothing in a manner consistent with the emergence of being itself.”

With humans’ knowledge of beings and objects, there is also a certain consensus of the feelings humans synchronously perceive, Robinson said.

“Our thoughts come burdened with guilt and dread. There are excellent grounds for this: The planet is vulnerable in every way that it is exceptional. ... At the same time, I wonder whether the guilt we feel toward it is compatible with the love it needs and certainly deserves,” Robinson said.

The human perspective is limited to one’s scale, one’s perception of the Earth, and Robinson described both the power and limitations of this ability.

“Evening and morning, seedtime and harvest, it shapes time for us. The days and the years can seem long enough, though in the life of the universe, they are nothing,” she said. “We should feel awe at the power of this little world to somehow remake time and scale so that we can wander, work, learn and finally grow old and feel that the dimensions of our lives have been wide indeed.”

The rarity and near-impossibility of Earth’s existence and capabilities makes all life brilliant, and Robinson even finds humans’ errors, failures and shortcomings to be impressive.

“I believe we should consider a theology of the present moment. Our best hope is that the world will continue to be as it is now, granting injuries and losses, granting drastic weather,” Robinson said. “We could figure out how to live with the present world.”

Even though the world has undergone thorough change since humans began to inhabit it, Robinson sees facets of the present Earth as remarkable.

“Earth is now the most astonishing thing in existence, including its creaturely life, including humankind,” Robinson said. “If we imagine a day when the last dandelion freezes its last seed, that seed will be the most astonishing thing there is, even if there is no one to see if it finds a niche. Everything potentially miraculous in a blooming weed is miraculous in it now.”

Robinson calls the world a “special reality” with its arbitrary properties, such as space, time and causality, that allow humans and all other life to inhabit it. She has often sought a metaphor to describe such a reality.

“And now I realize that reality itself, as we experience it ... is the metaphor I need,” Robinson said. “... Say that out of teeming possibility, the creator chose a modest star and a single moon, elegant restraint, ... even the universe itself, an endless array of choices made, or so we experience it. Let there be light – birds, sea monsters, and then, the most amazing act of restraint or will, let there be humankind with all its gifts, left with a certain freedom.”

RELIGION

Love builds windows in dark world so heart can reach sky

Fr. Gregory Boyle, SJ, uses stories about the Homeboys and Homegirls to give the congregation he is preaching for a glimpse of their humanity. The 9:15 a.m. Tuesday morning worship service in the Amphitheater was full of stories that brought laughter and tears to both Boyle and the congregation.

His sermon title was “Love is God’s Religion,” and the Scripture reading was 1 Corinthians 13: 1-9.

Trevon had just gotten out of prison after 21 years. He had been tried as an adult while he was a juvenile. He wanted to join Homeboy Industries and was meeting with Boyle to understand the process for beginning the program. People who want to become part of the program have to get a drug test, then a week after that meet with a selection committee made up of Homies.

Boyle writes a note for each new applicant to get “a drug test any Friday at 10. G.” Trevon was hyperventilating as he sat in front of Boyle. In an attempt at small talk, Boyle asked him how he heard about Homeboys.

“I heard from some female,” Trevon said. There was silence. “Yeah,” Trevon said, “you fathered all her children.” Boyle stopped writing. Then Trevon said, “No that’s not right. You baptized all her children.”

Boyle put down his pen and said, “You start today.” Boyle said that most congregations know 1 Corinthians so well that minds wander while it is being read.

“We hear it at every wedding, and pretty soon we hear ‘Love is kind, love is patient ... blah, blah, blah. Did I move my laundry from the washer to the dryer?’” Boyle said.

He was saying Mass at the San Fernando Valley Juvenile Hall, and the reading for the day was 1 Corinthians 13. Boyle had been half listening, when the Homie who was reading stopped with one more line to read. He said, “Love never fails,” and sat down.

“There was not one person there who did not believe him,” Boyle said. “Love never ends, love never fails. But I like another translation: ‘Love never stops loving.’”

Boyle once said, “Love is God’s religion, and loving is how we practice it.”

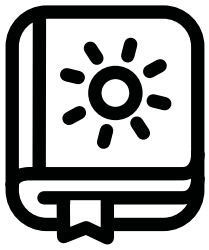
The poet Rumi said that “only from the heart can you reach the sky.”

One of the Homies told Boyle that we “need to allow God to bring us back to the entrances of our hearts.”

“We need to surrender to God who can’t take her eyes off us,” Boyle said.

Gilbert was a Homeboy who worked in the Homeboy Silkscreen business. He was sent to see Boyle one day, and Boyle knew this could not be good.

When Gilbert arrived, Boyle asked him what happened. “Supposably I stole a shirt,” Gilbert said.



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT



Love is God’s religion, and loving is how we practice it. Love never stops being loving. Fierce loving brings us to the entrance of our hearts, making windows in a darkened world. Only from this heart can we touch the sky.”

—FR. GREGORY BOYLE

“Did you?” Boyle asked.

“Yes, but it was not exactly stealing,” Gilbert said. “I only took one, and there were thousands of them.”

“So if I want a car, and go to the car dealer and only take one car, that is not stealing because there are 1,000 of them on the lot?” Boyle asked.

“Exactly,” Gilbert said.

“God does not wait for us to get it right,” Boyle told the congregation. “God sees beyond our petty larceny and wacky logic.”

The Tuesday Zoom sessions that Boyle and some Homies started during the pandemic now meet once a month. One of the Homies told Boyle, “Jesus wants us to do him one better. He says to love our neighbor as yourself, but we don’t love ourselves.”

“You mean instead of loving your neighbor as yourself, you could love your neighbor as you love your children?” Boyle asked.

“Yeah, that does Jesus one better,” the Homie said.

The journey of faith, said Boyle, is the journey of union with love itself, love that is lavish.

Boyle has leukemia that is in “‘intermission.’ Yeah, I hope it is out in the lobby buying popcorn. May the line be long.”

Gina, a Homegirl, told him it was their turn to take care of him. Grumpy, “a Homeboy built like a linebacker,” called and said, “What (bodily organs) do I have that you need?”

Another Homie called Boyle on a collect call from jail to ask what was going on. Boyle told him that his doctors said his white blood cell count was high. The Homie said, “Doctors, they don’t know nothing. Hello! Of course your

white blood count is high, you’re white.”

The Homies drove Boyle to and from his chemotherapy and radiation appointments. Riding in a car with a Homie is harrowing, he noted. One day when he got back from his treatment, one of the younger Homeboys greeted him.

“You have leukemia? My cat had leukemia. She died,” he said.

“Receiving love is transformational. We have to work at it, practice it,” Boyle told the congregation. “Not one day at a time like they tell you in 12-step programs. It is really one minute, one breath. It is not once and for all, or not just praying in the morning and we are good for the day. It is a choice we make all day to love.”

The poet Rumi wrote:

“If the house of the world is dark, love will find a way to make windows.”

One of the saddest times at Homeboy Industries occurred when Art, sitting in his truck eating lunch, was murdered in a revenge killing. Boyle went to the hospital to be with the family and to tell Art’s mother he was dead.

Boyle had to get back to the Homeboy office before it closed at 5 p.m. so he could be at the door as people left for the day, sobbing and hugging him.

He went to his office and thought he was alone in the building when Chino came in and asked how Boyle was doing. Boyle sighed. Chino, crying, said, “I know your heart is broken, and if I had a magic wand I would wave it over your heart and take away the pain.”

In unison, Boyle and Chino sobbed and wailed. They let all the grief leave, then Chino said, “All of us were drowning and you reached into the river and swooped us up.”

Chino stood, somewhat defiantly and said, “I swear to you, if someone gave me the chance to have a million dollars or to swoop you up, I would choose to swoop you up.”

“That is what you just have done,” Boyle assured him. “Love is God’s religion, and loving is how we practice it. Love never stops being loving,” Boyle said. “Fierce loving brings us to the entrance of our hearts, making windows in a darkened world. Only from this heart can we touch the sky.”

The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church in Chautauqua, presided. Maggie Brockman, co-host with her husband Bill of the Department of Religion Guest House (Hall of Missions) since 2003, read the Scripture. Joshua Stafford, director of sacred music and holder of the Jared Jacobsen Chair for the Organist, played improvisations for the prelude and postlude. For the anthem, the Motet Choir, under the direction of Stafford and accompanied by organ scholar Nicholas Stigall, sang “Holy, Heavenly Love,” music by Mark Browse and words by Christopher Wordsworth. Support for this week’s services is provided by the Harold F. Reed Sr. Chaplaincy. Unless otherwise noted, the morning liturgies were written by the Interim Senior Pastor, the Rev. Natalie Hanson. Music is selected and the Sacred Song Service was created by Stafford.

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THEATER

‘Holly Germaine’ conservatory actors share thoughts on living in illogicality, contradiction

ELLEN E. MINTZER
STAFF WRITER

It all started with *Julius Caesar*.

Tori Jewell, one of the Chautauqua Theater Company's conservatory actors, first met CTC Artistic Director Andrew Borba when he directed her in a production of Shakespeare's *Julius Caesar* at the University of North Carolina at Chapel Hill.

Meanwhile, for yao, another conservatory actor, the relationship with the Bard's play goes even deeper. yao memorized a monologue from the play at age 7 during an elementary school unit on Ancient Rome. He performed the monologue in front of the whole school and received a “Well Done” pin for his efforts.

“And that was it,” yao said. “That was my first hit of the drug. Being in front of an audience, and then validation? It's too much. It was too much for my little 7-year-old brain, and that was it.”

Jewell and yao will star in CTC's New Play Workshop of *Through the Eyes of Holly Germaine*, by Y York. Set in 1986, the play tells the story of a group of people on vacation in the Canary Islands. Marooned there by an oil spill, tensions and secrets bubble up to the surface. *Through the Eyes of Holly Germaine* will premiere at 7:30 p.m. to-night in Bratton Theater.

Jewell plays the titular Holly Germaine, which is the stage name of an aspiring actress – she doesn't think the character's birth name is ever revealed. Holly is a new variable thrown into preexisting relationship dynamics between the other three characters: married couple Edwina and Simon, and engineer Tyler, yao's character. The script describes Holly as a “conversational track jumper,” and Jewell is interested in her illogicality.

“That's the thing about humans, is that they're not always

A plus B equals C, they're not always logical in their actions or their thinking,” Jewell said. “And so I'm looking forward to trying to find where that lives, in reality and in the script, without trying to imitate it, so trying to actually find that as opposed to mimic this real phenomenon.”

In the wake of ecological disaster, York brings themes of environmentalism to light while attending to the messy human relationships at the play's core. yao said that the relationships are elegantly foregrounded against the backdrop of catastrophe.

He has been studying theatrical style during his Master of Fine Arts program at Yale, and compares *Holly Germaine* to a Victorian manor drama. The characters are trapped in a fishbowl scenario, where



JEWELL



YAO

emotional tensions are exacerbated and the relational stakes are high. Meanwhile, the question of how to cope with large-scale calamity haunts the story.

“That is what's most fascinating to me,” yao said. “It's the perennial problem that we all face, that the world may be going to shit around us, but ... our hearts are still very much being pulled apart by the people around us. And how do you juggle two things at once? How do you keep both things a priority? How do you really cope with disaster or catastrophe?”

Jewell similarly spoke to the contradictions inherent in the play, and the difficulty of holding space for both the microcosms of humanity and the vastness of the planet.

“I think one of my favorite lines is, ‘It must make you nuts

to know so much and be able to do so little,’ in terms of the way the natural mechanisms of the world work, and those (mechanisms) interacting with humans and their impact on the environment,” Jewell said. “So it's got that theme, which I think resonates. Even though it's set in the '80s, it resonates today.”

yao's character Tyler is a disaster management worker sent to the islands by the government to address the oil spill. Using theater as his frame of reference, yao compares Tyler to a producer, the one who wrangles disparate elements and makes sure people and equipment get to the right place at the right time. Tyler is taking action to help the environment, which yao wishes he was doing.

“That's what I always say to myself,” he said. “I spend at least eight hours a day in a room, often with no windows, pretending to be other

people. I'm playing dress-up while the world is literally burning outside. Often it feels like what we do, what I do, is useless. It often feels like it's not directly addressing the problems, like there's a fire, and then I go and make a play about there being a fire instead of putting the fire out.”

yao wonders if York had that intention, “if by putting it in the background behind these people's relationships, is it a way of getting people to swallow the bitter pill, like a spoonful of sugar? Because nobody really wants to be rented at for two hours, or go for entertainment and be rented at. But personally, I would like to see more direct action being done, and I would like to be a part of more direct action, but my skill set and where I've dedicated my life is to living truthfully under imaginary circumstances. So it's just a weird, weird paradox.”

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COMMUNITY

Sun-Speckled Sunday

Photos by Dylan Townsend



Chautauquans enjoy food during the Alumni Association of the CLSC's Great American Picnic Sunday on the lawn of the Literary Arts Center at Alumni Hall.



Chautauquans browse a table of used books during the Great American Picnic, which serves as a scholarship fundraiser for the Alumni Association.

A long-standing tradition returns as Chautauquans enjoy annual Alumni Association of the CLSC's Great American Picnic



Theo Zeller, helped by Bethany Zeller, plays mini golf.

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SEAN SMITH / STAFF PHOTOGRAPHER

The Chautauqua Symphony Orchestra, led by Music Director Rossen Milanov, performs Joseph Bologne’s music during “The Chevalier: Joseph Bologne Chevalier de Saint-Georges” Saturday in the Amphitheater.

REVIEW

With CSO, Milanov, Barclay’s ‘Chevalier’ tells Bologne’s historic story with vibrance, passion, significance

ANDREW DRUCKENBROD
GUEST CRITIC

With a biopic film in production, his music available on streaming platforms, and a new play/concert, Joseph Bologne Chevalier de Saint-Georges is finally having his day. And it’s a shame.

It’s certainly not that the music of this 18th-century polymath – composer, violinist, fencer and patriot – isn’t deserving. The shame is that he has been largely neglected. “The Chevalier,” a compelling new production, put this in stark relief Saturday night in the Amphitheater. It combined the ever-exceptional Chautauqua Symphony Orchestra, a talented set of actors and an excellent solo violinist, Brendon Elliott, who made sure the music was the equal of the story. Time after time, his sleek timbre, enabled by deft bowing across strings, floated above the luxuriant orchestra conducted by Maestro Rossen Milanov.

Written and directed by Bill Barclay, artistic director of Concert Theatre Works, with the dynamic RJ Foster in the leading role, “The Chevalier” reimagines this fascinating figure, Joseph Bologne, who was almost lost to history. The son of a French plantation owner and an enslaved African woman, Bologne was sent to be educated in France. There he proved to be a prodigy in fencing and the arts, and later was knighted. He may have performed with Marie Antoinette (who is featured in the production along with Mozart) despite King

Louis XIV’s Code Noir restricting people of color and Bologne’s decidedly anti-monarchist stance. After the revolution, he fought for the Republic. Bologne first dominated with the foil and then with the baton, bow and quill. After his death in 1799, his music has been all but forgotten by academia and orchestras alike.

In the final decades of the 20th century, many musicologists began challenging the field to realize the answer to “Why were there no women composers?” was “Because we ignored them.” A rediscovery of lost talent ensued, but the same question was not asked as fervently about composers and performers of color. Bologne is not unknown, but listening to his compositions ahead of this production was a bit depressing because of the lack of performances and recordings.

Here is music with flair and fire. Composed in that glorious era before the “classical” style was codified by pedagogues, his violin sonatas and concertos lend the violinist an intriguing mix of electric Vivaldian string-hopping and genteel phrasing. His string quartets are innovative. If his output doesn’t seem to reach the level of Mozart, who likely interacted with the older Bologne for a brief time in Paris and is portrayed with sharp comedic presence by Ian Unterman, it’s largely because he wasn’t given the same chance.

It is genius to place the story in that hottest of

political cauldrons: Paris on the eve of the revolution. So well known, the setting infused the drama with tension that the actors, including Sarah Baskin and her razor-sharp delivery, exploited. This exchange by Baskin and Foster was typical of the sharp dialogue: To her question, “How do you stay so calm while people are trying to destroy you?” Foster, without hesitation, retorts, “Practice.” Yet at times, the pace of the drama was blistering. Despite lovely intermittent performances of his music, the play needs space to breathe more, and offer more explanation of what was transpiring. Perhaps fewer inside jokes for the classical music buff, too. But it is a strong work: vibrant, passionate and significant.

With apt connection to Bologne’s role in the abolitionist movement, some of his violin sonatas treat the keyboardist not as an accompanist but as an equal, a trait we ascribe to 19th-century composers. Barclay rightly runs with that symbolism. But perhaps the most poignant theme comes when Foster repeatedly exclaims he just wants his music to be played. Thankfully, though egregiously belated, that is finally happening.

Andrew Druckenbrod is former classical music critic of the Pittsburgh Post-Gazette. He studied musicology at the University of Minnesota and is an adjunct professor at the University of Pittsburgh.



SEAN SMITH / STAFF PHOTOGRAPHER

Sarah Baskin, as Marie Antoinette, converses with RJ Foster, as Joseph Bologne, Chevalier De Saint-Georges, during the “The Chevalier.”



SEAN SMITH / STAFF PHOTOGRAPHER

David Joseph, as an injured Wolfgang Amadeus Mozart, is ushered to safety by Bill Barclay, director of “The Chevalier.”



SEAN SMITH / STAFF PHOTOGRAPHER

Violinist Brendon Elliott plays Bologne’s original music as Milanov conducts the CSO Saturday in the Amp.



SEAN SMITH / STAFF PHOTOGRAPHER

Foster and Joseph, actors in the concert version of “The Chevalier,” perform Saturday.

OPERA

Love, Lust, & Libertines

Newly re-christened Opera Conservatory to stage Mozart’s ‘Don Giovanni’

MEGAN BROWN
STAFF WRITER

Mozart’s *Don Giovanni* has been performed since 1787, with its Chautauqua Opera Company debut in 1942 and the most recent run in 2018, but for the newly renamed Chautauqua Opera Conservatory, this is their first run of the opera, and their first opera production of the 2022 season.

At 7 p.m. tonight in McKnight Hall, under the direction of John Giampietro, the Opera Conservatory will tell the story of the fictional, but nevertheless notorious, Don Giovanni in his quest to seduce women. When he runs into unfortunate mishaps, either by murdering a woman’s father or failing to convince a woman to leave her fiancé, he beguiles by disguises, lies and general manipulation.

Masetto, Zerlina’s fiancé who inadvertently attracts the attention of Don Giovanni, is played by two Opera Conservatory students. Tonight bass-baritone Nan Wang will take the stage, and on Friday Fabian-Jakob Balkhausen will portray Masetto. While Chautauqua’s School of Music Voice Program has staged operas throughout the season for years, *Don Giovanni* marks the first production of the Opera Conservatory now under the auspices of Chautauqua Opera Company and the joint leadership of Chautauqua Opera General and Artistic Director Steven Osgood, and Conservatory Director Marlena Malas. A special reception celebrating that new structure, and the launch of the Marlena Malas Scholarship, is set for Aug. 5 in McKnight.

The new scholarship will benefit students in the Opera Conservatory, like Balkhausen and Wang, in future years.

For *Don Giovanni*, Wang thinks his character Masetto has a unique perspective within the opera.

“In terms of the inner individuality of the characters, Masetto is quite different from any other character. Most of the characters have their inner contradictions and complexity of personality. However, Masetto is a super-straightforward guy,” Wang said.

Masetto’s goal in *Don Giovanni* is to marry the maid Zerlina, which seems like it will happen without a hitch – until the rake Giovanni comes along.

Giovanni invites Masetto, Zerlina and their wedding party to his house for dinner, saying it is to celebrate their engagement, but he pulls Zerlina aside and proposes to her.

While Giovanni is the master manipulator, Masetto is very much not.

“He says what he thinks without thinking, and gets angry within one second, then easily changes his mind by a little trick of Zerlina,” Wang said. “I have a totally different personality from Masetto, but this is very attractive to me to live in someone else’s body and to explore their lives and their thoughts.”

This is Wang’s first experience at a summer conservatory, and while he is no stranger to the theater, opera is newer to him.

“In the process of staging, I found some abstractive elements and symbolizations involved, including the movement and physical training at the beginning, and the following staging part, very, very fascinating,” Wang said. “I used to be obsessed with this sort of technique in drama and visual art areas, so this time I’m very excited that I can finally experience it in opera.”



JOEEEN HUBBARD / STAFF PHOTOGRAPHER
Chautauqua Opera Conservatory Shan Hai, soprano, left, and Fabian-Jakob Balkhausen, baritone, perform as Zerlina and Masetto in a rehearsal for Mozart’s *Don Giovanni* Monday in McKnight Hall.



JOEEEN HUBBARD / STAFF PHOTOGRAPHER
At left, Opera Conservatory students Balkhausen and Hai rehearse for *Don Giovanni*. At right, Chautauqua Opera Company Guest Artist Philip Stoddard and Hai perform as *Don Giovanni* and Zerlina. The role of Masetto will rotate between Balkhausen and Opera Conservatory student Nan Wang, with Wang in the role at *Don Giovanni*’s opening performance at 7 p.m. tonight in McKnight.

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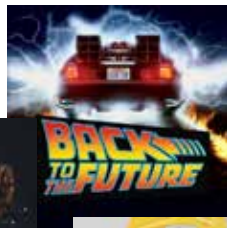
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NEWS

The African American Heritage Corner

COLUMN FROM
THE AFRICAN AMERICAN HERITAGE HOUSE

“Are Chautauquans afraid of burnt cork?” Written in *The Chautauquan Daily* on Aug. 6, 1909, the puzzling question captured the reluctance of the Chautauqua public regarding their participation in the annual minstrel show. However apprehensive early Chautauquans were, figures like Arthur E. Bestor (the director of the Chautauqua Institution and later president) stated they were not afraid to “blacken up” for the sake of continuing the show. On the subject of the *Daily* article, American Studies scholar Elizabeth Lloyd Harvey writes that “community leaders could ... (push) the bounds of what they would usually say and do, because they were in blackface.” In short, blackface performances amplified race and class distinctions while offering prominent figures an opportunity for “escapism,” however problematic.

Traditional to 19th-century blackface minstrelsy, “burnt cork” was used by white performers as a costuming effect to darken their faces and physically embody exaggerated caricatures of Black enslaved people on Southern plantations. Blackface minstrelsy dominated as the main source of theatrical entertainment for wealthy, white, male audiences throughout the 19th century. After the Civil War, blackface minstrel shows no longer required theater houses, professional actors, or popular touring companies to be staged. Chautauquans – like many other amateur showrunners – took advantage in the rapid commercialization of the performance.

In lieu of a theatrical staging, 20th-century minstrel shows propagated as street or circus acts for quick monetary gain. Due to these varying forms, the act of putting on “blackface” was now deemed a less-acclaimed artistic practice. Chautauquans could have been reluctant to act in the show for a variety of reasons: one, they were aware that it reproduced harmful, derogatory stereotypes; two, it was simply a class issue. The attitude surrounding minstrel shows changed over time, and darkening one’s skin for the performance could ostensibly devalue one’s social or financial position rather than excel it.

The evolution of the blackface minstrel performance in Chautauqua started in 1882, and the forces of racism and anti-racism clashed often in the community’s early years, with racism often winning. After Chautauquans held their very first Recognition Day in honor of the newly graduated class members of the Chautauqua Literary and Scientific Circle, there was a need for entertainment to lighten up the formalities of the day. Professor Frank Beard, iconically known during this time for his “chalk-talks” – comedic illustrations artistically performed as Bible lessons – had the idea to organize a “mock commencement” of the Recognition Day.

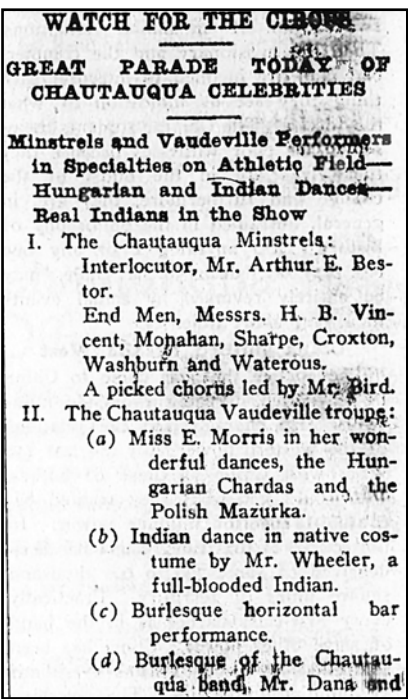
Historian Jesse L. Hurlbut notes in *The Story of Chautauqua* that the celebration surrounding the annual Recognition Day “finally grew into a ‘mock-commencement’ ceremony organized to make fun of the prominent figures and features of the graduating class.” By the early 1900s, Chautauqua public figure Otto F. Monahan spearheaded the event and it was changed to the “Chautauqua Circus,” an annual gathering organized by what was then the Athletic Club. The circus included acts such as minstrel shows, animal exhibits and vaudeville performances attempting to showcase the “history” and “cultural customs” of Indigenous tribes.

As posted in the *Chautauqua Assembly Herald* in 1902, figures like Beard even consented to “make an appearance with the minstrels” as the mock commencement evolved. Typically the Chautauqua minstrel performance included an “interlocutor,” and a chorus of “endmen” choreographed in a semi-circle performing a collection of songs and slapstick that made fun of community officials and participants who were willing to wear the “burnt cork.” Black people were the visible punch lines of the parody. Songs like “Mr. Monahan Song” emphasized the “tongue-and-cheek” element of the community roast, while the demeaning incorporation of blackface enabled affluent Chautauquans to further distinguish themselves from African Americans and perpetuate derogatory stereotypes about Black people as “loud,” “uneducated,” “poor” and “uncivilized.”

Minstrel shows were indeed violent tactics used to thwart Black progress, and it leaves room for one to ponder on the issue of accountability. Frankly, how might we observe or give voice to issues historically circumvented? These Chautauqua minstrel shows were never listed as official summer events in the Institution’s printed material, and one can speculate as to why that was the case. Perhaps they viewed the annual circus festivities as insignificant? Perhaps there was an understanding that these events were inconsistent with Chautauqua’s image or purpose?

More archival research may shed light on these answers. Either way, I leave you with an irremissible question, and that is: how were Black or even Indigenous community members affected by these annual affairs? What ramifications do these minstrel performances have on our contemporary society and the issues of diversity on the grounds today?

– Iyanna Hamby
Administrative Coordinator,
African American Heritage House



COURTESY OF INSTITUTION ARCHIVES
A listing in an August 1909 edition of *The Chautauquan Daily* with the schedule of events for a “Minstrel and Vaudeville Performance.”

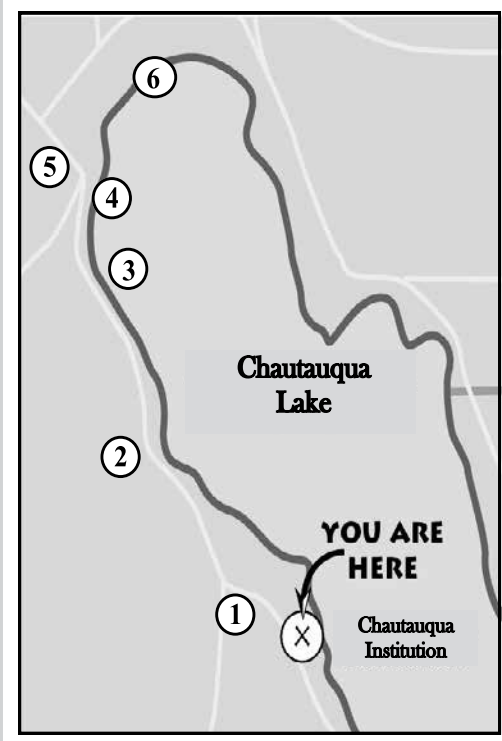
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MAYVILLE/CHAUTAUQUA COMMUNITY CHAMBER OF COMMERCE
2022 EVENTS LIST FOR THE MAYVILLE/CHAUTAUQUA AREA
CHAUTAUQUA COUNTY, NEW YORK

“The World’s Learning Center”
“What would you like to learn today?”

Entertainment in the Park Summer Concert Series
Mayville Lakeside Park, 78 Water St., Mayville, NY 14757
Entertainment in the Park Summer Concert Series for 2022 will be held from 6:30-8:30pm each Thursday through August 25th in the gazebo at Mayville Lakeside Park. In case of rain, they will be moved into the adjacent community building.
Concerts are free to attend. Please bring a lawn chair for seating. During each performance, guests can look forward to great music, a fun atmosphere, vendors, a 50/50 raffle, a children’s area, and a couple of sets of Cornhole boards to play on.

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6

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2

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5

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~Julie Andrews

3

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CHAUTAUQUA SPORTS CLUB THURSDAY AFTERNOON BRIDGE SCORES JULY 14, 2022					
1st	Edie Sklar - Rivona Ehreneich	71.25%	4th	Glenda Shacter - Peter Cressman	43.75%
2nd	Kathy Roantree - Elizabeth Wellman	55.00%	5th	Sherra Babcock - Shelley Dahlie	40.00%
3rd	Barbara Schucker - Jerry Vanim	52.50%	6th	Ted Raab - Rolene Pozarny	37.50%
Please come enjoy our friendly, non-intimidating games. 1 p.m. Thursdays and 7 p.m. Sundays at Sports Club					

New Play Workshops supported by Roe Green Foundation

The Roe Green Foundation supports this year's New Play Workshops, including this week's performances of *Through the Eyes of Holly Germaine*, by Y York, starting at 7:30 p.m. tonight in Bratton Theater. Roe Green, Chautauquan and CEO of the Roe Green Foundation, established the foundation that bears her name after her mother's passing in 2003. Since then, she has been using her philanthropic passion to make remarkable improvements to the cultural arts scenes in Cleveland, Kent, Ohio, Jupiter, Florida, and here at Chautauqua.

With a bachelor's in theater and communications

from the University of Colorado and a master's in theater from Kent State University, her experience in stage and business management includes Cleveland's Cain Park, the Cleveland Opera Theater, and the Cincinnati Playhouse in the Park. She is responsible for the Roe Green Visiting Director Series for the School of Theatre and Dance at Kent State and the University of Colorado, and the Green House, a domestic violence shelter in Geauga, Ohio. Green, an avid theatergoer and traveler to over 160 countries, was a competitive ballroom dancer for more than 12 years. Green believes "art is what makes us human. Art gives us our humanity

— if people can't create any longer, we're in trouble." Her philosophy on giving is: "If I have five oranges, I eat one, save one, and give the other three away." She is the president emeritus of CAVORT, the Conference about Volunteers of Regional Theatre. She is also a member of Kent State University School of Theatre and Dance Advisory Board, the foundation board of Kent State University, the board of Porthouse Theatre, the board of the Cleveland Play House, and the Governor's International Council of the Shaw Festival Theatre in Canada. In November 2012, Green was recognized with the University of Colorado Alumni Recognition Award for "her

generosity of spirit, her allegiance to learning and her passionate advocacy for the arts." In 2004, she established the Roe Green Visiting Theatre Artist Residency, which provides funds to annually bring to campus an accomplished theater professional to work alongside CU students. Green has also pledged \$2 million in order to establish the Roe Green Endowed Chair in Theatre, the first endowed faculty position in the arts at CU: Boulder. With the Roe Green Foundation's support, the New Play Workshop at Chautauqua continues to evolve and has helped to secure the Chautauqua Theater Company's place in the national theater dialogue.

Reinberger, Whitaker funds provide funding for this evening's Chautauqua Symphony Orchestra 'Fateful Encounter' concert

The Reinberger Fund for the Performing Arts and Mary E. Whitaker Symphony Endowment Fund provides support for the Chautauqua Symphony Orchestra's performance of "Fateful Encounter" at 8:15 p.m. tonight in the Amphitheater.

The Reinberger Fund was established in the Chautauqua Foundation by an initial grant of \$10,000 from the Reinberger Foundation of Cleveland in 1990. In 1991, the Reinberger Foundation added \$100,000 to expand the endowment fund, and in 1995, the foundation added \$20,000 to the fund. Clarence T. Reinberger, chair of the Genuine Parts Company, created the foundation in 1966. The foundation supports the arts, social welfare, higher education and medical research.

The Mary E. Whitaker Symphony Endowment Fund was established by friends and loved ones in 2014 following the tragic death of Mary Whitaker. A violinist with the CSO for 35 years, Mary was beloved by many and drew respect

from both her colleagues in the orchestra and from the Chautauqua community.

Mary Whitaker moved to New York City after graduating from Indiana University with a performance degree in violin. For more than three decades, she was associated with many of the major freelance orchestras in New York, toured regularly with the New York City Opera touring company, and was a member of the American Composers Orchestra and the Little Orchestra Soci-

Gellman, Zaretsky Family Fund backs Magid's lecture

The Jack and Elizabeth Gellman and Zaretsky Family Fund provides funding for the Interfaith Lecture with Shaul Magid at 2 p.m. today in the Hall of Philosophy.

The Gellman Fund, created by the Gellmans in collaboration with Ross Mackenzie, who was once Chautauqua's director of

the Department of Religion, was the first lectureship created to underwrite a speaker of the Jewish faith within the Chautauqua program.

The Zaretsky Family Fund was created by the Gellmans' daughter Deborah and her husband Allen Zaretsky.

THE CHAUTAUQUAN DAILY

BACK ISSUES OF THE CHAUTAUQUAN DAILY

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

Neubauer Lectureship funds Lih's morning Amphitheater talk

The Joseph A. Neubauer Lectureship in Science provides support for the lecture by Andrew Lih at 10:45 a.m. today in the Amphitheater.

Joseph Neubauer served as both a director of the Chautauqua Foundation and a trustee of Chautauqua Institution. He chaired the trustees' Chautauqua Fund Committee and served on the nominating and development committees. He was vice president of the Chautauqua Foundation. Neubauer, born in 1911 to Ferdinand and Mary Neubauer, was a graduate of Case Institute of Technolo-

gy and of Harvard Business School. He was married in 1935 and resided in Pittsburgh with his wife Marian. He served as a trustee of Point Park College, a board member of St. Clair Memorial Hospital, and a member of the advisory board of Carnegie Mellon Institute of Research. Marian Neubauer established the lectureship in her husband's memory. She continued her active participation in Chautauqua until her death. The Neubauer children, grandchildren and great-grandchildren are in residence each summer.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Job for a lawyer

5 Houston team

11 Farm team

12 Cube face

13 Pinochle score

14 Prospector's find

15 Completely

16 Floral rings

17 Like some testimony

19 In shape

22 Sore spots

24 The ones here

26 Italy's shape

27 Baseball's Rodriguez

28 Explode

30 Cove

31 Suitable

32 Ice, in bars

34 Snug

35 Rooster's mate

38 Arizona native

41 Murder mystery find

42 Primitive primate

43 Longing

44 "Bonanza" star Lorne

45 Dele undoer

DOWN

1 Robin Cook book

2 Skating jump

3 Under-estimate

4 Conclude

5 Ed of "Up"

6 React to bright light

7 Gentle pulls

8 Dusting cloth

9 Smelter supply

10 Match part

16 — Angeles

18 Moistens

19 Didn't meet expectations

20 "Got it"

21 Phone message

22 "Fernando" group

23 Overthrow

25 Slugger Aaron

29 Hector, for one

30 Frigid

33 Fresh air

34 Arrived

36 Keeness

37 Russian refusal

38 Old horse

39 Spring mo.

40 Neckline shape

41 City vehicle

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							45		

7-20

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.

7-20 CRYPTOQUOTE

Q R M Q ' P N Y X P F M J J P Q X H

S N A M F M Y , N Y X V L M Y Q J X M H

S N A F M Y T L Y W . — Y X L J

M A F P Q A N Y V

Yesterday's Cryptoquote: THE MOON IS A FRIEND FOR THE LONESOME TO TALK TO. — CARL SANDBURG

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

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

Difficulty Level ★★★

7/20

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

Difficulty Level ★★

7/19

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MUSIC

AN EVENING OF POWER AND INFLUENCE



The Chautauqua Symphony Orchestra, under the baton of guest conductor Gemma New, accompanied by soprano Wendy Bryn Harmer, perform last Thursday in the Amphitheater.



DYLAN TOWNSEND / STAFF PHOTOGRAPHER

Symphony no. 4 in A Major, op. 90 (“Italian”)

Felix Mendelssohn Bartholdy

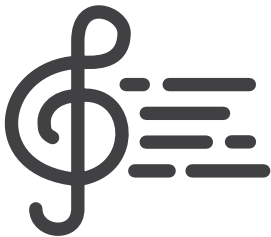
(Jakob Ludwig) Felix Mendelssohn Bartholdy was born Feb. 3, 1809, in Hamburg, Germany, and died Nov. 4, 1847, in Leipzig, Germany. Mendelssohn was one of the most important composers of symphonies in the first half of the 19th century. The “Italian” symphony received its premiere May 13, 1833, in London under the baton of the composer. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Of the five mature symphonies by Mendelssohn, the one designated as the fourth has proved to be the most popular with audiences and is most frequently performed. The “Italian” symphony had its origins during Mendelssohn’s 1830–31 sojourn in Italy. It received its first performance in May 1833 in London with its composer, who also was one of the first renowned conductors, eventually directing London’s Philharmonic Orchestra.

It may strike one as curious that the composition of this work was a difficult task for its brilliant young author, especially given the piece’s seemingly effortless melodic beauties and boundless energy. Men-

delssohn grew up a child prodigy, and he usually found composition came to him with relative ease. But as he matured, Mendelssohn became more self-consciously aware of the work of other composers – both contemporaneous and from past generations. This awareness led him to evaluate his own efforts with a more critical eye and ear. Throughout his life, Mendelssohn felt that the “Italian” symphony was an imperfect work in need of revision. But for some reason – one suspects that his instincts overruled his intellect – he never revised the piece. The judgment of history has found the work to be a perfect specimen.

The first of the symphony’s four movements is a brilliant Allegro vivace of high spirits. Among its arresting features are the rapid-fire woodwind chords that introduce, and subsequently accompany, the first theme. The more solemn Andante con moto is alleged to have been inspired by a religious procession that the composer observed while in Naples, Italy. The stolid “walking” bass line and rapid changes of harmony give this movement a distinctly Baroque feel, a feature not surprising in light of the composer’s life-long interest in the music of Bach, the culmination of which came in



SYMPHONY NOTES

BY DAVID B. LEVY

his 1829 landmark performance of the monumental “The St. Matthew Passion.” The third movement of the “Italian” symphony is marked Con moto moderato, and it follows the ternary design (A-B-A) characteristic of the traditional minuet and trio. The finale, marked Presto, is identified in the score as a saltarello – a leaping Italian dance.

Actually, Mendelssohn makes use of two dances in this finale. The saltarello with which it opens is identifiable by its crisp staccato articulation. The second dance is a tarantella that uses legato (connected) articulation. A primary attraction of this movement is how skillfully the composer brings these dances together in counterpoint. One additional feature of the finale is unusual insofar as it ends in the minor mode. There are a large number of multi-movement works that begin in the minor mode and end in the major. But to my knowledge, at least, the “Italian”

symphony is the only work that reverses this process.

Symphony No. 5 in C Minor, op. 67

Ludwig van Beethoven

One of history’s pivotal composers, Ludwig van Beethoven was born on Dec. 15 or 16, 1770, in Bonn, Germany, and died in Vienna on March 26, 1827. Beethoven’s Fifth Symphony, his best-known work, was composed in 1807–8, and it received its first performance in Vienna on Dec. 22, 1808.

When Hector Berlioz was a student at the Conservatoire de Paris, he found many of his professors reluctant to admit how inadequate they felt themselves to be in light of the imposing German master, Beethoven. Berlioz relates a wonderful tale of how he tried to force one of his teachers, Jean-François Le Sueur, to confess his true admiration for Beethoven’s Fifth Symphony. After the work was performed, Berlioz rushed

to his teacher to find out what he thought about it. Le Sueur responded, “Ouf! Let me get out. I must have some air. It’s amazing! Wonderful! I was so moved and disturbed that when I emerged from the box and attempted to put on my hat, I couldn’t find my head. Now please leave me be. We’ll meet tomorrow.” When the enthusiastic young Berlioz pressed Le Sueur the next day, the master’s reply was simply to shake his head and say, “All the same, music like that ought not to be written.” Berlioz triumphantly responded, “Don’t worry master, there is not much danger that it will.”

One wonders how many times such a scene has been repeated since 1808 when Beethoven first presented to the world what was destined to become his best-known work. It will be a sad day indeed if this immense composition ever fails to inspire awe. The entire gamut of concert audiences, from the most learned professional musician to the most casual listener, views a performance of the Fifth Symphony as a special occasion. What Le Sueur and Berlioz must have recognized in this work is its artistic demonstration of power itself.

All art that is bound by time depends on the laws of tension and release. These laws operate on sev-

eral levels in music, and Beethoven, more than any composer before or since, understood how to master their potentialities. Beethoven’s complete mastery of all the elements of musical craft enabled him in the Fifth Symphony to create a maximum sense of tension with the greatest economy of means. If one accepts the universality of the laws of tension and release, then the universal appeal of the Fifth Symphony can be more readily understood. Any further explanation of the work would have to delve into technicalities of musical terminology that would seem prosaic, at best, in light of its greatness. Suffice to say, even musicians who have performed the work innumerable times and who are intimate with its score, never entirely plumb its unfathomable depth.

David B. Levy is professor emeritus of music at Wake Forest University. He holds a doctorate in musicology from the University of Rochester and remains actively involved in scholarly pursuits. His primary focus has been on the music of Ludwig van Beethoven, about which he has published numerous articles and a book, Beethoven: The Ninth Symphony, published by Yale University Press. He will give a Pre-Concert Lecture at 6:45 p.m. today in Hultquist 101.



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6:30 – 7:30 pm
Turner Community Center
Details and Video link at www.UnityCHQ.org

Our **Sunday Celebration** is in the Hall of Missions at 9:30 and available as video.
Our **Daily Word meditation** is Mon-Fri 8-8:30am in the Hall of Missions.

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2:00 INTERFAITH LECTURE SERIES.
"Our Journey of Being." **Diane Schenandoah**, Faithkeeper, Oneida Nation; *Honwadiyen awa'sek*, Syracuse University. Hall of Philosophy and CHQ Assembly

2:00 **Public Shuttle Tour of Grounds.**
Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center

2:30 (2:30–4:30) **Afternoon Doubles.**
(Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center

3:00 **"Connections II: CVA School of Art Residents Exhibition."**
Opens. Fowler-Kellogg Art Center, second floor

3:15 **Cinema Film Screening.**
"The French Dispatch." Fee. Chautauqua Cinema

3:30 **Islam 101.** "Shariah." **Sabeeha and Khalid Rehman.** Hurlbut Sanctuary

3:30 **Chautauqua Dialogues.**
(Sponsored by the Department of Religion.) (Focus on preceding African American Heritage House Chautauqua Speaker Series lecture.) 38 Clark

3:30 **Chautauqua Dialogues.**
(Sponsored by the Department of Religion.) Baptist House

3:30 **Chautauqua Dialogues.**
(Sponsored by the Department of Religion.) Presbyterian House

3:30 **Chautauqua Dialogues.**
(Sponsored by the Department of Religion.) United Methodist House

3:30 **Chautauqua County Day Special Lecture.** "Women, Girls, Race and Poverty." **Amy Rohler**, moderator. **Margaret Mitchell**, CEO, national YWCA. **Felicia Beard**, senior director, racial equality initiatives, Community Foundation for Greater Buffalo. Hall of Philosophy and CHQ Assembly

3:30 **Rules and Regulations Community Listening Session.**
Shannon Rozner, senior vice president of community relations, Chautauqua Institution. **Jessica Trapasso** Pavilion, Children's School

4:00 **Reading to Lola.** Children 5 and up invited to read to Lola the library dog. Smith Memorial Library (Weather permitting.)

4:15 **Final 2022 Purple Martin Talk.**
(Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin.** Meet at purple martin houses at Sports Club

4:15 **Play CHQ.** Guided nature play and pool noodle soccer. All ages. Girls' Club

4:15 **Chautauqua Softball League Kids' Pickup Game.** Extra gloves available. Sharpe Field

5:00 (5–6) **Kids Clinic.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

6:00 **Cinema Film Screening.** "Flee." Fee. Chautauqua Cinema

6:00 (6–9) **Sarah James Live at 3 Taps.** Pier Building

6:30 **Chautauqua Dialogues.**
(Sponsored by the Department of Religion.) Disciples of Christ House

6:30 **PFLAG Meeting.** "Under the Bed of Heaven: Christian Eschatology and Sexual Ethics." **Richard W. McCarty.** UU House, 6 Bliss

7:00 **Young Adult Program.** Karaoke. Ages 16 and up. Heinz Beach

7:30 THEATER. New Play Workshop.
Through the Eyes of Holly Germaine, by Y York. Bratton Theater

8:00 **Play CHQ.** Capture the Flag. All ages. Club Field

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA & MUSIC SCHOOL FESTIVAL ORCHESTRA.
"Mahler's First Symphony."
Rossen Milanov, CSO Music Director and conductor. **Timothy Muffitt**, MSFO Music Director. Amphitheater

- Mahler: Symphony No. 1 in D major

8:15 **Cinema Film Screening.**
"The French Dispatch." Fee. Chautauqua Cinema



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R1349373	33 Miller AVE #32	1	1.5	\$106,000
R1375425	28 Ramble AVE	1	1	\$120,000
R1348968	25 Waugh #3	1	1	\$135,000
R1361884	1 Pratt #314	1	1	\$177,500
R1403204	25 Waugh AVE #2	1	1	\$221,500
R1353556	46 Peck AVE	1	2	\$249,000
R1182409	9 Simpson AVE #3B	2	1	\$257,500
R1374521	33 Waugh AVE #4	2	1	\$280,000
R1374314	55 Terrace #A	2	2	\$352,000
R1389986	20 Elm LN #D5	3	2.5	\$355,500
R1381915	33 Scott AVE	3	2	\$407,500
R1368022	93 Harper AVE	4	3	\$550,000
R1386410	68 Crescent AVE	6	3.5	\$700,000
R1389116	40 Scott AVE	6	3.5	\$905,000
R1406302	76 N Lake DR	5	5.5	\$4,999,999

Under Contract:

ML #	Address	Beds	Baths	Current Price
R1402654	15 Ames AVE #6	1	1	\$169,900
R1403205	25 Waugh AVE #4	1	1	\$172,900
R1370153	44 Ramble AVE #4	1	1	\$180,500
R1406502	11 Roberts AVE #1A	1	1	\$185,000
R1407809	39 Howard Hanson	LOT	LOT	\$279,900
R1411804	20 Simpson AVE #G	3	3	\$409,900
R1347399	27 Scott AVE	6	4	\$489,000
R1417923	17 Evergreen AVE	3	2	\$550,000
R1421055	9 Whitfield #2	2	2	\$550,000
R1417892	4 Vincent AVE	APT	APT	\$569,000

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R 107m

Wednesday 7/20 - 8:45

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