

The Chautauquan Daily

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Chautauqua, New York

THURSDAY, July 22, 2021 || THE OFFICIAL NEWSPAPER OF CHAUTAUQUA INSTITUTION

75¢
Volume CXLIV, Issue 23

Classical. Improv.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

The crowd stands during the National Anthem as Rossen Milanov conducts the Chautauqua Symphony Orchestra on July 10 in the Amphitheater.

Serenaded by Strings — Under Muffitt's baton, CSO string section takes stage

NICHOLE JIANG
STAFF WRITER

Following a concert that spotlighted the winds of the Chautauqua Symphony Orchestra, it's now the strings' time to shine at 8:15 p.m. tonight in the Amphitheater. The CSO has never done separate concerts for the string and wind sections before, but from COVID-19 regulations came an opportunity to showcase individual sections. And tonight, the CSO string section will be led by music director and conductor of the Music School Festival Orchestra, Timothy Muffitt.

"It's kind of exciting because the sound of just strings is unique," said Erica Robinson, CSO violinist. "I think COVID-19 has brought up the opportunity to look at different ways to present the orchestra."

Tonight's performance is an opportunity for the audience to experience everything the string section has to offer in a different way.

"I think it's a different sound experience — just hearing the strings and our sound will fill up the Amphitheater. It'll just be

really beautiful with the lush sound of the strings," said Barbara Berg, CSO violinist. "It's a different experience than the winds, who are all expert artists and musicians, but it's a different sound experience."

Tonight's program includes pieces that will allow the musicians of the string section to demonstrate their talents in a more intimate setting. The program will begin with George Walker's "Lyric for Strings," and will be followed by Benjamin Britten's Simple Symphony, Op. 4. The performance will close out with one of the masterpieces of the classical music world: Antonin Dvořák's Serenade for Strings, B. 52, Op. 22.

"There is some wonderful repertoire for string orchestra that actually seldom finds its way onto concerts for one reason or another," Muffitt said. "It presents a great chance for our audience to hear these works live, and I know the players embrace the opportunity to play this music as well. These works represent a nice balance of style, character and content that complement each other."

See **CSO**, Page 4



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

The cast of the Chautauqua Theater Company's *Commedia* perform during their final dress rehearsal Wednesday in the Performance Pavilion on Pratt.

Going off-script — CTC debuts company-developed 'Commedia'

DAVID KWIATKOWSKI
STAFF WRITER

Acclaimed comedian and filmmaker Mel Brooks once said about the art of comedy: "Tragedy is when I cut my finger. Comedy is when you fall into an open sewer and die."

With a healthy dose of comedy (and hopefully minimal tragedy), Chautauqua Theater Company's company-developed production *Commedia* premieres at 4 p.m. today at the Performance Pavilion on Pratt.

The show is modeled after the Italian comedy style commedia dell'arte, a form of entertainment that emphasizes a group of stock characters. The participating actors improvise dialogue and actions to match the scenarios they have laid out.

CTC Artistic Director Andrew Borba is directing the show and is both eager and anxious to see how the show will play out in real time, since every show has the potential to be different.

"I'm terrified, I'm shocked — I'm giddy with terror," Borba said. "I don't work like

this. I love to work with comedy; I also like to work with a rehearsal room that is controlled chaos. But you always have a script; even if you're playing with that script — you always have a script."

Known for its emotive masks, commedia dell'arte thrives off heat-of-the-moment reactions and knee-jerk responses in dialogue. The actors received training in using the masks from one of Borba's good friends, Jed Diamond.

Diamond and Borba both graduated from the New York University Tisch School of the Arts acting program. Diamond is also the head of the acting program at the University of Tennessee, Knoxville.

"Comedy and tragedy share a fundamental similarity, believe it or not, which is really that the imagined circumstances and the characters are extreme," Diamond said. "There's an old saying: Rehearse comedy like drama."

Choosing *Commedia* was intentional on Borba's part after the tumultuous year of 2020.

See **COMMEDIA**, Page 4

Princeton professor Glaude to discuss race relations through James Baldwin's works

SARAH VEST
STAFF WRITER

Time continues to move forward, yet as people have seen time and again, history repeats. Eddie S. Glaude Jr., Week Four's joint Chautauqua Literary and Scientific Circle and Chautauqua Lecture Series presenter, looks to the past writings of James Baldwin as a way to address the current political climate in the United States to close the theme of "Many Americas: Navigating Our Divides."

He will be speaking at 10:30 a.m. today in the Amphitheater. There will



GLAUDE

Video Platform, bringing together both CLSC picks into a broader conversation.

Glaude is the James S. McDonnell Distinguished University Professor and Chair of the Department of African American Studies at Princeton University.

also be a CLSC Special Week Four Program, with Glaude, at 4 p.m. today on the CHQ Assembly

He holds a master's degree in African American studies from Temple University and a doctorate in religion from Princeton. His books include *Democracy in Black: How Race Still Enslaves the American Soul* and *In a Shade of Blue: Pragmatism and the Politics of Black America*.

His most recent, *Begin Again: James Baldwin's America and Its Urgent Lessons for Our Own* is a *New York Times* bestseller and one of Week Four's CLSC selections.

See **GLAUDE**, Page 4

Columbia professor Shapiro frames current cultural issues through lens of Shakespeare

SARAH VEST
STAFF WRITER

The works of William Shakespeare are taught across the country in everything from middle schools to colleges. One of Week Four's Chautauqua Literary and Scientific Circle author of *Shakespeare in a Divided America: What His Plays Tell Us About Our Past and Future*, James Shapiro, thinks that one of the reasons Shakespeare's works are so prolific in the United States is because people can see conflicts reflected back at them in the



SHAPIRO

21; it is still available for streaming. At 4 p.m. EDT today on CHQ Assembly, selections from that event will be included in a CLSC Special Week Four Program, with commentary on the book from Chautauqua Theater Company Artistic

plays.

Shapiro's CLSC presentation was broadcast on the CHQ Assembly Video Platform on March 21; it is still available for streaming. At 4 p.m. EDT today on CHQ Assembly, selections from that event will be included in a CLSC Special Week Four Program, with commentary on the book from Chautauqua Theater Company Artistic

Director Andrew Borba.

"Shakespeare has become more American than British now. And we have more Shakespeare Festivals than England, and we have more theaters for Shakespeare than England," said Sony Ton-Aime, the Michael I. Rudell Director of the Literary Arts. "... No other writer explains America better than Shakespeare. The struggles that the characters go through are very similar to what America is feeling."

See **SHAPIRO**, Page 4

IN TODAY'S DAILY



'LISTENING TO DISRUPT'

Public opinion scholar Cramer notes deep disconnects between rural, urban communities.

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GROUNDING POWER

In sermon, Henderson says through God's power, scar of adversity becomes muscle of character.

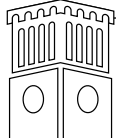
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'AN UNJUST IMPERATIVE'

NACS director Martin explores lasting impact of colonization, calls for common humanity.

Page 9



TODAY'S
WEATHER



H **73°** L **57°**
Rain: **7%**
Sunset: **8:45 p.m.**

FRIDAY



H **76°** L **61°**
Rain: **32%**
Sunrise: **6:00 a.m.** Sunset: **8:45 p.m.**

SATURDAY



H **79°** L **67°**
Rain: **32%**
Sunrise: **6:00 a.m.** Sunset: **8:45 p.m.**

Missed a story in the *Daily* this summer? Find it on our website using the search bar at the top of any page.

www.chqdaily.com

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

Bird, Tree & Garden Club Lake Walk

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

Worship sharing at Quaker House

Quaker worship sharing is an opportunity for participants to articulate what is rising in their hearts at 5 p.m. today at the Quaker House, 28 Ames.

Chautauqua Women’s Club News

Artists at the Market is from 1 to 4 p.m. today at the Farmers Market.

Friends of the Chautauqua Writers’ Center news

At 12:15 p.m. today on Zoom, Deb Madar (*Dark Riddle*) and Clara Silverstein (*Secrets in a House Divided*) will read from their work for Week Four’s Author’s Hour.

Writers of all ages are invited to submit their poetry or prose by July 25 to the writing contests sponsored by Friends of the Chautauqua Writers’ Center. For more information on these events, visit www.chq.org/fwcw or email friendsofthewriterscenter@gmail.com.

Softball league news

There will be a kids’ softball game at 5 p.m. tonight at Sharpe Field. Bring a glove if you have one. Extra equipment available. Contact Carrie Zachry at 512-507-4232 or carriezachry@gmail.com for details. At 6:30 p.m. the YAC PAC will play the Slugs.

Post-lecture discussion

Join Andrew Offenburger, associate professor of history at Miami University of Ohio, a post-lecture discussion at 3 p.m today on the CHQ Assembly Virtual Porch. Register and join the discussion at porch.chq.org.

Friends of Chautauqua Theater news

FCT, in partnership with the African American Heritage House, will present Anna Deavere Smith’s *Twilight: Los Angeles, 1992*, performed by Regan Sims, at 2:45 p.m. today at Smith Wilkes Hall. This is a 45-minute performance. Following the performance will be a discussion with Sims and Melissa Bernstein, director. Donations accepted at the door.

Annual team tennis

Annual team tennis is from 9 a.m. to noon on Saturday. There is a 32–player limit. Stop by the tennis center or call 716-357-6276 to sign-up or for more details.

Chautauqua Symphony Orchestra League news

Before the concert, learn how to listen with a deeper understanding of the music at 6:45 p.m. tonight in Hultquist 101 with David Levy providing commentary. Join the CSOL and show your support for the CSO. Call 404-281-0790 for more information.

Chautauqua Dance Circle news

Chautauqua Dance Circle presents “On Pointe in Conversation,” a panel discussion with professionals and students on pathways in dance education. The panel will be held at 7 p.m. Friday at Smith Wilkes Hall and includes Angelica Generosa, Dylan Wald, Isabella LaFreniere, Preston Chamblee, Charlotte Nebres and Alexandra Su.

IOKDS news

International Order of The King’s Daughters and Sons Learn & Discern Interns will be giving a PowerPoint presentation summarizing their work contributions at Chautauqua at 4 p.m. today at the IOKDS Chapel at 9 Pratt between Children’s School and Norton Hall.

Chautauqua Literary and Scientific Circle news

Support the CLSC by renewing your membership online via the Chautauqua Bookstore. The CLSC membership is \$10 yearly and supports the development of the thriving literary arts programming.

Join the CLSC Class of 2022. Participate in the CLSC Class of 2022 Formation Meetings via Zoom at 9:30 a.m. on the Tuesdays of Weeks Five and Seven. Find an application online at www.chq.org/clsc or email at clsc@chq.org.

Sign up for the weekly Chautauqua Literary Arts e-newsletter at poetry.chq.org for details about our weekly programming, special events, CLSC Recognition Week and more.

NYU legal scholar Murray to deliver annual Jackson Lecture

SARA TOTH
EDITOR

When Amy Coney Barrett took her seat on the Supreme Court on Oct. 27, 2020, it solidified a 6-3 conservative majority on the court. Many, including legal scholar Melissa Murray, predicted a “real lurch to the right.” Now, after the conclusion of what Murray described as a “pretty brisk term,” she’s not sure that lurch happened. Yet.

“To be quite clear, I think we did see some movement to the right; it may not have been as dramatic as predicted, but there is definitely a rightward drift to the court,” said Murray, the Frederick I. and Grace Stokes Professor of Law at NYU School of Law, where she teaches constitutional law, family law, criminal law and reproductive rights and justice.

She pointed to news stories arguing that the Roberts Court is focused on consensus, achieving unanimity in surprising places and maybe not as partisan as expected.

And she thinks those takes “are a little overstated.”

“This is still a conservative court, or a reliably conservative court, and the places where they achieved unanimity were pretty limited. And what they achieved consensus on was quite limited,” she said. “Instead, what we did see were really significant decisions that went along traditional ideological lines.”

Prior to joining the NYU Law faculty, Murray was the Alexander F. and May T. Morrison Professor of Law at the University of California, Berkeley, where she received numerous awards and served as interim dean of the law school. She will deliver the 17th annual Robert H. Jackson Lecture on the Supreme Court of the United States, in conversation with John Q. Barrett, professor of law at St. John’s University. Their discussion will take place at 1:30 p.m. today on the CHQ Assembly Video Platform.

A member of the American Law Institute and the New York Bar Association, Murray clerked for Sonia Sotomayor, then a judge of the U.S. Court of Appeals for the Second Circuit, and Stefan Underhill of the U.S. District Court for the District of Connecticut.

Decisions at the close of the court’s term do seem to indicate a sharper turn to the right in the future – one ruling limiting the ability for minorities to challenge state laws they believe discriminate under the Voting Rights Act, and another invalidating a regulation in California that required charities to disclose donors – and next term Murray has her eyes on *Dobbs v. Jackson Women’s Health Organization*, which deals with the constitutionality of a 2018 Mississippi state law that banned abortions after the first 15 weeks of pregnancy.

It’s a case that, given the



MURRAY



This is still a conservative court, or a reliably conservative court, and the places where they achieved unanimity were pretty limited.”

—MELISSA MURRAY
Frederick I. and Grace Stokes
Professor of Law,
New York University

conservative majority, could dismantle *Roe v. Wade* entirely – but not at once.

“I do think it will continue the conservative move toward chipping away at *Roe* incrementally such that, in the near future, with another challenge, I think it will be very easy to completely eviscerate *Roe*,” Murray said. “And you know, that’s a standard move. The Roberts Court has done it – it’s not been a court where there’s just an automatic overruling of some past decision, but rather, (it happens) over time.”

That “chipping away” has happened, and is happening, with voting rights, Murray said – like the 2009 case of *Northwest Austin Municipal Utility District Number One v. Holder*, and 2013’s *Shelby County v. Holder* – and *Roe* could follow a similar path.

Chautauqua’s Robert H. Jackson Lecture – named in honor of the Jamestown lawyer, Supreme Court jus-

tice, and Nuremberg chief prosecutor – every summer features a leading expert discussing the Supreme Court, the justices, signal decisions, and related legal developments. And just as important as the decisions happening in America’s highest court, are the rulings handed down in the lower federal courts, Murray said.

“Much of the action that really affects ordinary Americans happens in the lower courts – the federal trial courts and the U.S. Circuit Court of Appeals, as well as state courts,” she said. “We rarely talk about those, but there are major access-to-justice questions that are happening in those courthouses, lots of questions about the diversity and composition of both the federal judiciary and the state-level judiciaries. That should occupy our attention as much as the Supreme Court.”

Bellowe Fund provides for CTC’s ‘Commedia’

The Arnold and Jill Bellowe Fund for Theater provides funding for the performances of *Commedia*.

Arnie and Jill Bellowe, formerly from Moreland Hills, Ohio, and now living in Santa Barbara, California, have had their residence in Chautauqua Shores since 1972. In 1998 they established this endowment fund to help develop programming for Chautauqua Theater Company.

Arnie served on the Chautauqua board of trustees from 1997 to 2005. He was involved in the Challenge Campaign and the Renewal Campaign where he was Theater Team Chair. Over the years he has taken advantage of Special Studies courses and continues to take advantage of all that Chautauqua has to offer. In his hometown of Santa Barbara, Arnie con-

tinues his involvement with Santa Barbara City College and the University of California, Santa Barbara as a student and supporter.

Jill served as a member of the Chautauqua board of trustees from 2007 to 2015, where she chaired the Program Policy Committee. Jill holds a master’s degree in counseling, specializing in PTSD, and taught at both Cuyahoga Community College and Santa Barbara City College. Jill has always loved the theater and was a founding member of the Friends of Chautauqua Theater and later became president of the FCT from 1997 to 1999.

Chautauqua is a family tradition for the Bellowe family with their two children, Stacy Tager and Greg Bellowe, and their four grandchildren, all lifelong Chautauquans.

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Friends of Chautauqua Theater and African-American Heritage House present

Anna Deavere Smith’s
Twilight: Los Angeles, 1992
ENCORE PERFORMANCE
Performed by Regan Sims

Thursday, July 22 • 2:45 p.m.

Smith Wilkes Hall

The 45-minute performance will be followed by a discussion with Regan Sims and Melissa Bernstein, Artistic Director of Newton Theater Company.

Friends of Chautauqua Theater

African American Heritage House
at Chautauqua

Free admission; donations gratefully accepted at the door.

Thursday at the CINEMA

Thursday, July 22

MY OCTOPUS TEACHER - 3:15 & 8:50 (G, 85m) Oscar Winner: Best Documentary Feature! Filmmaker Craig Foster forges an unusual friendship with an octopus living in a South African kelp forest. "You'll laugh and cry your eyes out as an emotionally bruised diver learns about life and loyalty from an eight-tentacled mollusk. This Oscar favorite and viral sensation is the year's most unorthodox and unforgettable love story." -Peter Travers, ABC News

JUDAS AND THE BLACK MESSIAH - 5:45 (R, 126m) Chicago, 1969. Small time thief William O'Neal (LaKeith Stanfield) is offered a plea deal by the FBI to infiltrate the Illinois chapter of the Black Panther Party and gather intelligence on Chairman Fred Hampton (Daniel Kaluuya). Director Shaka King has created "a thriller that speaks to history without feeling didactic, that keeps the audience in suspense even though the ending was written decades ago." -David Sims, The Atlantic "Electrifying, urgent, life-changing cinema." -Leila Latif, Little White Lies

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RELIGION



INTERFAITH NEWS

COMPILED BY MEG VIEHE

Baptist House

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

Blessing and Healing Daily Service

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

Catholic Community

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

The Rev. Scott VanDerveer speaks on “Building Bridges During Divided Times” at 1 p.m. today in the Methodist House Chapel at 14 Pratt on the Brick Walk.

The Rev. James Kane will discuss “The Christian Family – Three Branches: Catholic/Orthodox/Protestant” at 12:45 p.m. Friday in the Methodist House Chapel.

Chabad Jewish House

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

Vilenkin will present a lecture on Kabbalah and Meditation from 9:15 to 10 a.m. Friday in the ZCJH and via Zoom. This class will delve into the actual steps in the process of “hitbonenut” meditation, in the Jewish mystical tradition. The class will retrace the steps of Jewish

meditation beginning with the biblical prophets through the ages to the Talmudic sages and Jewish mystics.

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

All Chautauquans are welcome to these free activities. Shabbat candle lighting is at 8:28 p.m. Friday.

Chautauqua Dialogues

The Dialogues will resume in the 2022 season.

Chautauqua Prays for Peace through Compassion

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

Christian Science House

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

Episcopal Chapel of the Good Shepherd

The chapel is open from 9 a.m. to 5 p.m. weekdays for prayer and meditation. Anyone wishing to visit Jared Jacobsen’s final resting place in the columbarium is welcome to stop by the chapel during these hours.

Everett Jewish Life Center in Chautauqua

“Promise at Dawn” (2017; 131 minutes; English, French, Polish, Spanish with subtitles) will be shown online through

5 p.m. Friday with subscriptions to assembly.chq.org.

Food Pantry Donations

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

Hebrew Congregation

Rabbi Cookie Olshein from Temple Emanuel in Tempe, Arizona, leads a Kabbalat Shabbat service, to welcome the Sabbath from 5 to 6 p.m. Friday at Miller Park. Smith Wilkes Hall is the rain venue. The service is live streamed on Facebook.

Olshein leads the Hebrew Congregation Sabbath morning service from 9:30 to 11:30 a.m. Saturday in the Hurlbut Sanctuary. Susan Goldberg Schwartz, director of Jewish Experience at the Buffalo Jewish Federation, is the soloist. The service is live streamed on Facebook. A Kiddush lunch follows.

Hurlbut Church Meal Ministry

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

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

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

International Order of the King’s Daughters and Sons

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

Islamic Community

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

Labyrinth

Chautauquans have an opportunity to walk the Lab-

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

Lutheran House

The Rev. Martin Eldred presides at the Evening Vespers at 7 p.m. tonight in the Lutheran House. All are welcome, but unvaccinated guests must be masked.

Mystic Heart Meditation

Bob Moore leads a session on Soto Zen Tradition and Taoism from 7:30 to 8:30 a.m. weekdays in the Marion Lawrence Room in Hurlbut Church, second floor. Enter via the side door on Scott Avenue. An elevator is available. Consult <http://themysticheart.org/index.html> for more information.

Carol McKiernan leads Centering Prayer from 7:30 to 8:30 a.m. Saturday in the Marion Lawrence Room in Hurlbut Church.

Presbyterian

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the

10:30 a.m. lecture. Persons ages 12 and older who have not been fully vaccinated against COVID-19 must wear a mask at all times at porch events.

United Church of Christ

The Rev. Dan Schifeling leads us in a prayerful reflection of this week’s topic and our experiences of the week at Vespers at 7 p.m. today in the UCC Society Headquarters.

United Methodist

All are welcome to stop for coffee between morning worship and the 10:30 a.m. lecture on the United Methodist House porch.

Richard Heitzenrater, the William Kellon Quick Professor Emeritus of church history and Wesley studies at Duke University Divinity School, begins a summer-long series, “Eminent Chautauquans,” at 7 p.m. today in the United Methodist chapel. Come and learn about early Chautauquans Frances Willard and William Wythe.

Unity of Chautauqua

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

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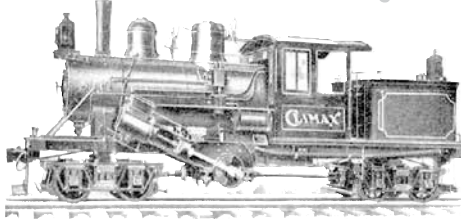


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FROM PAGE ONE

COMMEDIA
FROM PAGE 1

“I really felt we needed at least one of our shows to be joyous and playful, primarily because we have been in isolation as a country, as a world, as a community,” Borba said. “ ... The entire team is so creative, and I think at the perfect time, because we’re coming out of (quarantine) and everybody is loaded with creative energy that’s exploding.”

During the weekend of July 4, Diamond trained the actors in the art of improv and how to use the masks to their advantage.

“We essentially play games that start the actors in a very physical, impulsive, active place, and then we start changing the circumstances of different games or more complicated theatrical games that they have to just commit very deeply right away,” Diamond said. “The idea of the games is to sort of strip away false pretense on the actors or performance and get to true authentic commitment to a strong want and action.”

No matter what kind of energy or attitude the actors have, once they put on the masks, their entire demeanor is subject to change.

“There’s something about the masks themselves, that people will tell you about that they cannot fully explain, but they are magical,” Borba said. “We are treating them as such. There’s a deep respect for the power of the mask; we have a ritual where we get into them, and a ritual where we get out of them. There’s been a lot of conversation about listening to the mask, and listening to the mask on the day. This has been vitally important.”

In the training process, Diamond described the actors’ biggest obstacle as themselves.

“When actors get up to improv, one of the big traps is that actors try to be clever and funny,” Diamond said. “They’re in front of people, the class is watching, so they start trying to have clever things to do, or they’re pretending in a way that is not really authentic. It’s all fakery. The question is: How inauthentic is the fakery?”

Diamond also pointed to the situational comedy (sitcom) as a natural progression of the commedia dell’arte art form, citing comedians like Lucille Ball, Jackie Gleason and Carol Burnett as performers who utilized stock characters in their respective shows.

“Even though it’s scripted, they’ll become improvisational because they start working inside the character together so well and that’s when it starts to really be fun,” Diamond said. “They just are in this childlike place, in this place of total play, and they’re very focused on the other so they can’t do it without the other person. That gets them into this kind of heightened state of alertness and imagination.”

Expect stories of love, betrayal and a lot of laughs, but make sure to also expect the unexpected. Not only does the audience not know what’s going to happen next, neither do the cast.

“We are intentionally walking on a tightrope, and that is the thrill of it,” Borba said. “ ... If we can capture 10% of what was happening, and with the creativity that’s happening in the rehearsal room, it’s going to be a show that no one will ever forget.”

SHAPIRO
FROM PAGE 1

Shapiro studied at Columbia University and the University of Chicago. He is currently the Larry Miller Professor of English and Comparative Literature at Columbia University, where he has taught since 1985. In 2011 he was inducted into the American Academy of Arts and Sciences. His essays and reviews have appeared in *The New York Times*, *The New Yorker* and *The Guardian*. He is the author of seven books. His latest – *Shakespeare in a Divided America* – was a *New York Times* “Ten Best Books of 2020” as well as a finalist for the National Book Critics Circle award for nonfiction. He serves on the Board of Directors of the Royal Shakespeare Company, and is currently the Shakespeare Scholar in Residence at the Public Theater in New York City.

“Great productions of Shakespeare always connect with a cultural moment,” Shapiro said.

The version of history that he was taught in school “had very little to do with the realities of the American experience,” he said. By using Shakespeare’s plays, Shapiro hopes to highlight the way certain histories have been ignored or suppressed, and that through the lens of theater, people will be able to discuss them.

He points to *Othello* and President John Quincy Adams, who was an abolitionist but was unable to handle the idea of a white woman being in love with a Black man. Adams’ fears of miscegenation do not resonate with modern readers, but they remain a part of the history of the play.

More recently, the musical *Kiss Me, Kate* – a retelling of *The Taming of the Shrew* – speaks directly to how women were pushed out of the workforce in the years following World War II. The play engages the plight of women who have to give up their independence whether it’s set in Renaissance-era Europe or postwar America.

In his CLSC presentation, Shapiro wanted to focus on *Macbeth*, a play read by both Abraham Lincoln and his assassin John Wilkes Booth. He says that when Lincoln reads *Mac-*

beth, he sees a “deeply introspective hero,” one that resonates with his own feelings of guilt over a war in which upward of 700,000 Americans died.

Booth, an actor that had appeared in a number of Shakespeare productions – including *Julius Caesar* – would read the same lines and see a heroic martial soldier. Shapiro refers to him as a “Lost Cause type.”

“Shakespeare is one of those places where we can still air our differences and stake a claim,” Shapiro said. “... You can have the very same words read in radically different ways, but at least they’re both engaging in a literary text.”

His book ends in the summer of 2017, when a production of *Julius Caesar* at the Delacorte Theater in New York City featured a Donald Trump look-alike playing Caesar.

“I use Shakespeare as a kind of core sample of where our culture is,” Shapiro said.

This is not the first time a president look-alike has played Caesar – two years previous, a Barack Obama look-alike played the cen-

tral role. However, in 2017, Trump supporters appeared and threatened violence against the actors and the director.

“Great theater lets us see things in our culture before they happen,” Shapiro said. “The violent storming of the stage, night after night, the last week of the run was a nice dress rehearsal for Jan. 6 and the storming the Capitol by the same exact kinds of people who believe that in the cult of Donald Trump, and did not believe in the rule of law, and free expression.”

From Shapiro’s perspective, Americans are not good at talking about what they disagree over. The lack of common ground makes having a vehicle that both parties can understand even more important.

“The issues that divide us are issues of gender, issues of immigration, issues of race and issues of inclusion,” Shapiro said. “Wonderfully, Shakespeare’s plays are about all of those things. And rather than being canceled because of that, the left and the right for the last 200 years or so have both embraced Shakespeare.”

CSO
FROM PAGE 1

Composer Walker accomplished many firsts in his lifetime, some of which included being the first Black graduate from the Curtis Institute of Music in 1945, and the first Black musician to perform with the Philadelphia Orchestra.

Walker composed over 90 pieces, but “Lyric for Strings” is one of his best-known works. Walker composed this piece when he was just 24 years old, having never played a string instrument in his life. However, the music is able to capture everything a string instrument can accomplish.

“The ‘Lyric for Strings’ has been one of the greatest hits of 2020 and the pandemic. I have seen it on countless digital programs nationwide in the last year and half,” Muffitt said. “It’s wonderful to see its popularity. ... It’s a beautiful and deeply touching work.”

The Simple Symphony, Op. 4 is just as the name states. It’s a simple and playful piece that allows the strings to have some fun on stage.

“The Britten is fun. He aptly named it, calling

it the Simple Symphony. There’s something very simple about it so it’s really fun to play,” Robinson said.

Britten began composing music when he was a child. The Simple Symphony actually pulls parts from melodies he wrote when he was just 9 years old.

“I’ve always had a soft spot for the Britten Simple Symphony,” said Olga Kaler, first violinist. “It’s such a lovely piece.”

Each movement of the Simple Symphony has a fun name to it: Boisterous Bourrée, Playful Pizzicato, Sentimental Sarabande and Frolicsome Finale. This piece, though childlike in many ways, simultaneously shows Britten’s mastery.

The closing number of this piece is loved and respected by both musicians and non-musicians alike, and the string section performing Serenade For Strings is excited to be playing this masterpiece on the Amp stage.

“I’m really excited to play the Dvořák – it’s a really beautifully written piece, and it’s an emotional piece,” Robinson said. “It touches my heart, as well, and lets me convey my emotions through the music.”

Though Dvořák composed various masterful compositions during his time, this piece is arguably one of the most treasured works.

“You just wonder how it’s possible for one person to come up with so much beautiful music. It’s like juggling stars,” Kaler said.

Dvořák composed the Serenade For Strings in just two weeks, and was able to create something extraordinary. The piece is split into five different movements, each one taking a life of its own. From a second-movement waltz to an upbeat finale, the piece takes the audience on a journey of different emotions.

This piece is known to be difficult for musicians, but it’s something any musician looks forward to playing.

“There’s this one passage in the last movement that’s exceptionally difficult, but I love that. It’s well-written and fun to play and you won’t meet one musician that doesn’t like it. Richard Strauss said to Elgar, ‘If you want your music to be played well, give your musicians something to do,’” Kaler said. “The more difficult the violin part, the more I love playing it.

I’ve always loved very busy pieces with technically difficult violin parts. Dvořák has such a unique language and is so easily recognized. You can hear three notes and know it’s Dvořák. He has this amazing way of writing music that goes directly to your heart. The way he wrote for the violin is nothing short of extraordinary.”

The CSO typically welcomes Muffitt to conduct at least one performance during the season, and Kaler says the musicians have immense respect for him.

“We have a long history of collaboration with him. I love working with him,” Kaler said. “He doesn’t conduct for the benefit of the audience. Every gesture you see coming from him always has a musical purpose.”

The excitement and respect runs both ways – Muffitt is excited to be working with these musicians, as well.

“I always look forward to my opportunities to make music with my friends at the CSO,” Muffitt said. “I have been a great fan and admirer for many years now, so it is always a happy time for me to share the stage with them.”

GLAUDE
FROM PAGE 1

Glaude said he was initially afraid of reading James Baldwin’s work, but once he started, he was unable to stop. He was drawn to Baldwin because of the power of his writing and the sense that he was “demanding something of (Glaude)” as a reader.

“When you read (Baldwin’s work), there’s the sense that he forces you back on yourself,” Glaude explained.

In his book *Begin Again*, and in his morning lecture, Glaude wants to think about Baldwin in relation to the current moment in the United States. He feels that Baldwin’s writings can help people think about the contradiction of race in the country and the ongoing betrayal of America’s ideals.

He wants to do this by giving a close reading of some of Baldwin’s works before moving into how they relate to the current political climate.

“(Glaude) argued that we had this opportunity after the Civil War during the Walker Social Era, and we thwarted this opportunity because of Jim Crow coming in. We had another opportunity after the civil rights movement that went down the drain in the ‘80s with the ascendance of Ronald Regan as President,” said Sony Ton-

Aime, Michael I. Rudell Director of Literary Arts. “Now he’s finally arguing that now we have this opportunity where everything is laid bare in front of us. If we see the things that Baldwin was arguing for, ... we can achieve this idea to begin again.”

No *Name in the Street* was published by Baldwin in 1972 Baldwin published after the assassination of Martin Luther King Jr. This piece struck Glaude as one that he needed to be in conversation with because it is “pained.” According to Glaude, the book is saturated with trauma and is about Baldwin trying to make sense of the pace of history.

“I was trying to figure out how to pick up the pieces after Trump’s election. Like ‘Look, this country has done this again,’” Glaude said.

He was working through many of the same thought processes that Baldwin had been working through almost 45 years prior, and No *Name in the Street* was able to help him with this. In a number of ways, *Begin Again* deals with history repeating, and Glaude thinks the U.S. is at a moment where the cycle can be broken.

“It all depends on us. We see it now, right now, and where we were in the middle of last summer, all the protests in the streets. Folks

are demanding fundamental transformation – not only in terms of policing, but in terms of the stories we tell ourselves about who we are as Americans,” Glaude said. “You see us really kind of doubling down on our ugliness in the face of the demand for change, the kind of insistence on our innocence in the face of the demand for change.”


Glaude thinks that the kinds of changes that need to happen are possible, but that Americans have to accept who they are, all the ugliness included, before that can happen. This can occur only if “something about this country dies,” and the old ghosts of history can be laid to rest. Glaude doesn’t deny that this will be hard work, but it is work that is essential to the survival of the country.

“We have to confront this idea that white people should be valued more,” Glaude said. “We have to confront that idea and conclude that it’s not redeemable. There’s nothing redeemable about the idea that some people, because of the color of their skin, are to be bound with others; but that doesn’t mean we’re irredeemable.”

Despite the book painting a bleak picture of current and past race relations, Glaude thinks that if Americans can figure out how to work toward a better Amer-

ica, together, there is the possibility for a better and brighter future.

“I end on a hopeful note, not an optimistic note, there is a distinction I feel,” Glaude said. “... My hope is in us. To paraphrase a formulation from Baldwin: ‘Human beings are miracles and disasters. We have to protect ourselves from the disasters that we become. But if we show up, if we risk everything – in that moment, there’s a possibility for a miracle.’”



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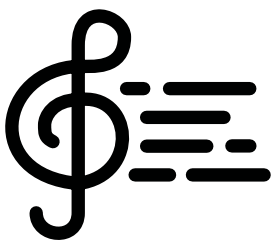
Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 26 through August 28, 2021. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$48.75; mail, \$76.
Postal regulations require that mail subscriptions be paid in advance.

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MUSIC



SYMPHONY NOTES

BY DAVID LEVY

“Lyric for Strings”
George Walker

American composer, pianist and organist George Theophilus Walker was born in Washington, D.C. on June 27, 1922, and died in Montclair, New Jersey on Aug. 23, 2018. A graduate of Oberlin College Conservatory, the Eastman School of Music and the Curtis Institute of Music, Walker achieved many firsts as an African-American composer and performer. He had further studies at the American Conservatory in Fontainebleau, where his teachers included, among others, Nadia Boulanger. Walker also was the winner of several distinguished awards, including a Fulbright, Whitney, Guggenheim, Rockefeller and MacDowell fellowship. He received the Pulitzer Prize in music in 1996 for his vocal/orchestral setting of Walt Whitman’s “Lilacs.” Walker also taught at many prestigious colleges and universities. His “Lyric for Strings,” originally entitled “Lament,” was composed in 1946 and was conceived as a middle movement from a string quartet.

Although not a performer on any string instrument, George Walker had a fine sense of how to write beautifully for string ensemble. Inspired in some respects by the famous “Adagio for Strings” (1936) by Samuel Barber, the composition of “Lyric for Strings” overlapped with news of the death of Walker’s grandmother, thus becoming a memorial in her honor. As is the case with so many other music of its kind, it is a work of profound personal expression. As an African American, Walker did not try to hide his identity. As documented in an interview with The New York Times in 1982, Walker remarked “There’s no way I can conceal my identity as a Black composer. I have a very strong feeling for the

Negro spiritual and have also drawn from American folk songs, and popular and patriotic tunes, which I believe merit inclusion in serious compositions.” In this way Walker represented, along with other African-American composers such as William Grant Still and Florence Price, the fulfillment of the promise of American music predicted and advocated by Antonin Dvořák toward the beginning of the 20th century.

Simple Symphony, Op. 4
Benjamin Britten

Benjamin Britten, one of England’s leading 20th-century musicians, was born in Lowestoft, Suffolk on Nov. 22, 1913, and died in Aldeburgh on Dec. 4, 1976. Britten’s contribution to opera, sacred and secular choral music, and vocal and instrumental repertory is impressive, both in quantity and quality, and is widely admired for its superb craftsmanship and expressive power. His Simple Symphony was composed in the town of his birth between December 1933 and February 1934, and received its first performance on March 6, 1934, at Stuart Hall, Norwich, with the composer directing an amateur orchestra. It is scored for string orchestra.

The 45 years that have elapsed since the death of Benjamin Britten have only served to enhance the reputation that accrued to him during his lifetime – one of the greatest composers in the history of English music. Gifted from an early age, we should be grateful that, unlike some composers, Britten did not destroy his juvenilia. Had he done so, his Simple Symphony would not have come into existence. By the time Britten composed this charming work, his precocious talents had already produced a number of significant compositions. The return to his Suffolk coastal home town

after study at boarding school and composition lessons with Frank Bridge inspired Britten to take a whimsical look at eight pieces he composed during the 1920s, reusing themes from these works to create a four-movement symphony for string orchestra. He dedicated the work to his childhood viola teacher, Audrey Alston (Mrs. Lincoln Sutton).

The first movement, “Boisterous Bourrée,” is based on a dance movement from Britten’s youthful Suite No. 1 for piano (1925), as well as a 1923 song for voice and piano. Here the composer puts the old Baroque wine in a new bottle, filled with spirited energy. Next comes the best known music from the piece, “Playful Pizzicato,” an adaptation of a Scherzo for Piano (1924), the Scherzo from this Sonata for Piano, Op. 5, and another song from the same year set to a text by Rudyard Kipling (“The Road Song of the Bandar-Log”). The third movement, “Sentimental Sarabande,” is the longest one and evokes a melancholic mood that demonstrates the composer’s ability to explore, even in his youth, profound and intense depths of emotion, even as it ends gently with an air of consolation. The last movement is titled “Frolicsome Finale” and is again based on a work for piano, his Sonata No. 9 (1926), as well as a song composed in 1925. After an arresting opening gesture, the movement rolls forward

with tremendous energy.

It should come as no surprise that some of the music from Simple Symphony has enjoyed an afterlife as music for ballet, radio programs, as well as making its way into film (“Bad Blood,” “Moonrise Kingdom”) and, more familiarly, “The Marvelous Mrs. Maisel” (2017-18 seasons).

Serenade for Strings in E, Op. 22 (B. 52)
Antonín Dvořák

The Czech master Antonín Dvořák was born in Nelahozeves, near Kralupy, on Sept. 8, 1841; and died in Prague, May 1, 1904. His Serenade for Strings was composed in 1875 and received its first performance in Prague on Dec. 10, 1876 with Adolf Čech directing the orchestras of the Czech and German theaters. Emanuel Starý made an arrangement of the piece, which was published in Prague in 1877. The score of the original version appeared in print in Berlin two years later. The Serenade’s scoring calls for violins, violas, cellos and bass.

Dvořák’s five-movement Serenade for Strings stands among the composer’s most popular works. While not as frequently performed by orchestras as his last four symphonies of the magnificent Concerto for Violoncello and Orchestra, its hearing on concert programs is always welcome. The work also has been overshadowed – unfairly, one might add – by Tchaikovsky’s work of the same name, composed five

years later. Often a composer’s greatest compositional skill is hidden by the seeming simplicity of a given musical work. Surely this is the case in Dvořák’s lovely work, a companion of sorts to his Serenade for Winds in D Minor, Op. 44, composed three years later (1878).

The composer dashed off this delightful work in short order in May of 1875. He was by then married, expecting his first child. But his financial situation was not good, as evidenced by a letter of recommendation written by none other than Johannes Brahms to his publisher Simrock in Berlin penned two years later:

“As for the state stipendium, for several years I have enjoyed works sent in by Antonín Dvořák (pronounced Dvorschak) of Prague. This year he has sent works including a volume of 10 duets for two sopranos and piano, which seem to me very pretty, and a practical proposition for publishing. ... Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy. ... Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean, and could be a ‘good article.’”

Brahms was to become one of Dvořák’s most enthusiastic advocates.

Dvořák was a violist who knew the capabilities of string instruments and their sonority very well. One would be hard-pressed to find a more amiable first movement than the lovely “Moderato” that opens the work. It begins with a gentle dialogue between the first violins and cellos. The return of the opening material is gracefully embellished, with the texture thickened by dividing the violin, viola and cello lines into parts (“divisi”).

Dvořák continues to divide the strings in this fashion throughout the entire work.

The second movement, “Tempo di valse,” is perhaps the best-known of the work’s five movements. Structured like a minuet or scherzo, it features a contrasting “trio” section sandwiched between the wistfully melancholic waltz theme in C-sharp minor.

The third movement is a duple-meter scherzo of great energy. This “Vivace” escapade changes mood frequently. Toward the end, the composer slows the tempo before a sudden financial outburst of energy. It is entirely possible that this gesture was inspired by the final movement of Beethoven’s String Quartet in F Major, Op. 59, No. 1 (“Razumovsky”), which coincidentally is in the same key.

The emotional heart of Dvořák’s Serenade is found in the “Larghetto” fourth movement, with its achingly beautiful melodies, treated in canonic fashion, as well as its lush harmonies and texture. Astute listeners will detect that the composer brings back one of the themes from the second movement. The “Finale: Allegro vivace” is a folksy and rigorous affair marked by many unexpected and tricky rhythmic displacements. On hearing the opening, one might conclude that the movement is in the minor mode, but this is but a feint that yields to unbridled fun and joviality. A particularly poignant moment comes when Dvořák brings back the main theme of the work’s first movement, only to set the stage for a brilliant rush to the end.

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

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LECTURE

Public opinion scholar Cramer explores rural resentment of urban communities, how listening disrupts cycles of demonizing

NICK DANLAG
STAFF WRITER

In one of her first listening sessions during her research on the views of rural Wisconsinites in 2008, Katherine Cramer drove 26 minutes from her Super 8 Motel to a gravel lot in a hamlet. She parked her Volkswagen Jetta among a row of pickup trucks and saw the local service station – where a member of the local county board told her a group of people gathered every morning to talk.

“It’s this beautiful, old, vintage service station,” said Cramer, professor of political science and the Natalie C. Holton Chair of Letters & Science at the University of Wisconsin-Madison, “these old gas pumps, no longer in operation, but big plate glass windows, kind of that lime green color, probably hadn’t been repainted since the ’60s, and I could hear the laughter.”

She walked in to see four men wearing big sweatshirts and baseball caps and sitting in plastic lawn chairs with plenty of Milwaukee Brewers memorabilia around. Cramer introduced herself, told them that she was a professor and asked if she could join them.

The men, retired public school teachers, chuckled and said, “Sure.” Cramer asked the men what the major concerns were for the people in the area. The men told her their worries: The state legislature had been taking the money allocated for the highway and spending it elsewhere; the state liquor tax was low and they were concerned about drunk driving in their area; the price of gas was too high, and so was the price of health care.

These concerns were similar to what she was hearing in small communities all across Wisconsin – a resentment toward those in cities, where all the decisions were being made without care of those in rural communities.

“(The government doesn’t) know what our lives are like,” Cramer said she heard. “They don’t understand the challenges that we’re facing. Maybe they pass through as tourists, but that’s not the same as knowing what it feels like to live, yes, in a beautiful tourist place, but having to work two or three jobs during tourist season to make ends meet.”

As well as being a professor, Cramer is the author of *The Politics of Resentment: Rural Consciousness in Wisconsin and the Rise of Scott Walker*. At 10:30 a.m. on Wednesday in the Amphitheater, Cramer presented her lecture, “Listening to Disrupt,” as part of Week Four’s theme of “Many Americas: Navigating Our Divides.” Cramer, who spent time listening to groups of people across rural Wisconsin, noted the deep disconnect between demographics in cities and small towns. She stressed the importance of listening – not to convince, or even change one’s own mind, but to open oneself up to the possibility of what society can achieve together.

The divides Cramer saw appeared in both Democratic and Republican communities. Far, “way up there,” in the northwest corner of Wisconsin in Bayfield County, in a very left-leaning, touristy and artsy community, Cramer talked to a group of women retirees.

After the conversation, one woman showed her a notebook and said, “This is a list of all the families who had to move away from here because of property taxes.” The notebook had 60 families’ names. She explained to Cramer

er that because of people moving in and buying big vacation homes, property taxes were raised, and people who had lived in the community for generations were forced to leave because of prohibitive costs.

Property taxes and a lack of jobs were also problems faced by the group in the service station, and all of rural Wisconsin. One day in 2012, during one of Cramer’s many visits to the small town, none of the pickup trucks sat in the gravel lot and a note hung on the door. It was an apology from the owner, who had quit because he got a similar job with better pay.

The Bayfield women were tired, too. Cramer asked them how much attention the government paid to the people’s approval of their decisions.

There was a long pause. One said the government was starting to get it. Another, named Dorothy, disagreed.

“Dorothy says, ‘I think it’s in the beltway. Madison might listen to Madison people. Washington, D.C. is a country unto itself. I know it. I’ve lived there. They haven’t got a clue what the rest of the nation is up to. They’re so absorbed studying their own belly button,’” Cramer said.

This divide between urban and rural Wisconsin surprised Cramer. Her intent was to study how the differences between social class identity affects the way people view politics, but that wasn’t what she found. Instead, she found statewide resentment, some of which took the form of racism.

“The racism is important, but I’ve waited until now to bring it up, because it’s important in a scary way. ... Notice how it’s woven into people’s understandings here, all of our understandings,” she said. “These notions of who works hard in our population are so important because they’re so bound up in our political culture with who is a ‘deserving’ American.”

Cramer said some people she talked to assumed that certain races were lazy. And, in 2016, she noticed the rhetoric in her discussion groups changing.

“I was kind of amazed at the rhetoric that I heard, because I had heard some blatant racism in the conversations before, but the tone was different,” Cramer said. “There was more of it, and a lot more conversation about immigrants.”

Before the 2016 presidential campaign, when Cramer asked about immigration, she would get little response. During the campaign and afterwards, she never even had to ask.

“I heard a lot about immigrants and immigration, and a lot of it wasn’t pretty,” Cramer said.

After President Donald Trump was elected – and won Wisconsin along the way – family, friends and strangers, shocked, reached out to Cramer asking her to explain why the rural parts of the state voted this way.

“Well, if you have been asking yourself that, and you’re this far into my talk, I encourage you to just take a pause,” Cramer said.

And then Cramer talked about the pandemic. Cramer’s pandemic project was spending time with her 13-year-old daughter and building trees. In the corner of her living room, Cramer created “a willow that glows” made of chicken wire, paper-mâché and spray paint, with green felt and holiday lights on the ceiling with green fabric draping down.

“Trees felt good. They were bigger than me. They were something to aspire to,” Cramer said. “They also communicate with one another



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Katherine Cramer, Natalie C. Holton Chair of Letters & Science at University of Wisconsin-Madison, delivers lecture “Listening to Disrupt” Wednesday in the Amphitheater.

other, through these underground systems, so that trees warn each other of danger. They figure out how to share resources. They figure out how to devote resources to those most in need. There are trees that operate like mothers and make sure the saplings get what they need in order to thrive.”

Cramer also went into the forest to learn to identify trees, and noted the many different kinds of trees at Chautauqua.

“What a restorative thing to surround myself with, to immerse myself in,” Cramer said, “and not just because of all the things that we have been experiencing together on this planet, but because I had been studying resentment for 13 years prior to when the pandemic started.” To help bridge gaps within society, she said people need to build in little gaps of reflection in their schedules, even if it is just a little bit.

“I think we need a deeper understanding of why that is the case, what it is that listening does for us. The reason we need more listening is not to become like one another,” Cramer said. “The reason we need more listening is that listening opens us up to what we can become together. It interrupts the process of ramming ahead, exactly like we have been doing: building lies, demonizing the Other.”

Cramer then returned to the forest metaphor.

“Trees and fungi might grow these connections naturally. Not in modern society – we have the capacity, it’s in our DNA. We have the capacity to love and to look out for one another – but we don’t do it,” Cramer said. “If anything, we are growing things that disrupt those connections. We are not making life-sustaining ways of communicating with one another. So we have to intentionally figure out how.”

As part of the Q-and-A session, Jordan Steves, director of strategic communications, asked Cramer how the pandemic changed her work.

Cramer said she listened to a lot of talk radio from different parts of Wisconsin. She noticed many people from small communities were angry with the COVID-19 guidelines, especially given that many of them lived miles away from their closest neighbors, as opposed to the closeness that people in cities lived in.

Steves then asked Cramer if the data supports the beliefs of the people she talked to.

She said in some ways

““

The reason we need more listening is that listening opens us up to what we can become together. It interrupts the process of ramming ahead, exactly like we have been doing: building lies, demonizing the Other.”

—KATHERINE CRAMER

Natalie C. Holton Chair of Letters & Science,
University of Wisconsin-Madison

it does, and some ways it doesn’t. For example, rural communities receive more money per person from state and federal taxpayer money. “Probably, as you picked

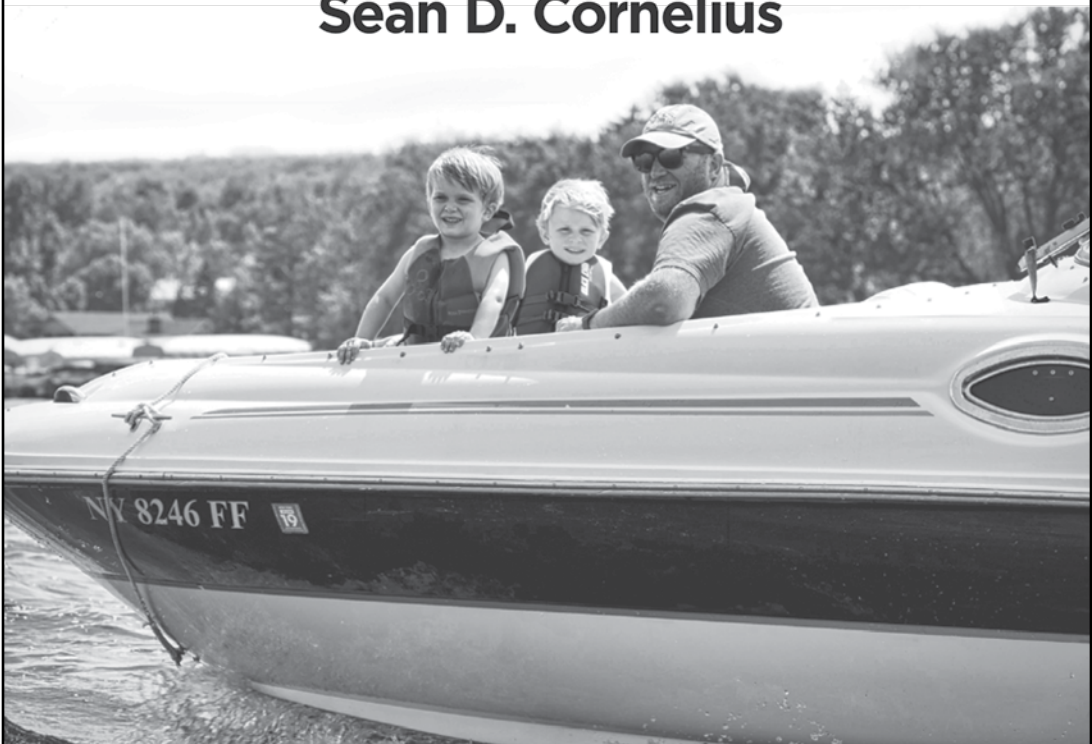
up from my remarks, and David French and Amanda Ripley too this week, that it’s not about facts. It’s about people’s perceptions and their perspectives,” Cramer


er said. “If you’re looking at the world through a lens of, ‘People like me, we don’t get what we deserve,’ facts that you encounter – you interpret through that lens.”

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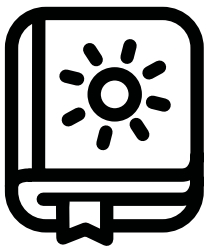


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MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

On Feb. 13, 1884, Theodore Roosevelt, then a member of the New York State Legislature, received a telegram that his daughter, Alice, had been born. He hurried home and “his life was plunged into a nightmare. His mother (had) died of typhoid fever and his wife, Alice, died shortly after giving birth,” said the Rev. Robert W. Henderson.

Henderson preached at the 9 a.m. Wednesday worship service in the Amphitheater. His sermon title was “Walking Wounded,” The Scripture text was 2 Corinthians 4:7-12, 16.

Roosevelt wrote in his diary on Feb. 14, 1884, “X, the light has gone out of my life.”

To find solace, Henderson said, Roosevelt bought a ranch in the Badlands of South Dakota and hunted, fished and went on roundups with the ranch hands.

“His political colleagues back in New York thought he had flamed out like so many other young politicians,” Henderson said. “Roosevelt did not choose a gentle balm but engaged in challenges that would renew his confidence in the future so that he could emerge stronger and launch himself on a trajectory of public service.”

The apostle Paul was facing a similar situation with the Corinthians. Henderson said, “The Corinthians accused him of deception and assassinated his character.”

Paul had sacrificed almost everything and “his journey was not all peaches and cream,” Henderson told the congregation. “He survived beatings and shipwrecks and took no salary for his preaching. He proved that while death is striking us down bodily, if we dig deeper we find words of resilient faith. We have treasure in clay jars, so we know that our power is from God and not within us.”

Henderson quoted the verses in 2 Corinthians 4:8-10: “We are afflicted in every way, but not crushed; perplexed, but not driven to despair; persecuted, but not forsaken; struck down, but not destroyed; always carrying in the body the death of Jesus, so that the life of Jesus may also be made visible in our bodies.”

This inner nature that is renewed is a remarkable affirmation of faith, Henderson said. “This is resilience and perseverance. We know what that is like in the face of the pandemic.”

Jay Bilas, college basketball analyst for ESPN, wrote a book called *Toughness: Developing True Strength On and Off the Court*. Henderson said Bilas used basketball to describe ways to develop resilience in life.

First, move on to the next play. Don’t dwell on what did not work, just move on. Second, be hard to play against, but easy to be with a team. Third is excellence. Henderson said, “As I tell my staff, practice does not make perfect; perfect practice makes perfect.”

The difference between Bilas and the apostle Paul, said Henderson, “is that Paul grounds power in God’s resurrection and not in our own power. God chose our mortal bodies for resurrection power. Our bodies are fragile to show that the power is God’s. As I reach my sixth decade, I realize how much slower I am and I think golf is exercise.”

Extra power belongs to God for a purpose. “The purpose is not to dodge difficulty or to simply try harder. The purpose of the power of faith is to turn the scar tissue of adversity into the muscle of character,” Henderson



DAVE MUNCH / PHOTO EDITOR

The Rev. Robert W. Henderson, senior minister at Covenant Presbyterian Church in Charlotte, preaches Sunday in the Amphitheater. Henderson has been delivering sermons at every morning worship service during Week Four; Wednesday’s was titled, “Walking Wounded.”

said. He quoted British Prime Minister Benjamin Disraeli: “There is no education like adversity.”

Henderson told the congregation, “The pandemic has shown us that we are not in control of much. You remember the saying, ‘If you want to make God laugh, tell God your plans.’”

Illness, age, loss of love or marriage, or a fall, all show that outer things can waste away. “God makes our bodies a display case for resurrection power. God delights in giving us the inner strength to persevere,” Henderson said.

Henderson and his wife Suzanne made a pilgrimage to Assisi. “St. Francis must have been in great shape,” Henderson said, “because Assisi is very hilly, and the garden where he went to pray is at the top of a hill.”

At the entrance to the garden is a stone with an inscription: “All my life thou has been at the helm though very secretly.”

Henderson said, “This saying has become the North Star in my life. I pray that the same one will come and stand at the helm of your life. When you are enrolled in the university of adversity, you will have this inner treasure renewed day by day.”

The Rev. Natalie Hanson presided. The Rev. Carolyn Grohman, a retired Presbyterian Church (U.S.A.) minister, read the Scripture. The prelude and postlude were improvisations by Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist and is director of sacred music. Mem-



The pandemic has shown us that we are not in control of much. You remember the saying, ‘If you want to make God laugh, tell God your plans.’”

—REV. ROBERT W. HENDERSON

bers of the Motet Choir sang “If We Believe That Jesus Died,” with lyrics from 1 Thessalonians 4:14, 18, and music by John Goss. The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy and the Jackson-Carnahan Memorial Chaplaincy provide support for this week’s services and chaplain.

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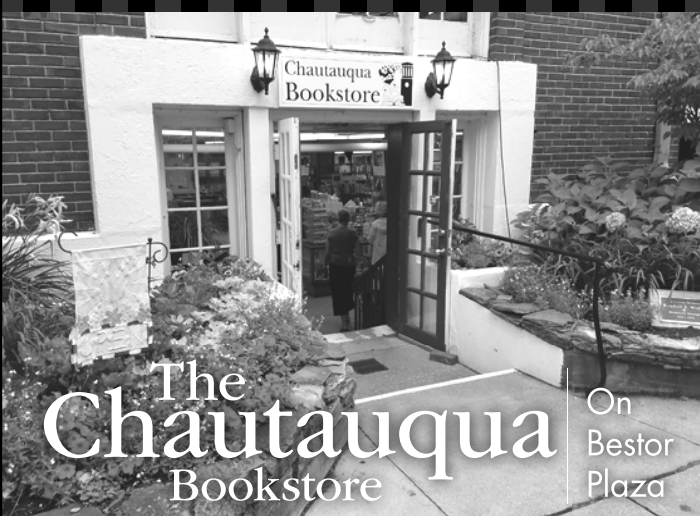


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Posner, Loynd, Whitaker funds support tonight’s CSO

The Av and Janet Posner Fund for the Chautauqua Symphony Orchestra, the Loynd Family Fund, and the Mary E. Whitaker Symphony Endowment Fund provide support for tonight's performance of the CSO: "Serenaded by Strings," with Timothy Muffitt conducting.

The Av and Janet Posner Fund for the Chautauqua Symphony Orchestra was established in 2016 to express support for Chautauqua's magnificent symphony. With their long involvement, the Posners enjoy much that is Chautauqua, especially the symphony, the theater and the fine arts programs.

Janet is a retired teacher and has helped with VACI (now Chautauqua Visual Arts), the Bird, Tree & Garden Club and Friends of Chautauqua Theater. A managing director of the investment firm

Davenport & Company, and an art and architectural historian with a doctorate from the University of Virginia, Av has been a community member of the Chautauqua board of trustees, a Chautauqua Property Owners Association area representative, and for many years, the teacher of a popular course on Chautauqua's architecture.

Their son and daughter, David and Nora, grew up on the grounds attending Children's School and Boys' and Girls' Club, playing softball on Sharpe Field on the teams that they each founded, and working various jobs, including sweeping the Amphitheater, delivering *The Chautauquan Daily*, and working in the bookstore. They still enjoy visiting when they can.

Mr. and Mrs. Jack Loynd established the Loynd Family Fund before Mr. Loynd's

death in 1984. Jack Loynd was an attorney in Pittsburgh who spent the majority of his career as vice president of industrial and labor relations for Allegheny Industries and Allegheny Ludlum in Pittsburgh. He participated actively on charitable and civic boards in the Pittsburgh area. Mr. Loynd and his wife, Eva Marie, purchased their Chautauqua home in 1977. Mrs. Loynd died in 2007.

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 after graduating from Indiana Uni-

versity 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 Society. Mary toured with Barbra Streisand during the 2006-2007 North American and International Tour. She also performed with such chamber music groups as STX Ensemble, which records and performs the works of Iannis Xenakis; String Fever, a swing/jazz ensemble; and Sirius Quartet, which focuses on contemporary and improvisational compositions. Mary was a member of the Westchester Philharmonic for 25 years and played regularly on Broadway.

Hagen Fund provides for Glaude’s morning lecture

The Susan Hirt Hagen Lectures Fund supports today's 10:30 a.m. lecture by Eddie S. Glaude Jr.

The late Susan Hirt Hagen of Erie, Pennsylvania, created the fund in 1993 to strengthen and support the lecture platform and other educational and cultural purposes at Chautauqua. A lifelong Chautauquan and property owner for many years, Hagen was a past member of the Chautauqua Institution Board of Trustees (1991-99). She and her husband, Tom, chair of the board of Erie Insurance Group, were charter members of the Bestor Society and participated in the historic Chautauqua Town Meeting in Riga, Latvia.

Susan Hagen was a graduate of Wittenberg University where she had been an emerita member of its board of trustees, and a recipient of the University's Alumni Citation, honorary doctor of humane letters degree and Medal of Honor for her service to her community and to the University where the Susan Hirt Hagen Center for Civic and Urban Engagement is located. She also held a master of science degree in counseling from Gannon University in Erie and received their Distinguished Alumni Award.

For a number of years, Mrs. Hagen was the managing partner of a consulting firm engaged in conflict resolution

and group relations. She was a woman with many "firsts" to her credit that included being the first woman to serve as President of United Way of Erie County, Pennsylvania, and later receiving their Tocqueville Award. She was also the first woman board member of the Fortune 500 listed Erie Insurance Group companies where she served for 35 years. She was named Woman of the Year for community service in the Erie area and served as a board member, volunteer and contributor to many social service, arts and educational organizations over the years. In 2011, she was named a Distinguished Citizen of the Commonwealth by the Pennsylvania Society. She also received the Edward C. Doll Award, the highest honor of the Erie Community Foundation where, following her death in 2015, her family established the Susan Hirt Hagen Center for Transformational Philanthropy. Mrs. Hagen had an extensive impact in numerous nonprofit organizations through her volunteer work and philanthropy, including at Chautauqua, where her gifts have made possible visits from David McCullough, Ken Burns and Fareed Zakaria, as well as the renewal of the Hagen-Wensley Guest House and the establishment of the Susan Hirt Hagen Center at the Chautauqua Amphitheater.

Chautauqua Institution Corporation Meeting Set For August 14, 2021

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

Class B Trustee Nominations

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

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

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

Voter Designations

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

Proxy Voting

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

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

CROSSWORD

By THOMAS JOSEPH

ACROSS

45 Small change

1 Ludicrous

5 Lineup

11 Luxembour coin

12 Musical range

13 Muffin choice

14 Made a point

15 Become intertwined

17 Billiards need

18 Breaks

22 Had yearnings

24 Satchel part

25 Me, to Michel

26 Imitating

27 Fence supports

30 "The Fifer" painter

32 Real bargain

33 Pendulum path

34 "Don't panic!"

38 Fix

41 Ocean motion

42 Come into view

43 Goddess with cow horns

44 Beats

DOWN

1 Owed amount

2 Mystique

3 Fast-food restaurant, often

4 Taste bud setting

5 Valentine flower

6 Happens

7 "Cut that out!"

8 Road gunk

9 Genesis name

10 Roulette bet

16 Went first

19 French writer

20 Account

21 Petty fight

22 Band boosters

23 Eccentric fellow

28 They accept bets

29 Big hammer

30 Travel aid

31 Very cold

35 Peepers

36 Norse god

37 For fear that

38 Gym unit

39 Outback runner

40 Crooner Tormé

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		

7-22

A XYDLBAAXR 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.

7-22 CRYPTOQUOTE

X A H W J E H Z U R A C A C B U T O C S J A Q Z U Q Z U T Q O T X A H R J C Z Y X A E Z Y E T G Q U H C W U H Q J H J T X S W W X A Q Z X A H C Z H R A C T X Q O T Q R Q O . — N Q J N Q J Q M E Z Y T C B K H J

Yesterday's Cryptoquote: THE WORLD IS A BOOK. AND THOSE WHO DO NOT TRAVEL READ ONLY A PAGE. — ST. AUGUSTINE

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

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

Difficulty Level ★★★

7/22

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

Difficulty Level ★★★

7/21

PROGRAM

Th

THURSDAY
JULY 22

7:00

(7–11) **Farmers Market**

7:00

(7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:30

(7:30–8:30) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Zuiryu Bob Moore** (Soto Zen Tradition and Taoism.) Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church

8:00

(8–8) **Vaccination Verification Station Hours.** For admittance to Amphitheater and Performance

8:00

Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hurlbut Church

8:00

Catholic Mass. Episcopal Chapel of the Good Shepherd

8:30

(8:30–8:35) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:00


ECUMENICAL WORSHIP. “Step into the Breach.” **The Rev. Robert W. Henderson**, senior minister, Covenant Presbyterian Church, Charlotte, N.C. Amphitheater

9:00

(9–10) **Morning Clinic.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

9:00

(9–3) **Vaccination Verification Station Hours.** For Amphitheater



“I have told you these things, so that in Me you may have peace.

In this world you will have trouble. But take heart! I have overcome the world.”

John 16: 33



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and Performance Pavilion on Pratt vaccinated seating admittance. Bring gate pass, photo ID and vaccination card, or photo of vaccination card. Bestor Plaza Visitors Center

9:00 (9–11) **Vaccination Verification Station Hours.** For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Amphitheater Screen House

9:00 (9–4) **Practice Cabin Rental.** (School of Music.) Email sfassettwright@chq.org for details.

9:15 **Jewish Discussions.** (Programmed by Zigdon Chabad Jewish House.) “Jewish Psychology.” **Rabbi Zalman Vilenkin.** Zigdon Chabad Jewish House and Zoom (cocweb.org)

10:00 **Service of Blessing and Healing.** UCC Randell Chapel

10:30 CHAUTAUQUA LECTURE SERIES. **Eddie S. Glaude Jr.,** James S. McDonnell Distinguished University Professor of African American Studies, Princeton University. Amphitheater

10:30 (10:30–12) **Morning Doubles.** (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center

12:00 (12–5) **Gallery Exhibitions Open.** Fowler-Kellogg Art Center and Strohl Art Center

12:00 **Catholic Mass.** Episcopal Chapel of the Good Shepherd

12:00 (12–2) **Play CHQ.** (Programmed by Youth and Family Programs.) DIY Ice Cream with Cornell Cooperative Extension. Bestor Plaza

12:15 **Authors’ Hour.** (Programmed by the Friends of the Chautauqua Writers’ Center.) **Deb Madar,** author, *Dark Riddle.* **Clara Silverstein,** author, *Secrets in a House Divided.* For more information, visit chq.org/fcwc. Zoom

1:00 **Duplicate Bridge.** Fee. Sports Club

1:00 (1–4) **CWC Artists at the Market.** Farmers Market

1:30 **English Lawn Bowling.** Bowling green

1:30 **Robert H. Jackson Lecture on the Supreme Court of the United States.** **Melissa Murray,** Frederick I. and Grace Stokes Professor of Law at New York University; in conversation with **John O. Barrett,** professor of law, St. John’s University. CHQ Assembly (assembly.chq.org)

1:30 **Nature Walk.** (Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin.** Rain or shine. Meet at the lake side of Smith Wilkes Hall

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

2:45 THEATER. **Anna Deverve Smith’s Twilight: Los Angeles, 1992.** (Programmed by Friends of Chautauqua Theater and the African American Heritage House.) Performed by **Regan Sims.** Discussion to follow. Smith Wilkes Hall

3:00 **Post-Lecture Discussion.** Andrew Offenburger, assoc. professor of history, Miami Univ. of Ohio. CHQ Assembly Virtual Porch (porch.chq.org)

4:00 **CLSC Special Week Four Program.** Features interviews with CLSC author **Eddie S. Glaude Jr.,** *Begin Again,* and **CTC Artistic Director Andrew Borba,** on James Shapiro’s *Shakespeare in a Divided America,* with excerpts from Shapiro’s CLSC presentation. CHQ Assembly (assembly.chq.org)

4:00 THEATER Commedia. (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Performance Pavilion on Pratt

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

5:00 **Worship Sharing.** Quaker House

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

5:30 (5:30–7:30) **Stroll through the Arts Gala.** Fee. (Tickets available at art.chq.org or at Strohl Art Center.) Strohl Art Center

6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **David Levy.** Hultquist 101

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. “Serenaded by Strings.” **Timothy Muffitt,** conductor. Amphitheater

- George Walker: Lyric for Strings
- Britten: Simple Symphony, op. 4
- Antonin Dvorák: Serenade for Strings, B. 52, op. 22

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FRIDAY
JULY 23

6:00

Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club

7:00

(7–11) **Farmers Market**

7:00

(7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:30

(7:30–8:30) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Zuiryu Bob Moore** (Soto Zen Tradition and Taoism.) Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church

8:00

(8–8) **Vaccination Verification Station Hours.** For Amphitheater and Performance Pavilion on Pratt vaccinated seating admittance. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Main Gate Welcome Center

8:00

Catholic Mass. Episcopal Chapel of the Good Shepherd

8:00

Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hurlbut Church

8:30

(8:30–8:35) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:00

ECUMENICAL WORSHIP. “You’ll Never Walk Alone.” **The Rev. Robert W. Henderson**, senior minister, Covenant Presbyterian Church, Charlotte, N.C. Amphitheater

9:00

(9–3) **Vaccination Verification Station Hours.** For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza Visitors Center

9:00

(9–11) **Vaccination Verification Station Hours.** For Amphitheater and Performance Pavilion on Pratt vaccinated seating admittance. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Amphitheater Screen House

9:00

(9–4) **Practice Cabin Rental.** (School of Music.) Email sfassettwright@chq.org for details.

9:15

Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Kabalah and Meditation.” **Rabbi Zalman Vilenkin.** Zigdon Chabad Jewish House and Zoom (cocweb.org)

10:00

Meet the Filmmaker Event. Fee. “A Reckoning in Boston.” Q-and-A with **James Rutenbeck,** filmmaker. **Kafi Dixon,** producer and film subject. Chautauqua Cinema.

10:00

Service of Blessing and Healing. UCC Randell Chapel

10:30

(10:30-12) **Morning Doubles.** (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center



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