

# The Chautauquan Daily

Chautauquans take off from the starting line for 2019's Old First Night Run/Walk — a tradition that returns Saturday morning starting at Sports Club. MHARI SHAW / DAILY FILE PHOTO

chqdaily.com  
Chautauqua, New York

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BASKERVILLE-BURROWS

## Week 6's chaplain Baskerville-Burrows to focus on Gospel of Mark in preaching

MARY LEE TALBOT  
STAFF WRITER

The role of the church, the laity, clergy and bishops, the Rt. Rev. Jennifer Baskerville-Burrows said, “is to name the real, to lift up in prayers the injustice accruing for decades.”

Baskerville-Burrows, the bishop of the Episcopal Diocese of Indianapolis, will be the chaplain at Chautauqua for Week Six. She will preach at the 10:45 a.m. Sunday morning ecumenical service of worship in the Amphitheater. Her sermon title is “Do You Not Care that We Are Perishing?”

She will also preach at the 9 a.m. Monday through Friday morning worship services in the Amphitheater. Her sermon titles include “Seriously? Do You Not Understand?,” “Joanna, Mary, and Salome, “ “Again, And Again,” “Keeping Woke” and “The Promise of Rest.”

All of Baskerville-Burrows’ sermons will use text from the Gospel of Mark.

“Mark’s Gospel compels me so much,” she said. “There is urgency in his writing, and Jesus’ movements in the Gospel resonate with our current conditions.”

One of the issues Baskerville-Burrows feels with urgency is the number of mass shootings in the United States.

See **CHAPLAIN**, Page A4

## TWO SOUNDS

ORGANIST STAFFORD TO PERFORM AS SOLOIST IN GUILMANT SYMPHONY NO. 2 FOR SATURDAY’S CSO

NICHOLE JIANG  
STAFF WRITER

Installed in 1907, Chautauqua’s Massey Memorial Organ has stood at the heart of the community for over a century now. This weekend, it will be the star of the show as director of sacred music Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist, officially performs with the Chautauqua Symphony Orchestra for the first time at 8:15 pm. Saturday in the Amphitheater.

The organ itself is such an integral part of the community, and its rich sounds have the ability to fill the Amp like no other instrument. However, Saturday’s sounds will be an entirely different experience as Stafford performs Felix-Alexandre Guilmant’s Symphony No. 2, Op. 91 as a soloist with the CSO. The CSO will also perform Antonín Dvořák’s Symphony No. 9 in E minor, Op. 95, “From the New World.”

See **CSO/STAFFORD**, Page A4



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Rossen Milanov conducts as the Chautauqua Symphony Orchestra performs with the Music School Festival Orchestra July 15 in the Amphitheater.

## ONE SYMPHONY

CSO TO PERFORM SPECIAL SUNDAY CONCERT WITH MONTGOMERY’S ‘STRUM,’ BELOVED BEETHOVEN

NICHOLE JIANG  
STAFF WRITER

This weekend is all about music as the Chautauqua Symphony Orchestra is set to play for the second day in a row at 2:30 p.m. Sunday in the Amphitheater. This is a special opportunity as Sundays are completely free, allowing communities surrounding Chautauqua to experience the talented musicians of the CSO.

“This is a family opportunity to encounter mu-

sic,” said Bernard Lieberman, bassist. “This is something that we volunteer to do, as we usually have Sunday as a day off. But we’re doing this on a Sunday, when the Institution is open for local people, and we hope to get a nice turnout.”

Sunday’s program features a unique pairing of a contemporary piece with a classical symphony. The performance will begin with Jessie Montgomery’s “Strum” and end on Beethoven’s Symphony No. 1 in C Major, Op. 21.

See **CSO**, Page A4

### IN TODAY’S DAILY



#### REVELATORY & REWARDING

Guest critic Lewis reviews Wednesday’s CSO showing of Beethoven, Dvořák.

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#### EXQUISITE & NONTRADITIONAL

In Fowler-Kellogg, ‘Materials Redefined’ showcases art made unconventionally.

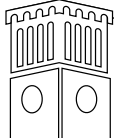
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#### A SINGLE VERSE

Guest preacher Thomas concludes series with meditation on Psalm 139, encourages congregation to find verse with personal meaning.

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SATURDAY’S WEATHER



H 72° L 59°  
Rain: 6%  
Sunset: 8:37 p.m.

SUNDAY



H 69° L 56°  
Rain: 58%  
Sunrise: 6:10 a.m. Sunset: 8:36 p.m.

MONDAY



H 72° L 54°  
Rain: 15%  
Sunrise: 6:11 a.m. Sunset: 8:35 p.m.

RECREATION



BRIEFLY

NEWS FROM THE GROUNDS

Update on Youth and Family Programs for Week Six

Chautauqua Institution officials learned Friday evening of an additional positive COVID-19 test result in its Youth and Family Programs. This child was in Group 6 Girls at Boys' and Girls' Club. Symptoms developed Monday and, following a test on Wednesday, a positive result came back Friday evening. Officials attempted to contact all families of children in Group 6 Girls Friday evening, and do not believe children in other groups had close contact with the child. The Institution has been notified by the Chautauqua County Department of Health that Club and Group One are to remain closed through the end of Monday; Children's School is currently scheduled to open Monday. Additional Youth and Family Programs reopenings are as follows – **Monday:** Youth Activities Center, Children's School; **Tuesday:** Play CHQ, Story Time near the Smith; **Thursday:** Read to Lola at the Smith Memorial Library; **Sunday, Aug. 8:** Sunday School. As this information was reported Friday evening, Group One and Club reopening dates have not yet been determined by the Department of Health.

Families with children enrolled in Youth and Family Programs are asked to refer to emails from the CampDoc platform for more details. Inquires from the general community may be directed to Shannon Rozner, senior vice president of community relations, at [srozner@chq.org](mailto:srozner@chq.org)

Open Mic

Friends of the Chautauqua Writers' Center encourages writers over the age of 18 to share their work at 5 p.m. Sunday via Zoom. Find more information at [www.chq.org/fcwc](http://www.chq.org/fcwc). Direct questions to [friendsofthewriterscenter@gmail.com](mailto:friendsofthewriterscenter@gmail.com).

African American Heritage House Porch Chat

AAHH will meet at 1 p.m. Sunday at the Athenaeum Hotel for its weekly Porch Chat. AAHH President Erroll Davis and board member Ted First lead a Q-and-A, discussing the work being done at AAHH, the legacy of African Americans at Chautauqua, and the content of the Friday lecture: "Black Face to Black Faces: Celebrating African American Humor with Comedy Enthusiast Steve Capers."

Shirley Lazarus Sunday evening speaker

Dr. Gale Burstein, Erie County, New York, Commissioner of Health and clinical professor of pediatrics at the University of Buffalo School of Medicine, will be speaking at 7 p.m. Sunday at Smith Wilkes Hall as part of the Hebrew Congregation of Chautauqua's Shirley Lazarus Sunday Evening Speakers Series. The title of her talk is "Global Pandemic, Local Response."

Chautauqua Symphony Orchestra League news

CSOL members will honor our Chautauqua Symphony Orchestra musicians with a celebration reception on Saturday. Join us at the Athenaeum Hotel immediately after the concert for food, drinks and conversation with the musicians. Memberships available at the door – Friends level \$15/\$25 or Maestro level \$75/\$100 – paid by cash or check.

Alumni Association of the CLSC auction

Join the Alumni Association of the CLSC from noon to 4 p.m. on Sunday for a sale and silent auction on the lawn by the Literary Arts Center at Alumni Hall (rain or shine). There will be an assortment of items including jewelry, art, Chautauqua memorabilia, and vintage and decorative items. Proceeds provide scholarships for local students and educators.

Old First Night concert

The Chautauqua Community Band welcomes wind and brass players to join the annual Old First Night concert at 12:15 p.m. Tuesday on Bestor Plaza. Contact conductor Jason Weintraub at 941-713-4014 or [jason\\_weintraub@yahoo.com](mailto:jason_weintraub@yahoo.com).

CLSC Class of 2006 news

CLSC Class of 2006 will hold an informal social hour and brief business meeting from 3:30 to 5 p.m. Monday, on the porch of Kendall Crolius (12 Simpson). Class members are invited to enjoy a happy hour of light snacks and cold drinks as we enjoy each other's company. For more information, contact Sandi Stupiansky at 716-269-2003.

Chautauqua Women's Club news

Join the Chautauqua Women's Club from 10 a.m. to 4 pm. Saturday for a Pop-Up Flea Boutique Sale at the CWC Tent. The Silent Auction ends at 3:30 p.m.

Tennis icon Lendl to teach 2-day clinic at Chautauqua Tennis Center this week

SARAH VEST  
STAFF WRITER

This week, Chautauquans will get the chance to serve it up with one of tennis' living legends.

On Tuesday and Wednesday at the Chautauqua Tennis Center, Ivan Lendl will be running a Tennis Clinic for players of all skill levels. The participants will receive one-on-one as well as group coaching from the tennis legend. They will also be able to participate in competitive matches in order to improve their game strategy.

In his storied career, Lendl won three U.S. Opens, three French Opens and two Australian Opens, was ranked No. 1 in the world for 270 weeks and won a total of 94 individual titles. He has also established himself as one of the best coaches in the world, guiding Andy Murray to two Wimbledon titles and the world No. 1 ranking.

"I think it's just going to be a lot of fun for the people to see someone who played at that high level and just kind of be on the same tennis court with him," said James Getty, director of the Chautauqua Tennis Center.

Tennis has a long history at Chautauqua Institution. It was originally introduced by the co-founder Bishop John Heyl Vincent in 1878, when a lawn court was set up along the lakefront. Now, the Institution boasts a state-of-the-art facility located near the Turn-



Chris Leva, on the Red Team, competes during the annual Team Tennis Tournament last Saturday at the Chautauqua Tennis Center.

er Community Center that features fast-dry courts that use the patented HydroGrid system.

According to Lendl, "you cannot change somebody's game" on such a compressed timeline as the clinic. But, he can make sure they have fun, and give them tips that they can take home with them to improve over a longer time period.

"Routinely, people try to play a bigger game than what they can handle," Lendl said. "They try to hit the ball hard and so on. It's the players (who) play smarter, who end up doing better."

According to Lendl, he coaches amateur and professional players differently because the professionals have statistics to use as a launching off point.

With amateurs, it depends more on his eye for detail. However his "work smarter, not harder" principle applies to players of all ages and skill levels.

Chautauquans can register for the clinic at [tickets.chq.org](http://tickets.chq.org). In order to prepare for the clinic, Lendl suggests that the participants spend some time on the court so that they are at their best game. It is going to be two days of intense tennis playing and practice, and Lendl said people should prepare.

He hopes that the participants come with an "eagerness to learn" and "to try new things" in order to make the clinic as successful as possible.

"It's nice to be able to pass (on) the experience I have," Lendl said. "(I want to) try to guide the player through the choices they have to make during their careers and help them make better choices, without having to learn the hard way."

Geof Follansbee, senior vice president and chief advancement officer, said that when the Institution put together its 150 *Forward* strategic plan, it recognized the



LENDL

need to further develop the recreational opportunities available on the grounds. He sees the clinic as a first step to expanding the Tennis center's reach, and a way to expose a new demographic to Chautauqua.

"If they come for this because they want this tennis experience," Follansbee said, "they will discover everything else that Chautauqua has to offer."

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THE CHAUTAUQUAN DAILY

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Add your posts to the conversion using #CHQ.

Weekend at the CINEMA

THE GREEN KNIGHT - Sat. 7/31 & Sun. 8/1 at 4:00 & 8:00 (R, 125m) ONLY IN THEATERS!! Based on the timeless Arthurian legend, this epic fantasy adventure tells the story of Sir Gawain (Dev Patel), *Slumdog Millionaire*, *The Best Exotic Marigold Hotel*, the reckless and headstrong nephew of King Arthur, who embarks on a daring quest to confront the eponymous Green Knight, a gigantic emerald-skinned stranger and tester of men. Sir Gawain contends with ghosts, giants, thieves, and schemers in what becomes a deeper journey to define his character and prove his worth in the eyes of his family and kingdom, by facing the ultimate challenger. From visionary filmmaker **David Lowery** (*A Ghost Story*, *Miss Juneteenth*) and **A24 Films** comes a fresh and bold spin on a classic tale from the knights of the round table. Co-stars **Alicia Vikander** (*Ex Machina*) and **Joel Edgerton**. "A mesmerizing journey guided by Lowery's incredibly poetic eye, career-best work from Dev Patel, and an artistic sensibility that transports audiences to another world." -*Brian Tallerico, RogerEbert.com*

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RECREATION



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER  
Alexandra Bradstreet, center, and her guide dog Wasabi — along with members of Sports Club staff — are preparing for the 45th annual Old First Night Run/Walk on Saturday morning.

Chautauquans — and one special guide dog — prepare for Old First Night Run/Walk

NICK DANLAG  
STAFF WRITER

There are a lot of people with interesting stories doing the Old First Night Run/Walk Saturday morning: The Webbs, who have around 16 family members ages 1 to 92 participating; David Peckinpah, who coordinated the first OFN 45 years ago when he was 18 and will walk in his first today; seven members of *The Chautauquan Daily*; a handful of dogs and around 300 other people.

Lifelong Chautauquan Alexandra Bradstreet and her guide dog Wasabi are among those people. Bradstreet is the first visually impaired person to participate in the run. She and Wasabi have trekked other races together, three 5Ks, one 10K and one 15K, and Wasabi was specifically trained by Guiding Eyes for the Blind to enable blind and visually impaired people to run with only their guide’s support.

“I just love running with him because I’m actually running by myself,” Bradstreet said. “So it’s very freeing.”

Bradstreet wanted to stress to other racers not to call out to Wasabi or touch him during the race. This can distract him from guiding Bradstreet.

When Bradstreet first got Wasabi, his name was Walton. After the dog kept eating Bradstreet’s wasabi, she named him after the food.

As a child, she and her sister used to come to Chautauqua for concerts and for music lessons. Bradstreet played the violin and piano, her sister the cello and piano, and her father still plays “every instrument under the sun.”

“I can listen to a piece three times and get it down, no problem,” Bradstreet said. “And so I used to skip the lessons or skip the practice and go to the Sports Club. And they wouldn’t know.”

This elicited a laugh from Sports Club Directors Deb and Dana Lyons, who were sitting with Bradstreet.

“See, you liked us even back then,” Deb said.

The Lyons got married at Chautauqua, and Dana is the OFN Run/Walk coordinator. He has organized triathlons, marathons and many other kinds of races, as well as participated in them. The OFN Run/Walk will begin at 8 a.m. Saturday – Chautauquans can still register starting at 7 a.m.

The race has evolved a lot

since Peckinpah created it 45 years ago.

“It started as a little race,” Deb said. “He was telling me, ‘We didn’t really know what we were doing back then. We just had some stopwatches in our hands, like pretty old-school.’”

Since then, they have added a virtual race and racing bibs with chips that track a person’s time once they cross the starting line.

Participants can choose to run or walk the race. Before the race, competitors guess how long it will take them to complete the race, and whoever has the closest prediction wins a prize.

“A few years ago, we had a 6- or 7-year-old who won that because she just happened to guess within a second of what she was gonna do,” Dana said. “We turn off the chimes, we asked for them to be turned off, and then we tell the people, ‘Don’t wear a watch.’”

In years past, the OFN Run/Walk had as many as 800 participants, and last year’s all-virtual race had 393 people, according to Deb.

“Obviously some of them just wanted the T-shirt,” Deb said. “It’s OK; still counts.”

Dan Wintermantel has designed the T-shirts for years.

Each year, Sports Club asks Wintermantel to highlight a different aspect of Chautauqua. Last year, it was planned to be the Chautauqua Women’s Club, for the 100th anniversary of the women’s suffrage movement and the 19th Amendment. Due to COVID-19, the design was changed to six previous designs laid out like a Zoom call.

This year’s shirt is a redone version of the previous design, only without the woman with a white gown and yellow sash.

Proceeds from the OFN Run/Walk go to the Chautauqua Foundation.

Old First Night Run/Walk sponsored by ERA Team VP and DFT Communications, Partners in Technology

The Old First Night Run/Walk has been a treasured tradition at Chautauqua Institution since 1976. Many families take pride in achieving records held in the various age categories and collect the uniquely designed T-shirts that feature custom art scenes of Chautauqua over the years.

This summer marks the 45th annual race. A 2.75-mile perimeter course that participants can run or walk, the race is again being held on Saturday to celebrate the Institution’s birthday, leading up to Tuesday’s celebration of Old First Night.

ERA Team VP Real Estate and Vacation Rentals has been a longtime sponsor of the race.

“Our business started in Chautauqua back in the early 1980s, and we made the decision early on that we wanted to support Chautauqua’s mission,” said ERA Team VP broker and CEO Bill Soffel.

He is particularly excited to continue funding the race.

“When we were presented with the opportunity to support the Old First Night Run, it not only gave us the chance to partner with Chautauqua financially,” Soffel

said, “but also partner with the entire Chautauqua community by underwriting an event that gets great participation. We have been very fortunate over the years to experience company growth, both within Chautauqua, as well as throughout the Chautauqua Lake region and the Southern Tier of Western New York, but the Institution remains our base and a highly important community to the company, as well as our agents and employees.”

In addition to festivities on the grounds, there is also an “Around the World” race for Chautauquans who are not physically at the Institution during the event.

For the past nine years, DFT Communications, Partners in Technology, has sponsored this portion of the race because of the technological aspect and desire to connect with people who still want to participate by running in other locations and sharing their photos on social media.

“When the race was expanded to include runners anywhere in the world who wanted to be part of the virtual Old First Night race, we at DFT Communications knew we wanted

to be a part of this technology-centered event,” said Mark Maytum, president and chief operating officer of DFT. “This year, we hope that even more runners will use web-based technology to register, record their race results and send photos of themselves running in their Old First Night race T-shirt. As a technology-solutions provider, DFT Communications services Chautauqua Institution’s voice, data, networking, equipment and security needs. DFT knows how important technology is in our everyday lives and we are proud to celebrate technology as part of this annual event.”

In 2020, the race was held virtually and runners from across the country enthusiastically participated by sharing photos on social media.

For information on sponsorship opportunities at Chautauqua, contact Megan Sorenson, director of community engagement, at 716-357-6243 or [msorenson@chq.org](mailto:msorenson@chq.org).

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**Week 6: August 2 - August 6**

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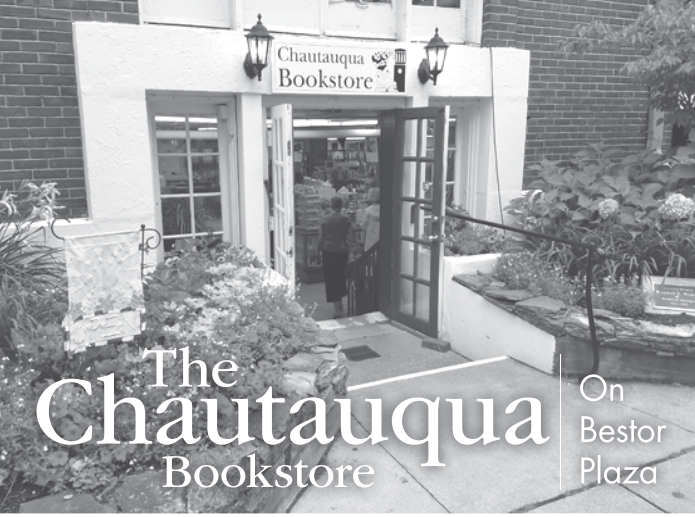
## Old First Night Run/Walk

**Date: Saturday, July 31 • 8 am • 2.75 miles • Sports Club**

Sign up online at  
[/forms.chq.org/oldfirstnight/](http://forms.chq.org/oldfirstnight/)

*If unable to be on the grounds July 31, sign up for the Virtual Around the World Run.*


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THE CHQ DAILY

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# FROM PAGE ONE

## CHAPLAIN

FROM PAGE A1

In her April 16, 2021, Bishop's Letter on the diocesan web-page, she wrote about the shooting at the Indianapolis FedEx Ground facility at the Indianapolis International Airport and shared liturgical resources for prayer.

"It is odd that we have such lax gun laws," she said. "I have been working on gun issues since 2012, almost a decade. It is vexing. Ideally we should never have to pray for the victims and family of gun violence. It is a peculiarity I might expect in the Middle Ages, but not now."

In writing about her own life on the diocesan web-page, she said, "The Episcopal Church is where I found my relationship with Jesus some 30 years ago, and I have been learning ever since to live fearlessly, secure in the knowledge of God's love."

Baskerville-Burrows' expertise includes historic preservation of religious buildings, stewardship and development, race and class reconciliation and spiritual direction. She will be following the Chautauqua theme of empathy for the week.

"I hope to inspire people, to help them find on-ramps to transform the world. I have wanted to visit Chautauqua for 15 years, so to preach this week will be the icing on the cake," she said.

Baskerville-Burrows has served as bishop of the Episcopal Diocese of Indianapolis since 2017, and is the first Black woman to lead an Episcopal diocese. A graduate of Smith College, Cornell University and Church Divinity School of the Pacific, she has served congregations in the Dioceses of Central New York, Newark and California. Prior to her election as bishop, Baskerville-Burrows was director of networking in the Diocese of Chicago.

## CSO/STAFFORD

FROM PAGE A1

"Most of (the organ's) original pipework is intact, despite having been rebuilt three times. What's special about it is there's a variety of color, especially in the foundation tones that you don't hear in many American organs," Stafford said. "Especially with the orchestra, it's going to be particularly beautiful in the way it's able to move in and out of the orchestral sound; ... it's all the color that this organ has to offer, and also the way that a 1907 instrument is able to fill a building like this is really incredible."

The Massey, alongside the orchestra, will offer a rich sound that will travel effortlessly throughout the entire Amp.

"Blending an organ with an orchestra is actually really nice, because it's an instrument that stands up really well on its own, to the full strength of an orchestra," said Karl Pedersen, violist. "I think everybody's really excited to get it up and cranking and see what it's really capable of."

Stafford is excited for this opportunity to showcase his talents alongside the CSO on such a historic and significant instrument.

"As an organist, we are so often just soloists. We're doing our own thing," Stafford said. "I love orchestral music, but so rarely get to participate in it, so it's nice to be part of the group for once. I think the Massey Organ, to a lot of people, is really a central part of Chautauqua. The Amphitheater is the heart of Chautauqua, and the Massey is the center of the Amphitheater. So, even if people don't hear the organ every day, they see the Massey every day, and it's such an important part of

Chautauqua life."

Saturday's collaboration is also the beginning of a musical future for Stafford and the CSO.

"Josh is in his official first year as an organist in Chautauqua, and because he has such a prominent role in the religious component of the Institution, I thought it would be very important for us to also include him in our CSO concert as a soloist," said Rossen Milanov, music director and conductor. "It's the first time that I will be collaborating with Josh, so I'm looking forward to getting to know him better musically and establishing that musical connection."

The performance also holds personal sentiment for both Milanov and Stafford.

"I've personally worked extensively with organ soloists and organ music throughout my career, including several CDs that I've released with the Wanamaker Organ of Philadelphia, which is the biggest instrument in the world," Milanov said. "So I know a lot of the repertoire, and I always enjoy collaborating with organ players, so there's a personal note."

Stafford himself has always admired this aspect of Milanov's musical career.

"I'm especially looking forward to working with Rossen," Stafford said. "Some of my organ friends I know say he's one of the best conductors for organists. Rossen actually conducted what I think was my favorite concert I ever went to in my life, which was at Macy's in Philadelphia. It just blew me away."

Stafford and the CSO will open Saturday's performance with Guilmant's Organ Symphony No. 2. This piece was originally written as an organ sonata that Guilmant later re-

anged for both organ and orchestra. This piece is the perfect blending of the organ with the orchestra as the two sounds weave in and out of each other.

"I think one of the best moments is the first organ entrance of the piece," Stafford said. "You'll feel it more than you'll hear it, which I think is going to be really great. It goes from that sort of quiet rumble, and then it builds and builds and gradually you'll hear the organ start to fill out through the orchestra, occasionally overtake it, and then it's that play back and forth, that's really fun. Then there are also some really beautiful, quiet moments of organ solo, where you can hear the great colors of the Massey."

This specific piece pairs the sounds of the organ with the orchestra, while simultaneously allowing it to become the center of attention at times.

"There are extensive parts for the organ, but there is also a very important part for the orchestra. And so it's an interesting kind of a distribution of what the organ does," Milanov said. "In some movements, the organ takes the biggest weight musically and in some of the other movements it's exclusively just the orchestra. There are a lot of possibilities that present themselves in the hands of a good composer to see exactly what kind of collaboration could exist between the organ and orchestra. And in this case, there will be so many different solutions that I think would be very interesting for the audience to even try to distinguish sometimes when the orchestra's playing and when the organ is."

The concert will then close with Dvořák's Sym-



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Joshua Stafford, the Jared Jacobsen Chair for the Organist, makes his official debut with the Chautauqua Symphony Orchestra at 8:15 p.m. Saturday in the Amphitheater.

phony No. 9 in E Minor, Op. 95, "From the New World." This piece is incredibly well known – Neil Armstrong even took a recording of the symphony to space for the first moon landing in 1969. Often described as being one of the best known symphonies, this four-movement piece has become a symbol of "American" music.

"One of the advantages that we have this summer is to showcase how many different musical formations Dvořák composed," Milanov said. "We already heard in this (season) both his wind serenade and his string serenade, and now we are going to do something utilizing the entire symphony orchestra. This symphony is interesting, not only because it's one of the most popular works in

the repertoire, but because it was composed here in the United States. The second movement is pretty much inspired by what would later be considered sort of the first examples of Americana in classical music. I think this work, even though written by a Czech composer, stands very high on the pedestal of symphonic works and is deservedly popular among the audiences."

Milanov said Saturday's performance is an opportunity for the community to experience the full sound of the CSO.

"We will start featuring larger and larger works for the orchestra as we move toward the end of our residency," he said. "In my opinion, this is very close to what Chautauquans remember from previous seasons."

## CSO

FROM PAGE A1

Though this is the first time Montgomery's work will be performed at Chautauqua; her compositions have been performed all around the world by the San Francisco Symphony, Philadelphia Orchestra and the New York Philharmonic. Montgomery is the recipient of the Leonard Bernstein Musicianship Award, and the New York Philharmonic selected Montgomery as one of the composers for their Project 19.

"I know a lot of orchestras have been playing Montgomery for the last few years, but I personally haven't played it," said Liana Kirvan, CSO violinist. "My husband's a cellist and just performed the 'Strum' piece in a string quartet, and I got to hear it. I'm really looking forward to playing it. It's got classical elements, modern elements, awesome rhythm and amazing melodies. It's something I think the audience will really enjoy."

Being able to feature Montgomery on Sunday's program is special, Kirvan said, as female composers are at times overlooked.

"I'm very glad that more women composers are being performed," Kirvan

said. "(They) are not as often played, and I think that this should and will be changed in the near future with composers like Montgomery," Kirvan said. "The work we're hearing from women composers is fantastic. It's a great thing that we're featuring a modern female composer next to a Beethoven symphony."

"Strum" is filled with different rhythms and melodies that seem to take on a life of their own. The piece features a pizzicato element that adds extra texture and serves as the underlying rhythm throughout.

"At one time, all the pieces we play were new," Lieberman said. "Every piece that we came across was new at one point, and this happens to be a very nice piece."

Beethoven's First Symphony is part of the more classical repertoire that the audience is already familiar with. Many of the musicians have performed this particular symphony many times in the past. However, each performance, with a different conductor and a different setting, makes each time unique in its own way.

"It's always a new thing to play a Beethoven symphony with a different conductor, because it's all about their interpretation

and their way of making us play a melody that we may have played a thousand times," Kirvan said. "When you see somebody that has great knowledge about the composer's life and they transfer how they want to the musician to play it, I feel like I'm playing a Beethoven symphony for the first time every time I play it. The Symphony No. 1 itself is also just a masterpiece."

The four-movement symphony showcases Beethoven's early musical experimentation, as well as the influences of Haydn and Mozart. It is a departure from traditional symphonic style, especially in the third movement. There's also a heavy emphasis on the wind section.

"Beethoven was a key figure in bringing music into the Romantic era, mostly because he was not afraid to break the 'rules.' The standard symphony always established the key at the beginning," Lieberman said. "This symphony is in the key of C, and it's only in the 13th measure that this is established. It's a very dramatic departure."

This symphony allowed Beethoven to introduce himself and his work in a bold manner that left an everlasting impact. It's been performed countless

times all over the world, and the musicians discover something new with the piece each time.

"You can imagine any kind of play performed by different actors giving the same speech or monologue," said Amanda Gates, first violinist. "The dialogue is the same, but what they bring to it is different. The inflection is slightly different, so as a listener, you'll be able to hear a different take on what Beethoven had to say as a performer. With a different conductor, we get to hear a different interpretation. One of the best aspects of being an orchestral musician is revisiting these great works, which are just like the great novels of literature, but finding something new every time."

Sunday's concert is an opportunity for everyone to hear a more contemporary piece juxtaposed with a classical masterpiece.

"I think it's very important that we reach the community and that we give concerts earlier in the day," said Vahn Armstrong, violinist. "Not everyone is able to come to an 8:15 p.m. concert because it's pretty late, so I think it's a wonderful opportunity for those people to bring their families and be able to see us."



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## INTERMEZZO

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NEWS



From the President

COLUMN BY MICHAEL E. HILL

As I flipped through the latest issue of *Time*, I came across a timely article about a 2020 study by the Society for Human Resource Management titled the “State of Workplace Empathy.” The article was titled “The Empathy Trap,” which should signal that Week Six at Chautauqua is anything but a “group hug,” feel-good week. In the workplace, the 2020 study noted that people are tired from working all the time – further exacerbated by the no-boundaries, at-home office during COVID – trying to sort out caregiving responsibilities from the young to those needing elder care and dealing with the ever-changing threat levels of COVID-19. All of that makes sense, but here’s the kicker as it relates to our week: most of those interviewed for the study also found that Americans, in general, have an “empathy deficit.”

This week at Chautauqua, we explore “Building a Culture of Empathy.” Creating understanding and compassion, empathy is critical in navigating our world and building community. Empathy might have a reputation associated with emotionality or sentimentality, but science indicates that it’s wired into our very being, with practical applications in lives. What does empathy look like in action, from healing systemic divides and leading through times of crisis? Instilling and normalizing empathy has the potential to help us connect across our most polarizing differences and survive our most tragic times, so how can we work together to build a lasting culture of empathy?

And here’s some additional food for thought from recent studies on empathy: most Americans want to be the recipient of it, but aren’t keen to provide it if it pushes their own understanding of the world. As the *Time* article noted about one employee’s views, “it has to be OK if I mess up sometimes” but that same employee wasn’t open to giving their employer the same grace. This sounds a lot like the divides we were exploring in previous weeks, right? So what do we do about it?

In our companion Interfaith Lecture Series, we look at a week with the same title. In recent years, a trait frequently cited as essential to the flourishing of humankind is empathy, an impulse manifested in all the world’s religions. Connected with compassion and altruism, it arises out of a willingness to care, to endeavor to understand, and to place oneself within the human experiences of others. In this week, we seek interfaith voices who are living this capacity, and inspiring and motivating it in others. Perhaps there are some answers to our earlier questions from the likes of Brian McLaren or Edgar Rodriguez or Jose Arellano or Steve Avalos?

Continuing our dialogues on the climate, Chautauqua’s Climate Change Initiative this week partners with Chautauqua Cinema to present the film “The Magnitude of All Things” and the short, “What About Our Future?” in collaboration with Toronto’s Planet in Focus Environmental Film Festival. Show time is 10 a.m. Friday, Aug. 6, and it’s included with Traditional and Grounds Access Passes, though space in the cinema is limited. Reservations can be made at [chautauquacinema.com](http://chautauquacinema.com).

While we spend our week on empathy, I want to thank Chautauquans – staff and non-staff participants – for the empathy exhibited as we had to implement our COVID protocols in our Youth and Family Programs this past week. We navigate more than themes in community; we also embrace moments of challenge and moments of celebration. I hope we’ll be back to full youth programming soon, and I’m looking forward to Old First Night and the Old First Night Run/Walk, reminders of the rich legacy, heritage and fortitude that has served Chautauqua for almost 150 years. As we enter Week Six, let’s bring that fortitude and faith, empathy and example, to all we do. Have a great week, Chautauqua!

Week 6 welcomes lecturers on empathy across 2 platforms, array of popular music

Chautauqua Institution’s Week Six examines “Building a Culture of Empathy.” Speakers in the 10:30 a.m. Chautauqua Lecture Series program discuss the importance of empathy as a critical part of our world. The 1 p.m. Interfaith Lecture Series examines the same theme, considering empathy as an impulse manifested in all the world’s religions.

**The Rt. Rev. Jennifer Baskerville-Burrows**, bishop of the Episcopal Diocese of Indianapolis, will serve as the guest chaplain for the week. She is the first Black woman to lead an Episcopal diocese.

Amphitheater lectures MONDAY

*Chautauqua Lecture Series:* **Cheryl Strayed** is the author of the No. 1 *New York Times* bestselling memoir *Wild* and the host of the *New York Times* podcast “Sugar Calling.” At Chautauqua, she will explore how radical empathy has informed her life and her work.

*Interfaith Lecture Series:* **Brian D. McLaren** is an author, speaker, activist, public theologian, faculty member of The Living School and co-leader of the Common Good Messaging Team, which is part of Vote Common Good.

**TUESDAY**  
*Chautauqua Lecture Series:* **Frans de Waal** is C. H. Candler Professor in the Psychology Department of Emory University and a biologist and primatologist known for his work on the behavior and social intelligence of primates, and the biology and evolution of empathy.

*Interfaith Lecture Series:* **Edgar Rodriguez** serves concurrently as chief of the Menville Police Department and lead pastor of New Hope Evangelical church in Menville, Iowa.

**WEDNESDAY**  
*Chautauqua Lecture Series:* **Jackie Acho** founded The Acho Group, a strategy and leadership consulting firm. Her current work includes empathy-centered cultural transformation with the Cleveland Police Department.

**THURSDAY**  
*Chautauqua Lecture Series:* **Courtney Cogburn** is co-director of the Columbia School of Social Work’s Justice, Equity, Technology Lab and the lead creator of “1000 Cut Journey,” an im-

mersive virtual reality experience simulating the experience of Black people in facing systemic racism.

*Interfaith Lecture Series:* **Jose Arellano** and **Steve Avalos** are members of Homeboy Industries’ Management Team as co-directors of Case Management and Navigation, where they strive to cultivate a culture of community and kinship within the organization.

Arts programming

4 p.m. *Saturday, July 31, Performance Pavilion on Pratt:* Half-scripted, half-improvisation and playing like a Shakespeare improv with modern day language, **Chautauqua Theater Company’s Commedia** will delight with familiar yet ridiculous storylines. The production will see additional stagings at the same time on Sunday, Wednesday and Thursday.

8:15 p.m. *Saturday, July 31, Amphitheater:* Conducted by Rossen Milanov and with Joshua Stafford on the Massey Memorial Organ, the **Chautauqua Symphony Orchestra** will perform an evening of works by Guillemant and Dvořák.

2:30 p.m. *Sunday, Aug. 1, Amphitheater:* Conducted by Milanov, the **CSO** presents an afternoon of works by Montgomeri and Beethoven.

8:15 p.m. *Monday, Aug. 2, Amphitheater:* The Tennessee-bred singer-songwriter **Amythyst Kiah** returns to Chautauqua with, among other songs, her standout, Grammy-nominated song “Black Myself.”

4 p.m. *Tuesday, Aug. 3, Performance Pavilion on Pratt:* Led by stage director Chauncey Packer, conductor Steven Osgood, and composer team of Frances Pollock, Sage Bond and Jasmine Barnes, the **Chautauqua Opera Company’s Young Artists** present *As the Cosi Crumbles: A Company-Developed Piece*.

6:45 p.m. *Tuesday, Aug. 3, Amphitheater:* Chautauqua celebrates its 147th birthday with the traditional **Old First Night** celebration.

7:30 p.m. *Tuesday, Aug. 3, Amphitheater:* **Doktor Ka-boom’s** explosive comedy and improv skill will entertain audiences of every age.

8:15 p.m. *Wednesday, Aug. 4, Amphitheater:* **Margo Price** burst onto the international scene with the 2016 release of her first solo album, *Mid-*

*west Farmer’s Daughter*. At Chautauqua, she’ll be joined by **Allison Russell**, musician, composer and producer who recently released her debut solo album, *Outside Child*.

8:15 p.m. *Thursday, Aug. 5, Amphitheater:* Conductor **Rossen Milanov** and the **CSO** present an evening of works by Pollock and Mozart, as well as Stravinsky’s *Firebird Suite*.

4 p.m. *Friday, Aug. 6, Performance Pavilion on Pratt:* An opera by Derrick Wang, directed by Cara Consilvio and conducted by Steven Osgood, **Chautauqua Opera Company’s Scalia/Ginsburg** continues its run.

8:15 p.m. *Friday, Aug. 6, Amphitheater:* **One Night of Queen performed by Gary Mullen & The Works** is a live concert of Queen’s mega-hits.

Additional programs on CHQ Assembly

3:30 p.m. *Sunday, Aug. 1:* The Chautauqua Writers’ Center presents a free Sunday reading by writers-in-residence **George Bilgere** and **Susannah Felts**.

1 p.m. *Thursday, Aug. 5:* Author **Eula Biss**, recipient of the 2021 Chautauqua Prize for her book *Having and Being Had*, will give a public reading.

On demand: The Chautauqua Literary and Scientific Circle presents **Steph Cha’s Your House Will Pay**, a powerful and taut novel about racial tensions in Los Angeles that follows one Korean-American family and one African American family.

10 a.m. *Friday, Aug. 6:* **Chautauqua Cinema** presents “**Climate Emergency: Feedback Loops**,” a series of five short films featuring 12 world-renowned climate

scientists for another Meet the Filmmaker event of 2021.

1 p.m. *Friday, Aug. 6:* **Wes Moore**, social entrepreneur and former CEO of Robin Hood Foundation, presents as part of the African American Heritage House 2021 Lecture Series.

3 p.m. *Friday, Aug. 6:* For the **12th Annual Buffalo Day at Chautauqua**, Fr. Jud Weiksna, Rev. Tom Yorty, Dennis Galucki and Maureen Rovegno will discuss “Building a Culture of Empathy: From Franciscan Spirituality to Schweitzer’s ‘Reverence for Life’ Ethic.”

More opportunities for engagement

Current **Chautauqua Visual Arts Gallery Exhibitions** include “Materials Redefined,” “Tenacity,” “Improvising: New Photographs by Julie Blackmon,” “Pour Spill Drip Stain,” “CVA School of Art Participants Exhibition” and “Resilience: Open CVA Members Exhibition.”

**The Old First Night Run/Walk**, an annual chip-timed 2.75-mile run or walk event following the perimeter of the grounds and will include improved social distance measures, reduced touchpoints and new race management protocols. It will take place at 8 a.m. Saturday, July 31.

**Chautauqua Cinema Under the Stars**, a new initiative in 2021, presents “The Sandlot” on Sharpe Field at dusk on Saturday, July 31.

The Sports Club will host a Beach-to-Beach **Color Sprint** at 4:30 p.m. on Thursday, Aug. 5.

Chautauqua’s Mystic Heart Meditation Program offers community members daily meditation sessions at 7:30 a.m. throughout the week.

CLSC Class of 2000 20 year reunion plus 1 Wednesday, August 4

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MUSIC



The Chautauqua Symphony Orchestra performs with guest conductor Cristian Măcelaru Wednesday in the Amphitheater.

KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

REVIEW

With ‘bridge-builder’ Măcelaru, CSO shines light on Dvořák’s ‘Legends’

ZACHARY LEWIS  
GUEST CRITIC

At first glance, there might not have seemed anything terribly remarkable about the Chautauqua Symphony Orchestra’s program Wednesday night at the Amphitheater. Just another evening of Beethoven and Dvořák. But looks, especially glancing ones, can be deceiving. With acclaimed conductor Cristian Măcelaru, music director of the Orchestre National de France, on the podium, the staid slate of two great composers was anything but dull. Indeed, in some ways, it was revelatory. Perhaps most rewarding

were the lines of connection drawn between two titans of classical music. That Beethoven influenced Dvořák is well known. Wednesday, though, proof of that lineage was laid uncommonly plain, in a manner all could hear. Why Dvořák’s “Legends” aren’t played more often, and in fact received their premieres at Chautauqua Wednesday, is something of a mystery. The seven pieces (the original cycle consists of 10 pieces for piano duo) Măcelaru presented – Nos. 1-5, 8 and 10 – were veritable gems, brief scenes teeming with melody, drama and regal flair. Each one

could have been the seed for a symphony or some other, much longer work. At least they received the treatment they deserve. Măcelaru and the CSO, bound by a clear chemistry, identified the essence of each piece and then set about relaying it with exquisite grace and flexibility. The strings rose brilliantly to every diverse occasion and the horns repeatedly proved a golden, harmonious force. But the genius of the evening rested in those ties to Beethoven. Throughout the Dvořák, one couldn’t help but hear similarities and even echoes of the older master,

as if the one had been somehow on the mind of the other. Even had the program ended there, the link would have been edifying. But the program did not end there, of course. As if to balance the equation, Măcelaru also programmed Beethoven’s Symphony No. 7, a work that for many represents the pinnacle of the canon and unarguably contains some of the composer’s most characteristic pages. The performance itself was a joy. A vivid but not overbearing presence, Măcelaru coaxed from the CSO a reading that skewed exciting but never veered radical or

strayed far from tradition. Here was a conductor who insisted on shapely phrasing, demanded crisp enunciation, and took matters of dynamics seriously. He may have been guilty, in the fourth movement, of pushing the pace beyond the articulate limit, but everywhere else, his choices struck this listener as not only reasonable but spot-on. The zeal of the orchestra in the first movement was palpable, not to mention infectious, and the account it gave of the famous Allegretto second movement was as propulsive, sleek and profound as any in recent mem-

ory, thanks in no small part to the CSO’s stellar winds. It’s telling that in addition to leading orchestras in Europe, Măcelaru also presides over the Cabrillo Festival, a leading celebration of contemporary music. Not every conductor is comfortable in such different realms. Judging by his performance Wednesday, however, Măcelaru is a musical bridge-builder, and clearly knows how to make any venue and any repertoire feel like home. Zachary Lewis is a freelance journalist in Cleveland. He is the former classical music and dance critic of The Plain Dealer.

Orr, Newman, Logan funds endow CSO’s Saturday performance with organist Stafford

The David B. and Barbara Barrett Orr Music Fund, the Frances and George Newman Endowment for the Chautauqua Symphony Orchestra and the Helen T. Logan Fund for the Chautauqua Symphony Orchestra help to sponsor Saturday’s Chautauqua Symphony Orchestra performance of “It’s a New World,” with Rossen

Milanov conducting. Established in 1997, the David B. and Barbara Barrett Orr Music Fund is a permanent endowment held within the Chautauqua Foundation to support the general music programs of the Chautauqua Institution. Dr. David B. Orr died on July 7, 2009. He received his doctorate from Columbia University in

1956. A highly regarded research psychologist, he was an educator, author and nationally recognized expert in time-compressed speech. David traveled widely, loved music and was an avid supporter of the performing arts. He and his wife first came to Chautauqua for a weekend visit in 1992, drawn by a promotional advertisement. He was a benefactor of the Chautauqua Symphony Orchestra, supported the Chautauqua Women’s Club scholarships for young artists, attended most operas, plays and recit-

als and belonged to the Chautauqua Literary and Scientific Circle Class of 1997. Barbara Orr spent many years as a program evaluation consultant in the social sciences. She graduated with a master’s degree from the University of Hawaii and has been active in the CLSC. They have three children and six grandchildren. The Newman Endowment was established by gifts from the Newmans’ sons, Laurence and Jerrold Newman, and other family members. The Newman family first

came to Chautauqua in the summer of 1969. Starting in the 1980s, Frances and George Newman came to Chautauqua every summer and stayed on Judson. They were both teachers and counselors with the New York City Board of Education. Each year Frances and George looked forward to their summer in Chautauqua. They were both lovers of the CSO. George attended most every presentation in the Hall of Philosophy and loved questioning the presenters. Each summer Frances and George enjoyed visits from their sons, their spouses, their grandchil-

dren Rosie and Mark, and the triplets – Daniel, Jason and Scott. Eventually, their sons purchased a house on Wiley and enjoy coming up for part of the summer. George Newman passed away in June 2013 and Frances passed away in January 2016. The Helen T. Logan fund was established by generous gifts from Harry and Kay Logan in 1988 as part of Chautauqua’s “Overture to the Future Campaign.” This fund was created to express the deep appreciation and commitment of the Logans to the CSO and to highlight its centrality to the artistic life of Chautauqua.



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Pieces are displayed in the “Materials Redefined” exhibition in Fowler-Kellogg Art Center.

DAVE MUNCH / PHOTO EDITOR

# Exquisite & Nontraditional

‘MATERIALS REDEFINED’ SHOWCASES ART MADE UNCONVENTIONALLY

JORDYN RUSSELL  
STAFF WRITER

“Materials Redefined” spotlights seven contemporary artists, celebrated for their thought-provoking artwork crafted with unconventional materials such as vintage metal trays and clay. Curated by Judy Barie, the Susan and John Turben Director of Chautauqua Visual Arts Galleries, this avant-garde exhibition will be showcased through Aug. 25 in the Fowler-Kellogg Art Center.

“We are so familiar with expectations of what art should be made of that we often overlook what is really there,” Barie said. “Can an exquisite piece of art be created using nontraditional materials?”

Lisa Alonzo’s series of paintings, titled “Micro Truths,” work to explore this question, determining the answer to be an unmistakable, “yes.” Alonzo creates paintings using cake decorating tools filled with acrylic gel.

“I’ve always kind of focused on our perception of reality in my works. I use pastry tips that kind of look like frosting,” Alonzo said. “Although these pieces are less cake-like than my past works, they are more abstract – I’m interested in finding out what is real and what is an illusion.”

Alonzo uses her unique works of art to explore uncomfortable themes, making them “more palatable by rendering them a bright, colorful and intricate cake,” according to her website. Alonzo currently has five pieces on display in the exhibition.

“One of my pieces displayed, ‘Spike Protein,’ is actually a picture of the spike protein in coronavirus,” Alonzo said. “I do not go for obvious titles like COVID, because this way, you can learn more about it.”

Alonzo specializes in creating artwork that is drawn to our culture’s consumption of information, media and other imagery in pop culture. Additionally, she has explored many other relevant themes in society, including the propaganda value of money, weapons and whistleblowers.

“I want those who view the artwork to take away the realization that much of what we interact with on a daily basis is not real,” Alonzo said. “We all have lost the ability to think critically with all the information we are given, and it takes time and effort to look deeper into what is going on, whether in news or personal relationships – you have to think for yourself and come to your own conclusions.”

Carin Mincemoyer differentially uses her artwork to ponder the ways in which humans try to embrace, struggle to control, yearn for, reject and alter the natural environment.

“During the pandemic, I had a strong desire to go and be near the water, for the meditative calm offered by the ever-changing ripples and waves of the water’s surface,” Mincemoyer said. “Photos of the water’s surface taken from these locations form the basis of these pieces.”

Mincemoyer uses these images and laser cuts them into wood, which is then charred and mounted on either glass or aluminum. Charring wood has been used as a preservative technique for wood for centuries, and if done right, can make the wood more resistant to sun damage, insects, and even fire.

“The paradox of damaging or scarring something in order to protect it really speaks to the complicated ways that we navigate the natural world,” Mincemoyer said. “Our needs, wants and cultural values lead us to sometimes preserve and sometimes destroy aspects of the natural environment, and sometimes we do a bit of both simultaneously.”

Natalia Arbelaez is a Colombian-American artist who uses her artwork to transform into a storyteller. She tells “personal narratives of her Colombian family’s immigration to the research of pre-Columbian South American presence, to her American, latchkey, after-school cartoon upbringing,” according to her artist statement.

Arbelaez currently has four pieces on display in this exhibition. Her work has previously been displayed in collections all over the world, in locations such as the Everson Museum of Art and the Museum of Arts and Design. Additionally, Arbelaez was an artist in residence at the renowned Museum of Art and Design in New York City.

“Each of (Arbelaez’s) pieces are self-portraits, to illustrate what it was like to be a Mestizo, Colombian and American hybrid,” Barie said. “She uses a terra cotta clay and majolica glaze, which has been seen historically as a lesser material.”

Jaydan Moore is acclaimed for deconstructing and reassembling silver-plated tableware, altering these valuables and memories to create a whole new image.

“In the fall of 2018, I was in New York City and went to the Museum of Arts and Design, and Jaydan Moore was one of the 19 finalists,” Barie said. “All finalists were under 45 years old, working in metal, glass, clay, wood and fiber, and his piece was one of the most beautiful things I have ever seen, made out of vintage, unique silver trays.”

Moore emphasizes past incarnations in his works of art. According to his artist statement, he hopes “the past (can) still live within the new object.”

“By fabricating a new form out of many fragments

from stylistically and historically related objects, I create a new image of what that object means to our society, a representation that takes all memories of its use into consideration,” Moore said. “Dissecting these objects, altering their form and piecing them into commemorative wares, there is still some semblance and evidence left of their past incarnation.”

Known for his photorealist paintings that stimulate the senses, Brent Nakamoto is heavily influenced by his study and practice of Zen Buddhism. He emphasizes the importance of “embracing the ethos of Zen arts – discipline, patience and non-attachment,” in his artist statement.

“In my photorealist paintings, based on an archive of personal and family photographs, I’m interested in image-making as a way of finding detachment from – rather than attachment to – the painted subject,” Nakamoto told the Associated Artists of Pittsburgh. “Erasure or effacement acts as a distancing device, which challenges the conventions of portraiture and our relationship to the painted subject.”

Shane Valenzuela, born and raised in Santa Barbara, California, focuses on ceramic sculptures that address a variety of hard-hitting issues with a humorous, yet ironic, tone.

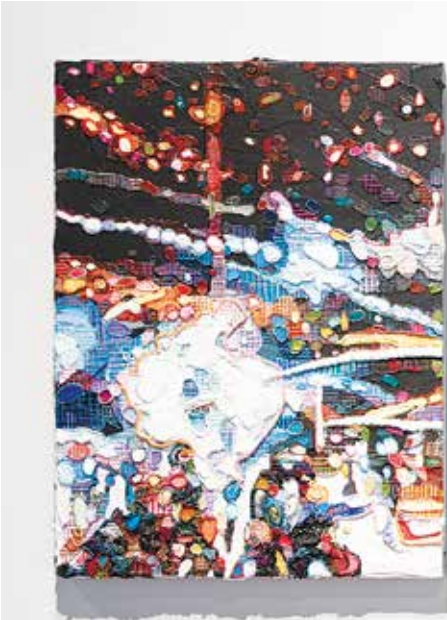
“I reproduce everyday common objects, primarily through slip casting, and illustrate the surfaces with hand-painted imagery,” Valenzuela said in her artist statement. “The narratives I create reference fairy tales, urban mythologies, consumer culture, societal expectations, etiquette, politics and coming-of-age issues.”

Valenzuela’s works of art have been featured in group and solo exhibitions all over the nation, with five pieces currently being displayed in Fowler-Kellogg.

Interdisciplinary and project-based artist Imin Yeh has six pieces displayed in the exhibition. Yeh works in sculpture, installation, participatory events and print, using these mediums to explore the issues around the unseen labor and production that lies behind many everyday objects.

“A small object, a gesture or a voice from the margins can reclaim a space, be a catalyst of thought, and at the very least, provide a bit of wonder and magic,” Yeh said.

In accordance with her artist statement, Yeh recognizes her favorite medium to work with – paper. Paper is the material “of a childhood spent cutting and building, with an almost 100% guarantee of no major loss to either bank account or limbs.”



DAVE MUNCH / PHOTO EDITOR

Lisa Alonzo’s “Protest” is displayed in “Materials Redefined.”



DAVE MUNCH / PHOTO EDITOR

Imin Yeh’s “Sculpture for your Grandma’s Basement (Hames)” is displayed in “Materials Redefined” in Fowler-Kellogg Art Center.



DAVE MUNCH / PHOTO EDITOR

Shalene Valenzuela’s “Implements of Self Destruction.”

LITERARY ARTS

Writers-in-residence Bilgere, Felts to discuss comedy, tragedy, place

SARAH VEST  
STAFF WRITER

There are many ways to find delight in language, both in poetry and prose. Some find it through blending comedy and tragedy, others in where their story takes place. The Chautauqua Writers' Center hopes to foster that delight this week, as Week Six's writers-in-residence will be giving a reading of their work at 3:30 p.m. EDT Sunday on the CHQ Assembly Virtual Porch.

The poet-in-residence is George Bilgere, who will be reading a variety of poems in his repertoire. He said that he has spent the last year "feeling guilty" because Zoom is "not the most thrilling" way to give a reading.

"What I want is for the audience to learn a little bit about my poetry, and mainly to really have a good time," Bilgere said.

Bilgere referenced a quote



FELTS

from poet Tony Hoagland, who said "I believe in the pleasure principle." He doesn't think that poetry is meant to be difficult and inaccessible, or that it is meant to be used as a form of therapy.

"I want people to be delighted by the English language," Bilgere said. "I want to delight them with my poems."



BILGERE

Bilgere said that his poetry has been described as funny, but that it is more often described as "quite serious." However, his idea of a successful poem that manages to be "serious, while being funny, and funny, while being serious." According to Bilgere, this balance can be difficult to find despite his idea that life is "an ongoing comedy and tragedy."

Bilgere's poems have appeared in Poetry magazine, Kenyon Review, The Best American Poetry and The Georgia Review. He has received the Midland Authors prize, the May Swenson Poetry Award, a Pushcart Prize, a Witter Bynner Fellowship through the Library of Congress, a Fulbright Fellowship, a National Endowment for



I want people to be delighted by the English language. I want to delight them with my poems."

—GEORGE BILGERE  
Poet-in-residence,  
Chautauqua Writers' Center

the Arts Grant and the Cleveland Arts Prize. He is the 2020 winner of the Editors' Choice Award in Poetry from New Ohio Review. He has appeared on Garrison Keillor's "A Prairie Home Companion" and "The Writer's Almanac." He teaches at John Carroll University in Cleveland.

He will be teaching a workshop this week called "Approaching the Poem," and will also host a Brown Bag titled "Beautiful Diapers: the Poetry of Parenting" at 12:15 p.m. EDT on Tuesday on the Virtual Porch.

Susannah Felts, the prose writer-in-residence, is the co-founder and co-director of The Porch, a literary arts organization based in Nashville, Tennessee. She has been awarded the Tennessee Arts Commission's Individual Artist Fellowship in Fiction and the Tennessee Williams Scholarship to the Sewanee Writers' Conference, as well

as residencies at the Ragdale Foundation, the Virginia Center for the Creative Arts and the Hambidge Center for Creative Arts and Sciences. Her essays and fiction have appeared in publications such as The Best American Science and Nature Writing 2018, Guernica, Catapult, Literary Hub, Vol. 1 Brooklyn, Longreads, storySouth and The Oxford American. Her first book is This Will Go Down on Your Permanent Record.

Felts is debating between two works for her reading. The first is an essay she wrote earlier this year that will be published in Joyland Magazine in late August, in which Felts discusses the bombing that occurred in Nashville on Christmas Day. The other is an excerpt from the novel she has been working on for the last few years called The Come Apart.

"It took me a while to fig-

ure that out and to really understand that (place) was so central to my interests and my curiosity as a writer," Felts said. "After years go by, you sort of can't ignore the fact of your own obsessions."

Both works focus on the importance of place in storytelling, which Felts thinks is different from setting. This is because setting can include the time period the story is set in, as well as the geographical location. As a writer from the South – a location that she described as "charged" – Felts feels that place can drastically change the tone and implications of a story.

Felts will be teaching a workshop this week called "Sense of Place in Personal Essays" and giving a Brown Bag lecture titled "Where Memory & Landscape Intersect: the Power of Place in Writing" at 12:15 p.m. EDT Friday on the Virtual Porch.



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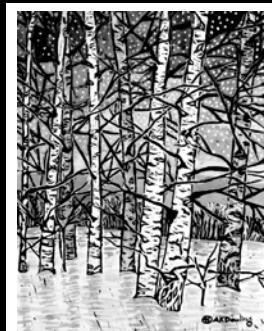


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# THEATER

# Q & A

DAVID KWAITKOWSKI  
STAFF WRITER

Reporter's Note: Each summer, Chautauqua Theater Company and Chautauqua Opera Company invite young actors and artists into its program for a fully-funded fellowship. This summer's program consists of seven actors and five young artists. To better connect readers to the actors themselves, Q-and-A interviews will run regularly throughout the rest of the summer.

## Creating something new — Owens wants to pave way for self, others

**Who:** Jada Owens, from New Orleans, is in the master of fine arts acting program at University of California, San Diego. She previously graduated from Texas State University with a bachelor of fine arts in acting. She portrayed the lead role of Raylynn in *Blood at the Root* and portrays Isabella and Dottore in *Commedia* this summer.

**What is your favorite album right now?**

Old Church Basement by Maverick City. They are songs that a congregation would sing; they're like testimonials. The songs are



OWENS

written over how people encounter Christ and they're just very lyrical. I love how they take the journey and it's different people singing certain solos. I grew up in church, so that's all I really know. I just constantly look for new albums or new artists that are creating a different kind of generation for the gospel industry.

**What is your go-to comfort movie?**

"The Parent Trap." It's always good on a Sunday at 3 p.m. when it's raining. It always came on when I would come home from church. My mom and I were just going

to sit around eating Oreos and then it would come on and I would be like, "We're watching this, everybody shut up!"

**What is a recent performance that wowed you?**

Taylor Paige in "Zola." No more sleeping on Taylor Paige anymore.

**Do you have a dream role?**

I am looking forward to diving into a one-woman show for myself. I never really thought about dream roles when I started to investigate what theater was going to be for me, and I never thought about that.

I always think about the platform, so I would love to make my mark on Broadway regional theaters. I imag-

ine traveling everywhere as much as possible, not just the avenue of theater but also dance, songwriting and ministry. My dream experience is to reach as many people as I can with whatever story I'm telling.

No matter how big or small the role, that's what I want to do: ... create something new for me, but also to pave the way for someone else to do the same.

**Who inspires you?**

As a person, my mom; my teachers in different ways serve in that capacity to keep me going, to keep my heart soft for how tough this industry is, and how to build a skin for it. It's definitely been such a blessing to be

surrounded by a community of people who continue to help you inform your process so I know that when I reach that Oscar, I don't care how long the music has to play, I have to honor a lot of sisters who have been my heart and rock.

As an artist, watching all the Black classics and having love and joy when I get to see my community of people win and thrive in different ways. Whether it be film, TV series or off Broadway, I like sitting around those kinds of people who have the language to navigate such an interesting industry that is slowly changing.

They are making a way for themselves. It just makes

me want to sit down and eat and break bread with them about their process.

**What is your go-to food after a long day of rehearsal?**

It depends on the region. Here, it's sushi. Back in California, it's burritos. And if it's a bar, I will always go for a glass of wine. I think always getting a drink is really nice after a long, long day, or it just depends on the comfort food can change — because sometimes, it can be like, broccoli.

**What is the best part of being a part of CTC so far?**

Meeting these people. My classmates are incredible. As close as we are living in the house together, I will forever hold that in my heart.

## Tackling the conversations — Beasley looks beyond stereotypes

**Who:** Malachi Beasley, from San Diego, is in his third year at The David Geffen School of Drama at Yale University. He portrayed Justin in *Blood at the Root* and Pantalone in *Commedia*.

**What is your favorite song right now?**

"Sunbathe" by Miguel. I think what it does is give me a little bit of lightness. I think,



BEASLEY

as a male, at least for myself, that doesn't really live in the sensuality of enjoying all sensations of the world, "Sunbathe" feels like I could take in the world, take in the trees.

**Is there a recent performance that you were wowed by?**

Jonny Donahoe in the one-man show *Every Brilliant Thing*. I was on the edge

of my seat the whole time. There's one dude just tackling depression but in such a light way. It was so good. I saw it in San Diego in 2016.

**Do you have a dream role?**

I would love to play a surfer. That's the goal. I feel like you don't get to see people of color in that kind of environment. I would really like to tackle that conversation and just show that there's other things that we can do — there are Black surfers — and high-

light it not as something that is a struggle movie, but that's just like, oh, he just surfs. So that is peak success for me.

**Who are your inspirations or influences?**

I've really been in love with Billy Crudup. He's on "The Morning Show." I just love the way he knows how to create nuanced characters. He creates a very sensitive but focused man without it being this stereotype of the boss. The character

is a human that is going through his own insecurities and trying to navigate the world, but he doesn't mind telling you the facts. I love that so Billy Crudup is definitely someone who I've been tracking.

**What is your go-to food after a long day of rehearsal?**

Brick Walk french fries or cookies 'n' cream ice cream.

**What has been the best part of being in CTC so far?**

It's just nice to hear dif-

ferent perspectives. It's nice to see people from different schools, from different places of work. It's nice to hear how other people function and even our crew, and our designers and seeing how their art brings them joy. Having those conversations, that intersectionality, with the opera people, with *The Chautauquan Daily* staff, with some of the Chautauquans. I want to keep on exploring that.

## The most nuance — Portley gravitates toward complex roles

**Who:** Christopher Portley, from Dallas, Texas, is going into his final year at Case Western Reserve University's master of fine arts acting program. He completed his undergraduate degree at the University of North Texas. In Chautauqua Theater Company's productions this summer, he played De'Andre in *Blood at the Root* and Flavio and Zanni in *Commedia*.

**How did you find out about Chautauqua Theater Company?**

When I got to grad school, I was still getting acclimated into what theater is to



PORTLEY

me, what I like and what I gravitate to. Everything was just new. I've never heard about Chautauqua at all, until one of my professors was talking about it, saying that they were coming to see (us) audition for the summer. I went online, did some research and auditioned and didn't get in my first year. When I auditioned the second time, I felt that I knew who I was as an artist. I got a callback and the rest is history.

I found out when I was in class so I had to keep down my excitement, but I was jumping up and down inside. I still find that I'm pinching

myself that I'm actually here. Being able to learn, it's very humbling, and I don't take it for granted.

**What is a performance that you saw recently that wowed you?**

There's a performance that I always go back to because I'm so amazed at the performance level and commitment. Brian Stokes Mitchell and Viola Davis at the 2001 Tony Awards did a scene from *King Hedley II*, and that scene is so powerful, and it's so potent, because it is so honest and authentic.

I found myself watching that over and over again, and I am floored, like I am watching it for the first time every time. They both do such an

amazing job because of the generosity that is given and the circumstances are so high. I think it's just phenomenal storytelling, performances like that, that are just human.

**What is your go-to movie?**

"Love Jones." It's an old classic starring Nia Long. It's got poetry. It's got spoken word. It's got Renaissance. It's got all the things that I gravitate toward.

**What is your favorite song?**

"Leave the Door Open" by Silk Sonic. It's a feel good song and just funky.

**Do you have a dream role?**

I think a character like Jonathan Majors in "Lovecraft Country." I would love

to play a role with my sense of activism; it's something that I'm really gravitating toward. I would love to play characters that are psychologically complex because I felt like they have the most nuance in their stories. I'm so interested in getting to know them. How did they get that way? Where did it happen?

**Who inspires you?**

Denzel Washington, Viola Davis, James Earl Jones. I'm also inspired by my father; he wanted to be an actor. He went to school for acting. Then, of course, he had me. He always pushed me in a way to go after what I want and to be steadfast in that. Both of my parents have been my no. 1 fans. I

think that inspiration fuels me to just go after what I want in this field.

**What are you eating after a long day of rehearsal?**

I've been plant-based for about, like, six months. I'll do a breakfast burrito. I love breakfast any time of the day. It's my favorite meal. I have found joy in that transition of going plant-based and having fun in the kitchen cooking.

**What has been your favorite part of being a part of CTC?**

The best thing has been working with both of these directors as collaborators and being given the agency to find more truth in my storytelling.

## More than an actress — Kinard aspires to tell 'all sorts of stories'

**Who:** Daphne Kinard is from Dallas, Texas, and currently lives in New York City. She is currently pursuing her master of fine arts in Columbia University's acting program. She started her undergraduate years at Carnegie Mellon University and completed at the University of Texas at Dallas.

**How did you find out about Chautauqua Theater Company?**

I first heard about Chautauqua at Carnegie (Mellon University) a long time ago. I had always viewed it as this prestigious thing that the really good kids from these schools go to, and it was always really inspirational for me. But then last year, they came and visited my school for in-person auditions, right before the pandemic hit. Six kids from my school ended up getting in and (I



KINARD

realized) this was a very real possibility for me. This year, even though it was just a self-tape, I put a lot of energy into it and was very committed to taking a chance. It's been something I've been wanting for a long time this year, it felt very possible, and I managed to make it work.

**What is a performance that you saw recently that wowed you?**

Florence Pugh in "The Little Drummer Girl" hit me very hard recently. It's a British spy television series, and she plays an actress who's recruited by Mossad agents to do spy work in the 1970s. There's something about actors playing actors that always strikes me. There is real beauty and a real simplicity to her work. I had been a fan, but it really kind of started me on a kick of watching all her work. (She has) a really

beautiful filmic way of acting that doesn't shrink the reality of life. People can get so big, but it's easy to get big and theatrical. It's nice to see somebody get big with it, while still feeling intimate and vulnerable.

**What is your go-to comfort movie?**

"Howl's Moving Castle." It's a Studio Ghibli film, the same people that did "My Neighbor Totoro" and "Spirited Away." It's about this little girl that wakes up one day and she's an old woman. She decides to leave home and go out on her own and ends up in the middle of the wilderness and encounters this magical moving castle with this wizard, and a demon played by Billy Crystal. It's just a really, really beautiful, meditative movie with a very slow plot. There's something about it that really makes me think about my life and puts things into perspective and calms me down.

**What TV shows have you been binge-watching?**

I just finished "Loki" when it had its finale. I've been really liking the Marvel shows so far; I think they've hit them out of the park. I've been watching the Harley Quinn show on HBOMax. I feel like I do so many intense dramatic roles that I can't handle anything dramatic anymore. I just rewatch my old favorite sitcoms and watch superheroes while I'm in school. Then, over summer break normally is when I go watch all of the Oscar winners and cry.

**What have you been listening to?**

I went through a big phase of listening to it when it first came out, but I'm going through a second phase of *Folklore* by Taylor Swift. It's such a good, well-rounded album, and I'm a big Taylor Swift fan in general. I love the turn that she has taken lately. Other than that, I love Clairo's album that just dropped, and I'm enjoying Lorde's new singles and excited for that album as well.

**Do you have a dream role?**

As a queer woman, I've always wanted to do queer roles in period pieces, because I like this idea that we've always been here. I feel like so many of those stories are so lost to time. Pieces like "Portrait of a Lady on Fire," "Carol," and "Ammonite" really speak to me in that way. It does help me feel far more seen than this idea of all of a sudden, LGBTQ+ people exist out of nowhere. I am also just a sucker for getting to wear period clothes in general.

**Who inspires you?**

I don't like them as people necessarily, but I've always been really drawn to figures like Walt Disney, Jim Henson and Mel Brooks. These people manage to see the bigger picture. I always think about that quote, that if Pacific Railway realized that they were a transportation company, not a train company, they'd be the biggest airline in the world

right now. I find that very inspiring, because I aspire to be a storyteller more than an actress. I aspire toward directing, writing, producing, discovering new talent and getting to help tell all sorts of stories — not just my story — and do it in all sorts of ways.

**After a long day of rehearsal, what are you eating?**

If I have it made already, pasta. I love pasta and making new types of pasta and exploring regional differences in various types of pasta. After a long rehearsal, I just need to carb load and that's the best for that.

**What has been the best part about being in CTC?**

The community of CTC is just amazing. Living with the actors has been such a gift. I feel so close to all of them. We've become very close, very tight friends, and I know we are going to be friends forever. You're always friends with your cast, but it's rare that you get that feeling.

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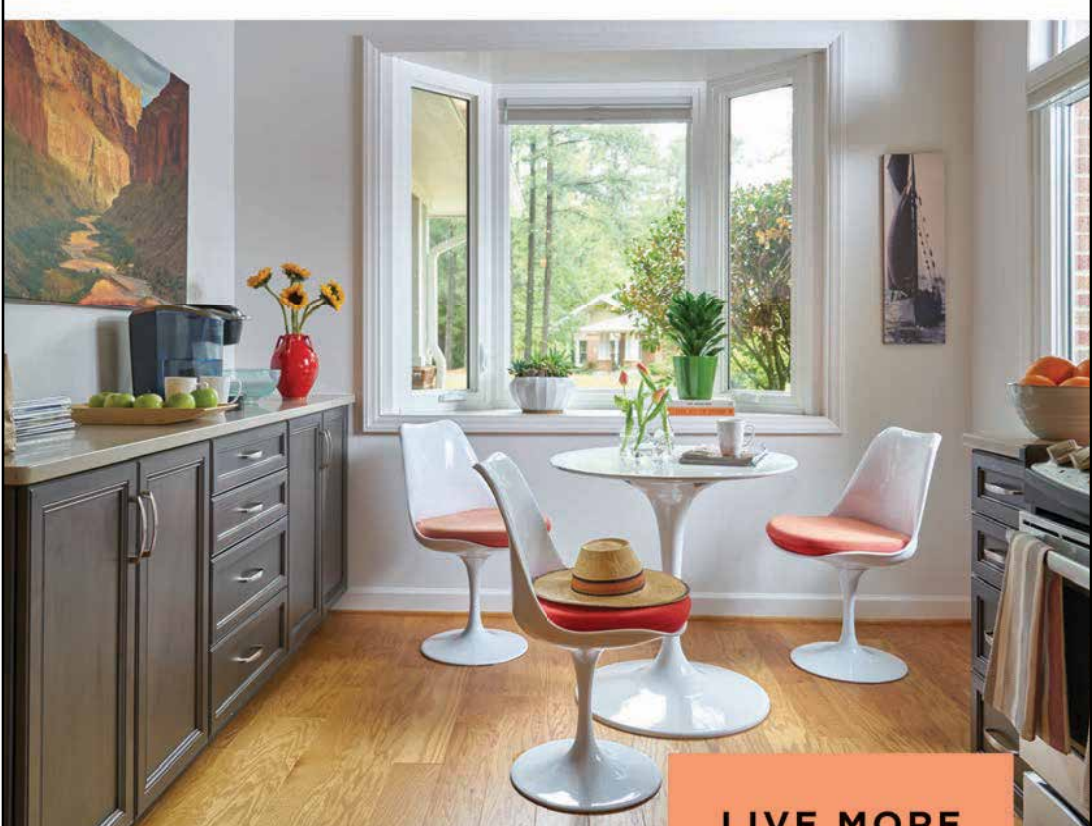


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# THEATER



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER  
Malachi Beasley plays the ukulele and sings, as Pantalone, during the final dress rehearsal for *Commedia*.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER  
Daphne Kinard, as Madame Pantalone, rehearses for *Commedia* in the Performance Pavilion on Pratt.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER  
Jada Owens, as Isabella, rehearses for *Commedia*.

## CTC cast draws on improv experiences for ‘Commedia’

DAVID KWIATKOWSKI  
STAFF WRITER

Improv comedy is an art form that transcends any particular time period. Whether it be in 15th century Italy in a town square or in the present day on “Saturday Night Live” in New York at Studio 8H in Rockefeller Center, people have been making up jokes and bits on stage for generations.

That tradition continues as Chautauqua Theater Company’s *Commedia* continues its run at 4 p.m. Saturday and Sunday at the Performance Pavilion on Pratt.

The show is inspired by the Italian art form of *commedia dell’arte*, known for its stock character ensemble and masks the actors wear.

“It’s such an ensemble show,” said CTC Conservatory Actor Justin Von Stein, who portrays El Capitano. “You don’t want to take away from all the other actors being able to establish their characters. We have such a short time to do that. In the olden days, when *commedia dell’arte* was all the rage in Italy, the people had the characters’ backstories already. We are having to establish who they are and continue the plot of the story.”

Von Stein has four years’ worth of experience in improv with his college troupe, but that experience has provided him both advantages and disadvantages.

“You’re able to think on

your feet faster and get a vibe of what people generally find funny,” Von Stein said. “I’ve done so many improv shows that I know, like, if I do this thing, people are going to laugh. Maybe sometimes they don’t. I think the biggest (difference) is the age gap between the actors and our audience. That’s not a bad thing. It’s just two different cultures and what they find funny, and we’re having to adapt to that.”

*Commedia dell’arte* and improv do have similarities, but Von Stein learned that the former involves more, including the masks, as well as having to play to the audience.

“(Commedia dell’arte) takes years studying in Italy, there’s schools you can go to now and people spend large chunks of their life perfecting the art form,” Von Stein said. “We didn’t do that. We’ve been doing this for two weeks.”

Walker Borba, who plays Brighella, also has experience in improv. He believes that when he prepares jokes, they land differently than when he makes them on the fly.

“Every time I prep, it does not go as well as when I just walk out there and see what the audience and what their vibe is, and speak to them in that moment,” Borba said. “Then I can make them laugh, and we can have a good time.”

Borba is the son of CTC



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER  
The cast of Chautauqua Theater Company’s *Commedia* perform during their final dress rehearsal in the Performance Pavilion.

Artistic Director Andrew Borba, so Walker was conscious of the fact that some may question his spot in the production. However, he has worked relentlessly at his craft both in high school and college.

“I had enough faith in myself and I’ve done things like this in the past,” Borba said. “I know I can do this, I know I have this skill. I was honestly super nervous, now that I think back on it, to go into the room and see what the next level was, because it is a higher level of acting training that I’m currently in. But I think it is just about 100% commitment, listening to what they’re telling you and internalizing those lessons.

It’s just another acting class. This is what I want to do. This is my passion.”

Audience members can expect whatever *Commedia* show they come to see to be different than any other one.

“I think (audiences are) shocked by how different it is every single time,” Borba said. “I think they can expect some jokes that are just going to make them laugh, and I think that they can expect some jokes that are going to test the limits of what they find funny at the same time. That’s kind of what it’s about, because we’re just going out there with no plan and saying things as they come to our

mind. ... If we didn’t get them with one joke, hopefully we get them with the next one.”

Borba says that each show is a modern demonstration of the art form of *commedia dell’arte* and entertainment.

“It’s a modernized demonstration of what *commedia dell’arte* is in that we’re making fun of a lot and we make a lot of topical references,” Borba said. “Our plot is based around a plague, which obviously we are experiencing right now. But back in the 1600s, that’s exactly what they would have been doing. They would have been talking about whatever the current events were that were going on at the time.

We’ve committed to historical reinterpretation.”

Von Stein could not decide on whether comedic or dramatic roles were more challenging. He believes, though, that it’s easier to decipher if he is doing a good job with comedy.

“If I do a drama, I’ll finish the show, and I’ll never for the most part know how it went,” Von Stein said. “There’s no way of telling that because if you ask someone, of course, they’re going to say you did a good job. “Comedy on the other hand, if you did good, you can hear the people laugh. That’s how you know if you do bad comedy.”

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Brooklyn Mack and SeHyun Jin perform a pas de deux from “Le Corsaire” at the conclusion of the Alumni All-Star Ballet Gala, with fellow alumni and guests on stage, last Sunday in the Amphitheater.

# A STAGE OF SUCCESS

PHOTOS BY  
KRISTEN TRIPLETT

The talents fostered over the years at the Chautauqua School of Dance took center stage last Sunday evening in the Amphitheater for the Alumni All-Star Ballet Gala, as dancers who first stepped foot onto the grounds as students returned for a night of performances curated by Sasha Janes. On the bill for the program were Angelica Generosa, who danced at Chautauqua from 2007 to 2010, and who is now with Pacific Northwest Ballet; 2004 alumni Anna Gerberich, who now dances with Joffrey Ballet; Isabella LaFreniere, a student in 2006, 2011 and 2012 who now calls New York City Ballet her home; and Brooklyn Mack, a 2001 alumni now with English National Ballet. These stars — Chautauqua’s own — were joined by guest artists Edson Barbosa, Preston Chamblee, SeHyun Jin and Dylan Wald for an evening of classical and contemporary works, awing the audience who has celebrated their every step, arabesque and jeté along the way.



Angelica Generosa and Dylan Wald perform Balanchine’s “Stars and Stripes.”



Anna Gerberich and Edson Barbosa perform the “Bells” pas de deux.



Dance alumni take a bow at the conclusion of the gala.

MUSIC



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Apollo’s Fire, the Cleveland Baroque Orchestra, performs for Chautauqua Tuesday in the Amphitheater.

REVIEW

REPLETE WITH DRAMA

APOLLO’S FIRE TAKES AUDIENCE ON ‘VIVID, ALMOST VISCERAL’ BAROQUE JOURNEY

**ZACHARY LEWIS**  
GUEST CRITIC

Emotions ran uncommonly high Tuesday night at the Amphitheater. With and through Apollo’s Fire, the Cleveland-based baroque orchestra, a sizable crowd sincerely felt in music the joy, agony and sheer beauty of romance.

“Love in Venice,” as the program was called, escorted listeners on a vivid, almost visceral trip to 17th- and 18th-century Italy, where cultures collided, music flourished and the likes of Monteverdi, Vivaldi and Strozzi were household names, at least among the well-heeled.

Apollo’s Fire doesn’t just play, you see. It inhabits the music. In the hands of this award-winning chamber orchestra, and especially

in “Love in Venice,” scores become veritable pieces of theater, animated scenes replete with drama impossible to absorb passively. When these players utter their creative tagline, “Passion. Period,” they mean it.

The quick but densely packed evening was divided into three sections, each depicting one stage of a relationship. “Party at the Palazzo” imagined a meeting and the festive bloom of love; “Love is Difficult” depicted a more mature, complex phase; and “Summer Madness” conjured a rough conclusion in storms and arguments.

By the end, the house was on its feet, clamoring for more, and founding artistic director Jeannette Sorrell was wandering delighted-

ly tapping a tambourine instead of her harpsichord in time with the Turkish folk song the players offered by way of an encore.

The lion’s share of the evening was devoted, as well it should have been, to Vivaldi. Apollo’s Fire, back at Chautauqua for a third visit, made a bold entrance with his feisty “Ciaccona” (“Chaconne”) and went out stomping with “La Folia,” a dance that rose from quiet elegance to a frenzied peak, the Baroque equivalent of a rave, with violinist Emi Tanabe brilliantly leading an explosive charge.

In between came a turbulent account of “Summer” from “The Four Seasons,” with its evocations of cloud-bursts and dynamic solo role handled with verve by violinist Susanna Perry Gilmore. The same artist also distinguished herself alongside rotating concertmaster Olivier Brault in Vivaldi’s Concerto in A Minor for Two Violins. Together, the two were wonders of expression, and the support they received from Sorrell and the orchestra was as intimate and seamless as could be. (Happily, a distant, repeating siren was no match for either of them, or Apollo’s Fire.)

Monteverdi was the other giant on the program, and through him emerged another star. Twice, soprano Erica Schuller bewitched the Amphitheater with his music, conjuring with dulcet tone and poignant, shapely phrasing the onset of spring (“Zefiro Torna”) and pure regret (“Alas, I Tumble Down”). In a similar vein, and no eas-

ier on hearts, was Schuller’s performance of “What Can You Do?,” an aria by the great Barbara Strozzi.

The Amphitheater sees all kinds of music. Every night, practically, it’s something different. But Apollo’s Fire, as a whole new batch of Chautauquans now know, is something else entirely.

ly. Even within the realm of classical and period music, it stands apart. Not until Apollo’s Fire returns is this stage likely to host anything quite like “Love in Venice” again.

*Zachary Lewis is a freelance journalist in Cleveland. He is the former classical music and dance critic of The Plain Dealer.*

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Chautauqua Yacht Club invites the community to sail!

Members of the yacht club wish to reach out to those who are new to sailing. No fees! If you are interested in an afternoon sail or participation in weekend races (Saturday and Sunday 2pm) as a passenger or crew, please contact Noel Calhoun 847-691-9593.

Let's go sailing!

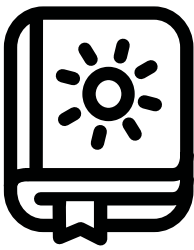
Races are every Saturday and Sunday at 2 pm. Special Sunday, July 25 race for those new to sailing will be held after the 2 pm race.

Join us for beers and drinks on the Athenaeum Porch every Saturday at 4 after the races!



## RELIGION

A single verse is all that’s needed to contemplate God’s thoughts for your whole life



### MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“Theologian Howard Thurman lived to be 81 years old. Every day of his adult life he prayed Psalm 139. Could you pray one prayer or read one Scripture every day for the rest of your life?” the Rev. Frank A. Thomas asked the congregation at the Friday morning worship service. He preached on the topic “A Grain of Sand,” The Scripture reading was Psalm 139: 13-18.

According to Thomas, Thurman called Psalm 139 the great passage, and wrote a poem for every line in the psalm. “If all the Bibles burned, and I could only have one chapter, Psalm 139 would be the one,” Thomas said.

“How did Thurman pray this psalm every day? He found the presence of God’s revelation on a daily basis,” Thomas said. “The psalm gave him access to a limitless ocean of hope feeding the world’s life. As Jesus said, ‘We don’t live by bread alone, but by every word that proceeds from the mouth of God.’”

Psalm 139 allows people to contemplate the thoughts of God. The psalmist wrote how precious are your thoughts, how vast the sum of them; they outnumber the sands of the oceans.

“God is all-knowing in this psalm,” Thomas said. “God knows us completely. The psalmist says ‘you know me’ seven times. God knows us. God knows us. God knows us. We are in a relationship with God. When God judges us, it is not a singular judgment, but we will return to God and God’s truth will be revealed in us. How precious those revelations are; they outnumber the number of grains of sand by the oceans.”

Thomas read through the entire psalm, to show how Thurman might have read it. “I wonder if we would take the time to let the words of the psalm sink in. It requires humility to accept the thoughts of God. No matter how weighty my sermons or how deep my books are, I hate to break it to myself, but I am only handling one grain of sand on the whole seashore of God’s thoughts.”

Even Beethoven’s Ninth Symphony, “the most beautiful piece of music in the world, is just one grain of sand on the whole of God’s seashore of thoughts,” Thomas said.

He continued, “That is my first point: That we only handle one grain of sand of the thoughts of God. My second point is that we can spend a lifetime on that one grain of sand because it is a universe in itself.”

Thomas said that there are so many atoms in a grain of salt, if humans could count them at a rate of 1 billion atoms per second, it would take 500 years to count all the atoms in that grain of salt.

“It is a unique system,” he said. “That atom is comparable to the stars in the night sky; the atom shares the same complexity. One verse of Scripture is so complex it would take 500 years at 1 billion insights per second to count all the insights from God. This is how Thurman could pray the same prayer every day. The prayers were all reflections on the one grain of sand of the seashore of God’s thoughts.”

Thomas’ third point was that one verse could save a life, a community; one verse could heal the blind or lame, find the lost or feed the world. “One verse could resolve racism and bring justice.” He quoted several verses of Scripture, including “they shall mount up on wings like eagles, great is your faithfulness, and God was in Christ reconciling the world.”

He said, “If you have one verse, it will take 500 years at 1 billion insights per second to get all the thoughts of God and it would only be a grain of sand on God’s seashore of thought.”

For Thurman, Psalm 139 represented hope. He believed that human destiny was wholeness, that there was a “congenital unity” into which everything would be resolved.

“Thurman found that unity in Psalm 139 and it gave him courage,” Thomas said. “He taught that hope in its original meaning is an inlet. There is a stagnant lagoon on one side without fresh water. There is a large ocean of fresh water and the inlet will allow the water of freshness into the lagoon.”

Thomas continued, “Our dry souls are the lagoon. Just having one verse from God gives us access to the limitless ocean of hope. And the good news is you don’t need the whole Bible, you just need one verse. What is your verse that is your ground of hope, that allows you access to fresh water? You just need one verse.”

Psalm 46, verse 1 is Thomas’ verse. “‘God is our refuge and strength, a very present help in trouble. Therefore we will not fear ...’ What is your one verse?” he asked and then repeated Psalm 139.

Before he began his Friday sermon, Thomas referred to Thursday’s sermon, “What is Truth.”

Trying to clarify his thinking about truth, he said, “I don’t care for persons whose preferred faith is Judaism, Buddhism or Christianity. I am concerned about how you behave, not what you believe. We spout universal truth but we live preferred truth. If preferred truth is racist and bigoted, then I have a problem. I am going to keep working on ‘What is truth?’, both preferred and universal.”

The Rev. Paul Womack presided. Deborah First, a year-round Chautauqua resident who revels in the summer program, read the Scripture. Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist and director of sacred music, played “Prelude on St. Anne, by Norman Coke-Jephcott for the prelude. Members of the Motet Choir sang “God is Here,” words and music by Glenn Wonacott. Stafford played “Toccata,” from the Symphony for Organ No. 5, by Charles-Marie Widor. The Geraldine M. and Frank E. McElree Jr. Chaplaincy Fund and the John William Tyrrell Endowment for Religion provided support for this week’s services and chaplain.

# VISIT THE VILLAGE OF MAYVILLE

MAYVILLE/CHAUTAUQUA COMMUNITY CHAMBER OF COMMERCE  
2021 EVENTS LIST FOR THE MAYVILLE/CHAUTAUQUA AREA  
CHAUTAUQUA COUNTY, NEW YORK



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WELCOMES YOU TO A SUMMER OF EVENTS!**

**Farmer's & Artisan's Market** Thursdays from 11-5 at the Village Park at the traffic light. Farmers, artisans, lunchtime music, food, and fun!

**July 8, 2021 - August 26, 2021.**

**Entertainment in the Park Summer Concert Series**

6:30 pm - 8:30 pm at Lakeside Park, Mayville, N. Y. Fun for the whole family with a new designated children's area with games and crafts, food by the Maple Springs Volunteer Fire Department and 50/50 drawings.

### Concert Dates

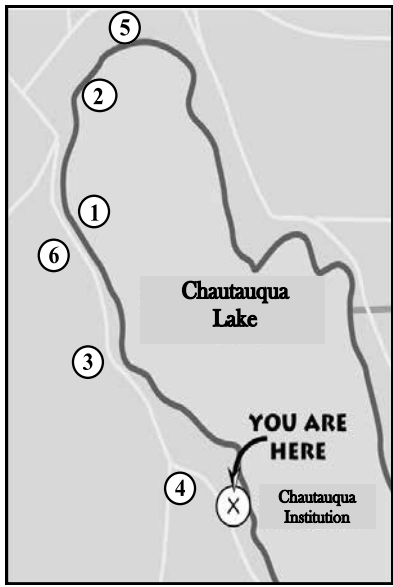
Thu. Aug. 5th: The Rustic Ramblers

Thu. Aug. 12th: Bill Ward & Guests

Thu. Aug. 19: Some Kinda Trouble(Pat Cook & Band)

Thu. Aug. 26th: No Consensus

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1

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RELIGION

INTERFAITH

FROM PAGE C4

Presbyterian House

The Rev. Randall K. Bush, pastor of the East Liberty Presbyterian Church in Pittsburgh, presides at the 9:30 a.m. Sunday morning worship in the Presbyterian Galatians 3:23-28. Bush received degrees from Kansas University (bachelor of music), the Musikhochschule in Cologne, Germany, Princeton Theological Seminary (master of divinity) and Marquette University (doctoral degree). His prior ministry services were in Wisconsin and Zimbabwe.

Due to COVID-19 restrictions, chapel attendance is open only to Chautauquans who have been vaccinated and their unvaccinated children under the age of 12.

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the 10:30 a.m. lecture. However, because adequate social distancing cannot be maintained on our porch, all persons 12 years and older who have not been fully vaccinated must wear a mask at all times at the porch events.

Religious Society of Friends (Quakers)

The Religious Society of Friends (Quakers) meets for worship at 9:30 a.m. Sunday at the new Quaker House at 28 Ames. Vaccinations are required for all entering the House.

Unitarian Universalist

The Unitarian Universalist Fellowship of Chautauqua holds a service at 9:30 a.m. Sunday in Smith Wilkes Hall. For information about the Unitarian Universalist Fellowship at Chautauqua, please refer to <https://www.uufchautauqua.org/>.

United Church of Christ

The Rev. Audrey C. Price, executive minister for strategic operations of the Southern New England Conference of the United Church of Christ with 615 churches, leads worship at 9 a.m. Sunday in Randell Chapel at the UCC Headquarters. Her sermon, “God Sees, God Hears, God Knows: How are we Responding?” is based on Ephesians 4:1-7 and Exodus 3:4-17. Jim Johnson is the pianist. Price received degrees from University of Alabama, Huntsville (bachelor of science), Wesley Theological Seminary (master of divinity) and Catholic University of America (master of philosophy and doctoral degree).

Taizé & Tea is at 7 p.m. Monday in the Randell Chapel of the UCC Headquarters. This quiet, prayerful and brief Taizé worship of song and candle is followed by a time of tea and conversation.

United Methodist

The Rev. Brenda Walker, pastor of Bridgeville United Methodist Church and Houston United Methodist

Church, both in southwestern Pennsylvania, leads the 9:30 a.m. Sunday worship service in the United Methodist House Chapel. Her sermon title is “Traveling Mercies.”

All are welcome to stop by the porch each day for coffee between the morning worship and 10:30 a.m. lecture.

If you would like to pre-order a lunch for the noontime Tuesday Chaplain’s Chat, stop by the house or call 716-357-2055.

Unity of Chautauqua

The Rev. Ron Neff, who served as minister of Florida Unity churches in St. Petersburg, Stuart, and Port St. Lucie, Florida, leads the 9:30 a.m. Sunday service in Hurlbut Church, on Zoom and via Facebook Live. His message is titled “Am I Really Free?” Neff explores how we can be aware of how we misuse our minds’ creative powers and how we can then set into motion a path free from worry, anxiety, doubts and fears about the future. Neff served as minister of the Unity of Chautauqua summer program from 2008 to 2018.

Unity holds Daily Word meditation from 8 to 8:30 a.m. weekdays in the sanctuary of Hurlbut Memorial Church. Details can be found at [www.unitychq.org](http://www.unitychq.org).

### CARTS

**SUMMER TRANSPORTATION SCHEDULE FOR CHAUTAUQUA INSTITUTION**

**Monday-Friday Destinations**

<b>Mayville Connections to Westfield &amp; Dunkirk</b>	
Departures 8:00 am	Returns 8:35 am
8:45 am	9:00 am
11:40 am	12:10 pm
3:30 pm	4:35 pm
5:05 pm	

**Chautauqua Mall**

Departures: 7:45 am	Returns 11:20 am
9:10 am	3:05 pm
12:20 pm	4:45 pm
4:40 pm	

\* All arrivals and departures are from the Information kiosk located behind the Main Gate.  
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Visit [lendl.chq.org](http://lendl.chq.org)

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\$906 per person/double occupancy

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Presents

BRYAN AUSTIN

as

James Madison

Monday, August 2, 2021 – 3:00 PM

The Athenaeum Parlor

Mr. Austin – actor, writer, and constitutional scholar for the Colonial Williamsburg Foundation – will portray the deliberations of the adoption of our Constitution, Bill of Rights, and their importance in shaping America.

Seating is Limited – Doors open at 2:30 PM

Visit our web page: [www.abcatchq.com](http://www.abcatchq.com)

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THE BIG SHOT

KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

The Rev. Paul Womack blesses an excited 6-month-old golden doodle, Bailey, whose humans Jim and Kathy Lovelace brought her to the Blessing of the Animals last Sunday in Miller Park. There were only dogs present for Womack’s blessings last week, but he reminded the crowd that when the next Blessing of the Animals takes place on Aug. 8, and again on Aug. 22, all of God’s creatures — great and small — are welcome at the event.

# COMMUNITY

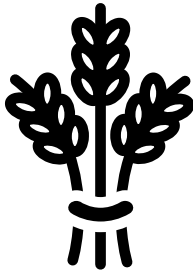


**SMITH**  
**Joy Fisher Smith**  
Joy Fisher Smith, 81, of Westminster, Maryland, died Sunday, July 11, 2021, at her residence. Born April 2, 1940, in Baltimore, she was the daughter of the late Doris Blankner Fisher and Eugene Fisher. She is survived by her beloved husband of 58 years, the Rev. Dr. Errol G. Smith.

She retired after working 22 years for Howard County Public Schools. She graduated from Towson State Teachers College and was an avid reader. Joy enjoyed volunteering her time at Carroll Hospital and her grandchildren's schools.

In addition to her husband, she is survived by children Eric Gregg Smith and his wife Tina Marie of Pasadena; Scott Andrew Smith of Finksburg and Jennifer Joy Smith Stitely and husband Tim of Westminster; brother Earl Fisher and his wife Martha of Manchester; grandchildren Nicholas Kelly, Nicholas Stitely, Hannah Stitely, William Gambino, Hunter Smith and Gregg Gambino.

She is also survived by dear friends David and Betty Adelman and their children Abby and Ben; Barbara and Jerry Kahan and Barbara and Ron Barnes.



## MILESTONES

IN MEMORIAM

The family received friends on Wednesday, July 14, 2021. Funeral services were held on Thursday, July 15, 2021, at Grace Lutheran Church, 21 Carroll Street, Westminster, with Kevin Clementson officiating.

In lieu of flowers, memorial contributions may be made in her name to College of Education, Towson University, 8000 York Road, Towson, MD, 21252 or The Sandra & Malcolm Berman Cancer Institute at GBMC, Physicians Pavilion West, 6569, Charles Street Suite 200, Towson, MD, 21204.



**MOSCHEL**

### Richard S. Moschel

Richard S. Moschel, age 74, of Cincinnati, and formerly of Buffalo, New York, and Chautauqua Institution, passed away on Wednesday,

Sept. 2, 2020, at UPMC Hamot in Erie, Pennsylvania. Rich was born on March 21, 1946. He was the son of the late Harry and Fay (Bleier) Moschel in Newark, New Jersey.

Rich graduated from Weequahic High School class of 1963, Rutgers University class of 1967 and attended a master's program at the University of Cincinnati. Shortly after college, Rich served his country in the U.S. Army.

In 1968, Rich married the love of his life, Lynn Renee (Goodman) Moschel and they lived for over 30 years working and raising their family in the Buffalo, New York, area.

He was a founding member and officer of the Everett Jewish Life Center in Chautauqua, New York; past president of the Hebrew Congregation of Chautauqua; former commissioner of the Chautauqua Utility District; volunteer fireman for the Chautauqua Fire Department and active member of Isaac M. Wise Temple in Cincinnati.

In addition to his parents, he was preceded in death by his mother and father-in-law, Miriam E. Goodman and Joel Goodman.

He is survived by his loving wife of 51 years, Lynn Renee; son Michael S. Moschel, his wife Lisa R. Moschel and their children

Abigail and Jack Moschel. He is also survived by his daughter Lauren A. Prangle, her husband Robert E. Prangle II and their children Jonathan, Rebecca and Sam Prangle.

Arrangements were entrusted to the Burton Quinn Scott Cremation and Funeral Services West Ridge, 3801 West 26th Street, Erie, PA, 16506.

Burial is taking place at Chautauqua Cemetery and all CDC guidelines for social distancing and safety will be observed.

In lieu of flowers memorials may be made to the Everett Jewish Life Center, 36 Massey Avenue, Chautauqua, NY, 14722 or to a charity of one's choice in honor of Rich's life.

Additionally, the Everett Jewish Life Center is honored to present the First Annual Richard Moschel Memorial Concert, in conjunction with Chautauqua Opera Company. This inaugural event will feature four outstanding voices from Chautauqua Opera performing a selection of Rich's favorite pieces.

Rich was a founding board member and longtime treasurer of The Everett Jewish Life Center at Chautauqua. A member of Chautauqua's Volunteer Fire Department, opera devotee and supporter of Chautauqua Opera and lifelong Chautauquan, Rich was loved by all who knew him.

He is deeply missed, and the EJLCC community is deeply proud to be able to celebrate his life and many contributions to the Chautauqua community with this concert.

Beginning Sunday, Aug. 1, the concert will appear on the Everett Jewish Life Center Facebook page.



## LETTERS TO THE EDITOR

CORRESPONDENCE FROM OUR READERS

### TO THE EDITOR:

I was thrilled to see that the Wednesday, July 28, evening symphony program was printed in *The Chautauquan Daily*. I hope that the "powers that be" will start printing the Sunday Amphitheater church service program in the *Daily*. I am a Sunday usher and I have heard from many Chautauquans that they would like to have the service printed in hard copy. And moving forward, how will the choir be part of the service behind three screens? If the administration wants to go paperless, shouldn't they do that across the board, not pick and choose? Last I looked at the fountain in Bestor Plaza, religion is one of our pillars. And some of us come to our Sacred Grove to put away our technology, for a bit.

**LAURA RICE DAWSON**  
6 COOKMAN

### TO THE EDITOR:

We would love it, if when things were scheduled on the campus, the organization would check the master calendar. The Chautauqua Opera Company has put on what I hear was a fantastic opera: *Scalia/Ginsburg*. We would have loved to see it, but it is only produced at 4 p.m. on Fridays. Being Jewish, we have religious services at 5 p.m. on Fridays. This makes it impossible for us to attend. It would have been great if it could have been performed on another day of the week once or twice during the season.

**LUANN COHEN**  
46 PECK

### TO THE EDITOR:

I'm writing to applaud the exceptional theater and opera performances this season. I'm particularly appreciating the creativity and diversity in the backgrounds of the performers being highlighted this season.

Hearing the voices and experiences of the actors has, in my opinion, really enriched the experience of both the theater and the opera – seeing the passion in *Blood at the Root*, watching the performers play with each other and the audience in *Commedia*, and being fully bowled over by the voices and ideas presented in *As the Così Crumbles*. Indeed, why don't we ever see an Asian tenor cast or a Latina Mimi? Why is one woman always cast as one who dies in the end? Each piece challenged the audience to reconsider the ways traditional roles are cast and to understand the experiences of the performers. For me, being challenged to think and see through new eyes is the gift of Chautauqua. Thanks to all who have contributed to making this another exceptional Chautauqua season.

**CAROL RIZZOLO**  
5 THOMPSON

### TO THE EDITOR:

This week a group of seven Chautauquans did an unscientific secret ballot to vote on their favorite Bob Mankoff cartoon. The winner: the big fish, eating the middle fish, who's eating the tiny fish. Thank you for printing these 12 cartoons, and to Mankoff for giving permission.

**ANNE COOPER-CHEN & CONNIE KEHOE**  
6 BLISS

### TO THE EDITOR:

At the end of Week Five, I want to say how great it is to have Chautauqua in operation this summer. At the same time, I am writing to express my grave concern regarding one of the actions and changes we are experiencing as we return. I am very distressed and concerned regarding the new ticket policy that requires Traditional Gate Pass holders to pay a large dollar amount to attend many evening events in the Amphitheater. There have been 11 listed in the *Daily* and the calendar of events lists 18. Much money has been spent to revise the Amp to enable reserved seats, ignoring the consensus of several years ago to preserve bench seating and all that this implies. Chautauqua has a long tradition of equity for all. While it has always welcomed both rich and middle-class, they have been encouraged and virtually required to join together as equals for both educational lectures and evening entertainment in the Amp. At a time when our country is suffering the greatest experience of economic inequity in its history, it is distressing to see Chautauqua moving in the same direction of denying equity for all. I am writing this letter because it is my belief that this new action and policy should be discussed and carefully considered by all Chautauquans. I have talked with many who share my concerns, but we must speak up publicly, to achieve action. I have talked with several trustees: one was offended; one said in effect that it was none of my business; one listened. I believe our Judeo-Christian tradition requires us to be alert and to speak up when we see inequity. I have been coming to Chautauqua for over 30 years and now live here year-round. My partner and I have been members of the Bestor Society for most of that time. I have decided that unless assured that these policies will not be continued into the future, I shall not make my \$5,000 contribution this year. I hope other Chautauquans will join me in expressing their concern.

**PAUL E. CAWEIN**  
43 VINCENT

### THE CHAUTAUQUAN DAILY

#### DAILY PHOTO REPRINTS

*The Chautauquan Daily* is pleased to offer reprints of photos that appear in its pages through a new online service that will allow you to purchase even after you've left the grounds. Prints are available for order in three sizes – 5"x7", 8"x10" and 11"x14" – and will be delivered to your preferred address, whether at Chautauqua or at home.

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Chautauqua Visual Arts

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Main Gallery



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July 28 - August 27

Gallo Family Gallery

### Tenacity

June 27 -August 24

Bellowe Family Gallery

### Improvising: Julie Blackmon

July 25 - August 26

#### Gallery hours:

**Tues - Fri 12 - 5p**

**Sat - Sun 1 - 5p**

**Closed Mondays**

## Fowler - Kellogg Art Center

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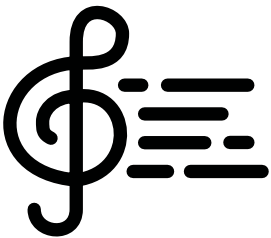
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# MUSIC



## SYMPHONY NOTES

BY DAVID LEVY

SATURDAY, JULY 31

### Organ Symphony No. 2 in A Major, Op. 91

Alexandre Guilmant

French organist and composer Alexandre (Félix) Guilmant was born in Boulogne-sur-Mer on March 12, 1837, and died on March 29, 1911. He began his musical studies with his father, and later went on to become France’s foremost composer, performer and pedagogue on his chosen instrument. The Organ Symphony No. 2 was composed in 1911 and is an adaptation from the composer’s Sonata No. 8.

The term “Organ Symphony” can mean one of two things: either a solo work for organ that makes use of the instrument’s capacity to set in motion pipes that resemble the sound of various orchestral instruments, such as works by Charles-Marie Widor, or works for organ and orchestra, such as the composition by Alexandre Guilmant on Saturday’s program. Camille Saint-Saëns’ Symphony No. 3 (1886) is certainly the best known and most popular work of this kind. But this work uses the organ only sparingly (the beautiful Poco Adagio section that ends the first movement, and more prominently, the “scherzo” and Maestoso-Allegro sections of the second and final movement). On the other hand, Guilmant’s five-movement Organ Symphony No. 2 makes far fuller use of the organ and the skill of the organist than Saint-Saëns’ work. Indeed, the fourth movement is a beautiful and contemplative Andante sostenuto for organ alone. In fact, Guilmant was somewhat of a specialist in composing for the organ, much in the same vein as Chopin was for the piano. Just as Chautauquans revel in the magnificence of the Amphitheater’s Massey Memorial Organ, Guilmant was privileged to have played on many of France’s finest instruments, including ones made by Aristide Cavaillé-Coll. Guilmant’s brilliant technique and precision as a performer led him to undertake tours throughout Europe, Great Britain and the United States. He also took great interest in music of France’s past, including Louis-Nicolas Clérambault and François Couperin, as well as music by his contemporaries, including important figures such as Franz Liszt (the dedicatee of Saint-Saëns’ Symphony No. 3), César Franck, Widor, Josef Rheinberger and Robert Schumann. As successor to Widor as organ professor at the Paris Conservatoire from 1896 to 1911, he taught many pupils, including Nadia Boulanger. He, along with Vincent D’Indy and Charles Bordes, were leaders of the French Schola Cantorum, an organization dedicated to perpetuating the legacy of Franck.

### Symphony No. 9 in E Minor, Op. 95 (“From the New World”)

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 “New World” Symphony remains his most popular work. Composed during his residency in the United States in 1892-3, the work received its premiere on Dec. 16, 1893, in New York’s Carnegie Hall. It is

scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, trumpet, three trombones, tuba, timpani, percussion and strings.

In early 1991, a three-story brick row house at 327 East 17th Street in Manhattan was declared a national landmark. A plaque above the first story declares that this was the New York home from 1892 to 1895 for the famous Czech composer Antonín Dvořák, who composed his Symphony No. 9 (“From the New World”) during a period from January to May 1893. Unfortunately, the brownstone was taken down to make room for the expansion of a nearby hospital and the corner near where it stood was renamed Dvořák Place. The composer moved to New York after Jeannette Thurber invited him to assume the directorate of the National Conservatory of Music. Shortly after taking up residence there, Dvořák communicated the following to a friend in Prague:

“We (the composer, his wife, and two children) live four minutes from my school in a very pleasant house. Mr. Steinway sent me a piano, free, so we have one good piece of furniture in the parlor. The rent is \$80 a month, a lot for us, but a normal price here.”

Ever since it received its first performance in New York City on Dec. 16, 1893, with Anton Seidl conducting the New York Philharmonic, Dvořák’s “New World” Symphony has remained an extremely popular orchestral work. The Czech master wrote two major works, as well as some smaller ones, during his extended visit to the United States, which included a short summer vacation spent with a colony of Czech immigrants in Spillville, Iowa. One of these compositions was the String Quartet, Op. 96 (“American”), the other was this, his last symphony. Had Mrs. Thurber had her way, Dvořák also would have composed an opera based on Longfellow’s story of the Native Americans Minnehaha and Hiawatha, as she hoped that Dvořák would become the founder of a new American “school” of composition. As we shall see, at least some of Mrs. Thurber’s hopes found expression in his “New World” Symphony. Folk music had always played a vital role in Dvořák’s music, and his “American” efforts serve to remind us that many folk musics have elements in common. The “New World” Symphony speaks its “American” with a distinctly Slavic accent. The title for the work, “From the New World,” is the composer’s own, and he explained that it was inspired by “impressions and greetings” from his host country. Among these impressions must be counted the music of Black Americans, whose melodies he learned from one of his students at the Conservatory, Henry Thacker Burleigh. It is difficult to determine just how well-versed Dvořák was in the authentic musical idiom of Native Americans, but the famous Largo movement of the “New World” Symphony, was inspired, according to the composer, by a passage from Longfellow’s “The Song of Hiawatha.” The famous English horn theme of this Largo is still known by many people as a “spiritual” with the words “Goin’ Home.” The Sympho-

ny is filled with many such appealing folk-like themes. Another important element in the “New World” Symphony is its cyclic construction, in which a motto theme, first heard near the beginning of the first movement, is brought back at strategic moments in the subsequent movements. A careful listener will discern that this motto itself is the progenitor of other themes, thereby strengthening the thematic unity of the entire work. Dvořák also provides many masterful moments of orchestration and harmony, none, perhaps, more beautiful than the succession of brass chords at the beginning and end of the Largo. While the composer was still in America, he sent the manuscript for this symphony to his German publisher Simrock, who in turn showed them to Dvořák’s friend and advisor, Johannes Brahms. Brahms saw fit to make certain corrections, and even some wholesale changes – especially in the finale – where he altered some of Dvořák’s tempos.

SUNDAY, AUGUST 1

### Strum for Strings

Jessie Montgomery

Born in New York City in 1981, African American composer, musician and educator Jessie Montgomery is one of the most vital voices of her generation. Her studies began at Manhattan’s Third Street Music School Settlement. She later went on to receive a degree in violin performance at Juilliard and a master’s degree in composition for film and multimedia at New York University (2012). She has been actively involved with the Detroit-based Sphinx Organization in supporting and encouraging young African American and Latinx string instrumentalists. Her works have been performed by many significant arts institutions (Orpheus Chamber Orchestra, American Composers Orchestra, Atlanta Symphony, to name but a few). She also has worked collaboratively with numerous colleagues in both music and dance. “Strum” began its life as a string quintet in 2006. She later made a

string quartet version (2008), reaching its final version in 2012 in celebration of the 15th annual Sphinx Competition.

In her own program notes for “Strum,” Jessie Montgomery wrote:

“Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within ‘Strum,’ I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.”

Living up to its title, the work uses extensive pizzicato (plucking) effects, evoking the idea of a banjo, over which evocative musical fragments are played (arco) with the bow. In kaleidoscope fashion, the music shifts from idea to idea, keeping the listeners on their toes from start to finish. The work, in its string quartet version, has been recorded by the Catalyst Quartet as part of the album *Strum: Music for Strings* (2015) on the Azica label.

### Symphony No. 1 in C Major, Op. 21

Ludwig van Beethoven

Ludwig van Beethoven was born in Bonn on Dec. 15 or 16, 1770, (the date of his baptism was Dec. 17), and died in Vienna on March 26, 1827. One of the pivotal figures in the history of Western music, his nine symphonies, five piano concertos, Violin Concerto and several overtures remain at the heart of the symphonic repertory. Beethoven composed the Symphony No. 1 between 1799 and 1800 and premiered it at the Vienna Hofburgtheater on April 2, 1800. It is scored for two each of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani; and strings.

Beethoven’s genius in

strategic planning was not limited to his abilities as a composer. Known throughout Vienna as a virtuoso pianist and Haydn’s composition student since arriving in 1792, Beethoven waited before launching his own works in the genres where Haydn was the acknowledged master. It is no accident that Beethoven’s first string quartets (Op. 18) were published only after he knew Haydn was no longer interested in composing quartets. Indeed, Beethoven’s hasty issuance of his official Opus 1, three trios for piano, violin and cello – another favorite genre of Haydn – led to friction between teacher and pupil.

By 1795, Haydn had premiered his final 12 symphonies for London. This marked the end of an extraordinary career that in nearly 40 years produced 107 symphonies, advancing the genre from a relatively modest piece intended for princely amusement to a sonata writ large intended for a broader paying public. During his first eight years in Vienna, Beethoven most impressed his ever-growing admirers with his earliest piano sonatas (10 of which predate the First Symphony), the aforementioned piano trios, assorted chamber music and above all, his Septet, Op. 20, a work that shared the program with the premiere of his First Symphony along with a symphony (unidentified) by Mozart, excerpts from Haydn’s Creation, an improvisation at the piano, and the first performance of either his C Major Piano Concerto, Op. 15, or the earlier (despite the higher opus number) Piano Concerto in B-flat Major, Op. 19. Much to Beethoven’s annoyance, the Septet proved more popular than the Symphony, although the latter moved one critic for the Leipzig Allgemeine musikalische Zeitung to write:

“(Beethoven) ... improvised in a masterly way, and at the end a symphony of his composition was performed in which there was very much art, novelty, and a wealth of ideas. However, the wind instruments were used far too much so that there was more music for wind instruments than for a full orchestra.” The review goes on to sternly criticize the orchestra: “In the second part of the symphony (the players) became so lax that in spite of all efforts, no fire could any longer be

brought forth in their playing, particularly not in the wind instruments.” Sadly, Beethoven’s Vienna was poorly equipped for performing symphonies. Donald Francis Tovey called Beethoven’s First Symphony a “comedy of manners,” which inherited much from the wit of Haydn’s music and Mozart’s comic operas and lighter instrumental music. The notoriously heavy wind scoring, however, reminds us that Beethoven was every bit the ill-mannered “unlicked bear cub,” as Luigi Cherubini once dubbed him. The audacious “off-key” beginning of the Adagio molto, brilliantly scored for winds and pizzicato strings (a trick he used again in his Overture to *The Creatures of Prometheus*) immediately announces the composer’s humor. The dramatic and thoroughly Beethovenian fury at the climax of the development section reminds us that all great comedy is ultimately about something important. The fugato exposition of the second movement begs comparison with the Andante scherzoso quasi Allegretto of the String Quartet in C Minor, Op. 18 No. 4. That Beethoven calls the third movement a Menuetto is, in itself, a kind of joke (“scherzo” means jest) and may be taken as further evidence of his irreverence for convention. The trio section, with its static harmonic motion, may have been inspired by the analogous passage in Haydn’s Symphony No. 101, “Clock.” The finale’s introductory Adagio holds the particularly Beethovenian surprise of making a crescendo, only to drop back to a softer dynamic at the end. Tovey appropriately likens this introduction to a cat in a paper bag, insofar as his desire to leave is tentative until it rushes forward suddenly. But Tovey also reminds us that young tigers are kittens, too, and the young Beethoven certainly has an opportunity to roar in the Allegro molto e vivace that brings the First Symphony to its merry conclusion.

Musicologist David B. Levy is a professor of music at Wake Forest University in Winston-Salem, North Carolina, and founder of the New Beethoven Research Group. He will give a Pre-Concert Lecture at 6:45 p.m. Saturday in Hultquist 101. The Pre-Concert Lectures and Program Notes are made possible thanks to the Carl and Lee Chaverin Fund.

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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Singer star

5 Sprawling stories

10 Pol's concern

12 Fable writer

13 Capital on the Willamette

14 Vermont resort

15 Young fox

16 Place

18 Outlaw

19 Pizzeria units

21 Pony's pull

22 Golfer's tally

24 Time separator

25 Heading to land

29 Horse halter

30 Ill humor

32 Timetable abbr.

33 Gl-entertain-ing grp.

34 Orangutan, e.g.

35 Sheet stuff

37 Punch sound

39 Massage

DOWN

1 Dangers

2 Contacts, in a way

3 Sea off Estonia

4 Historic time

5 Sunrise site

6 Sulky state

7 Weather map line

8 Yellow fellow

9 Used up

11 Naruhito, for one

17 Futile

20 Winter quaff

21 Lock setting

23 Cattle drive

25 Sacred fellow

26 Stinging insect

27 Death personified

28 Send overseas

29 Takes steps

31 Small salaman- ders

33 Take apart

36 Put away

38 Director DuVernay

GALES HATES AGATE ETHAN MEDEA LITETOR END TWITTER ODE SAP IRE NARC DANNY ORO DOC AFOOT GAGA SLY USE NON CLEAR RED TUG REARS GORGE AGREE AREEL MESAS REEDS

Yesterday's answer

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35			36			37	38		
39						40			
41							42		

7-31

## Reed, Hall chaplaincies fund Baskerville-Burrows' sermons for Week 6 worship services

The Harold F. Reed Sr. Chaplaincy and the J. Everett Hall Memorial Chaplaincy provide funding for this week's chaplain, the Rt. Rev. Jennifer Baskerville-Burrows.

The Reed Chaplaincy was established by the family of Harold Reed Sr. in honor of his many years of service to the Chautauqua Foundation and Chautauqua Institution. Mr. Reed became a director of the Chautauqua Foundation in 1951 and succeeded Walter Roberts to become the second president of the Foundation. He served in that capacity from 1957 to 1967. In addition, he served as a trustee of Chautauqua Institution from 1950 to 1972 and was elected an honorary trustee upon his departure from the board.

Mr. Reed was first introduced to Chautauqua Lake in 1905 when, at the age of 16, he made a canoe trip from Maple Springs to Pittsburgh. His wife, Mary Lou, first came to Chautauqua Institution during

the summer of 1911 with her family. Mr. Reed practiced law in Beaver, Pennsylvania, for 69 years, the last 31 years in partnership with his son, Harold F. Reed Jr. He died in May 1982 after having come to Chautauqua for 47 consecutive summers with his wife, Mary Lou, who died in 1990, and their children. The family home remains on Foster Avenue. His descendants now count themselves as fifth-generation Chautauquans.

Harold F. Reed Jr., also an attorney in Beaver, Pennsylvania, carried on his family's tradition, having served as a member of the Chautauqua Foundation board of directors from 1989 to 2001 and the Chautauqua Institution board of trustees from 1993 to 2001.

The J. Everett Hall Chaplaincy was created through gifts given by Hall's widow, in his memory, to the Chautauqua Foundation. The late Mrs. Hall spent many summers as a guest at the Spencer Hotel.

## Singleton, Williams, Wilder funds support Sunday's CSO

The Dr. James and Mary Anne Evans Singleton Fund for the Chautauqua Symphony Orchestra, the Nora J. Williams Symphony Fund and The Wilder Family Fund for the Chautauqua Symphony Orchestra support Sunday's performance of Beethoven's Symphony No. 1 & "Strum for Strings" with Rossen Milanov conducting.

The Singleton fund for the CSO was established in 1996 by James and Mary Anne Evans Singleton. Jim is a retired physician/OB-GYN and Mary is a former elementary school music teacher. They are both longtime supporters of Chautauqua and have volunteered for the Chautauqua Fund and been active in the Symphony Patrons, Friends of Chautauqua Theater, Chautauqua Property Owners Association, Literary Arts Friends (now Friends of the Chautauqua Writers'

Center) and Bird, Tree & Garden Club. They have three children and five grandchildren who visit Chautauqua annually.

The Nora J. Williams Fund was created through a bequest by Mrs. Williams to the Foundation in 1975.

The Wilder Family Fund was established by Robert Wilder and recognizes the family's long involvement in the Chautauqua community. Robert Wilder, a native of Warren, Pennsylvania, served as a trustee of Chautauqua from 1976 to 1988. Wilder worked at National Forge for his entire professional career including serving as president and chairman of the company. His wife, Anne Wilder, was chairwoman of Playwrights Horizons, Manhattan's prominent non-profit developmental theater. Their children Rachel, Clint, and Robert continue to enjoy Chautauqua.

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f

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Chautauqua Foundation Meeting Set For August 21, 2021

The annual membership meeting of the Chautauqua Foundation, Inc. will be held at 9:00 am EDT on Saturday, August 21, 2021 as a Live Webinar for the purpose of transacting such business as may properly come before the meeting. Directors and Staff of the Foundation will present a review of the Foundation's activities during its past fiscal year, ended December 31, 2020. A full report on the investment performance of the Foundation's portfolio will be delivered by principals of Hirtle Callaghan, which serves as the Chief Investment Officer of the Foundation. A Q-and-A period will be included.

Instructions to connect to the Live Webinar will be sent to all members of the Foundation with email addresses already on file. Additionally, this meeting is open to the public. Anyone may register by visiting [foundation.chq.org](#) and clicking on the Zoom link. If you have questions, please contact [foundation@chq.org](#) / 716.357.6220.

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.

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.

7-31 CRYPTOQUOTE

O X T J K D M X O M Y O S Y T Z S M

M T M D S G K O J D A O J I O C U D

X T J K D , S T M O J D A O J I O C U D

A O M X D A O M G Y G O S . — K O A Z D U

ETXSKTSS

**Yesterday's Cryptoquote:** CHILDREN HAVE NEVER BEEN VERY GOOD AT LISTENING TO THEIR ELDERS, BUT THEY HAVE NEVER FAILED TO IMITATE THEM. — JAMES BALDWIN

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/31

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Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/30

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**Karen Goodell**



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**Heather Chase**

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**22 Hazlett – 3 BR/1.1 BA**  
Custom built, turn-key home. Glorious outdoor spaces and porch. Open layout cathedral ceilings.  
**\$589,000**  
**Karen Goodell**



**90 Harper – 5 BR/3 BA**  
Lovely north end ranch. Sun porch, open LR & kitchen. Lower level guest suite w. 2br/1 ba, LR, kitchen & patio.  
**\$589,000**  
**Debbie Rowe**

## SALE PENDING



**16 N. Terrace Ave. –**  
Steeped in CHQ history! Stacked porches with lake views. 12 guest rooms, and a garden apartment.  
**\$550,000**  
**Ruth Nelson**



**9 Roberts Ave. – (12 S. Terrace)**  
Parcel includes 2 buildings. On 2 1/2 lots, in the heart of CHQ. Great development potential!  
**\$499,000**  
**Ruth Nelson**

## SALE PENDING



**12 Bliss Ave. – 2 BR/2 BA**  
Picture perfect CHQ cottage. 2BR 2BA with beautiful upgrades, in a tranquil wooded setting.  
**\$439,000**  
**Ruth Nelson**

## UNDER CONTRACT



**22 Cookman – 3BR/2 BA**  
Sweet Cottage w/ front row seats to HOP. 2 deep lovely porches w/ views of HOP. Full basement, storage. Parking.  
**\$439,000**  
**Karen Goodell**

## UNDER CONTRACT



**29 Elm. #1 – 2 BR/3.5 BA**  
Pines condo w/ parking. End unit with a finished basement, new bathroom. Offered furnished. Pool. Pet friendly.  
**\$349,000**  
**Debbie Rowe**

## UNDER CONTRACT



**28 Morris Ave. – 4BR/1.1 BA**  
Charming central CHQ cottage. Steps from the lake, Bestor Plaza, and Amp. Great location!  
**\$314,500**  
**Karen Goodell**

## SOLD



**17 Simpson #3A – 2 BR/1 BA**  
Year-round, 3rd floor condo. Modern, turn-key unit w/ lovely finishes. Beautiful decor, and porch.  
**\$275,000**  
**Ruth Nelson**

## UNDER CONTRACT



**20 Elm Ln. #B1 – 3 BR/2.5 BA**  
North Shore end unit. Year-round condo, fully furnished, pet friendly association.  
**\$259,000**  
**Bill Soffel**

## NEW LISTING



**46 Peck Ave. #C – 1 BR/2 BA**  
Garden level condo w/ private master BR/BA and second space for office or den w/ full bath. Pet Friendly.  
**\$259,000**  
**Lynne Gruel**



**1 N. Pratt #407 – 1 BR/1.1 BA**  
St. Elmo condo on 4th flr. Loft bdrm, porch, open living/kitchen, pet friendly, furnished, elevator, yr round on Bestor.  
**\$259,000**  
**Debbie Rowe**



**40-44 Ramble #10 – 2 BR/1.1 BA**  
Lovely unit in heart of CHQ near Garden district area. Open living & dining room. Delightful porch.  
**\$249,999**  
**Karen Goodell**

## SALE PENDING



**26 Palestine Ave. – 1 BR/1.1 BA**  
Renovated 2nd flr unit. Loaded w/ interesting architectural details, modern conveniences, delightful furnishings.  
**\$245,000**  
**Ruth Nelson**



**28 Ramble #4 – 1 BR/1 BA**  
Centrally located condo with balcony & private porch. Bright & airy eat-in kitchen. Laundry in basement.  
**\$199,900**  
**Heather Shea-Canaley**

## UNDER CONTRACT



**1 Pratt Ave. #114 – 0BR/1 BA**  
Studio condo unit in St. Elmo, with an awesome porch. Queen murphy bed, Central A/C, lots of storage.  
**\$193,500**  
**Karen Goodell**



**40-44 Ramble #6 – 0 BR/1 BA**  
This end-unit efficiency is bright & cheerful, located steps away from the center of CHQ!  
**\$189,900**  
**Ruth Nelson**

## SALE PENDING



**33 Miller Ave. #37 – 1BR/1 BA**  
Beautifully updated unit at The Paul Manor, a block from the Amp & Bestor Plaza. Well designed, great rental hist.  
**\$149,900**  
**Karen Goodell**

## SOLD



**20 Simpson Ave. #2C – 1 BR/1 BA**  
Year-round, 3rd floor condo. Modern, turn-key unit w/ lovely finishes. Beautiful decor, and porch.  
**\$149,000**  
**Ruth Nelson**

## Timeshare Intervals for Sale



**20 Elm Ln. #A4 Interval 3**  
1 week timeshare – week 3. Split level layout, open flr plan, furnished.  
**\$32,000**  
**Tena Dills**



**20 Elm Ln. #B5 Interval 6/7**  
2 week timeshare – week 6 & 7. 2 BR & loft, 2.1 BA, gas fireplace, 2 porches.  
**\$20,000**  
**Hanna Soffel-Briggs**



**20 Elm Ln. #B5 Interval 9**  
1 week timeshare – week 9. Split level layout, 2 private porches.  
**\$10,000**  
**Becky Colburn**



**20 Elm Ln. #B3 Interval 10**  
1 week timeshare – week 10. Labor Day getaway! Split level, 2 porches.  
**\$5,000**  
**Debbie Rowe**



**20 Elm Ln. #C2 Interval 9**  
1 week timeshare – week 9. Split level layout, 2 private porches.  
**\$5,000**  
**Debbie Rowe**



**20 Elm Ln. #A3 Interval 11**  
2 week timeshare. Split level, 3rd floor loft bedroom.  
**\$4,500**  
**Debbie Rowe**



**20 Elm Ln. #A4 Interval 10**  
2 week timeshare, Labor Day getaway! Split level layout, 2 private porches.  
**\$1,500**  
**Debbie Rowe**



**20 Elm Ln. #A4 Interval 13/14**  
2 week timeshare. Split level layout, 2 private porches.  
**\$1,000**  
**Tena Dills**



**20 Elm Ln. 2BR+Loft/2.1 BA**  
NorthShore Timeshares. Weeks available! Call for more information. 716-413-0200. Prices Vary



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**Tena Dills**  
Lic. R.E. Salesperson  
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**Heather Chase**  
Lic. R.E. Salesperson  
724.553.6051



**Karen Goodell**  
Assoc. R.E. Broker  
917.670.1900



**Lynne Gruel**  
Lic. R.E. Salesperson  
716.720.1977



**Ruth Nelson**  
Lic. R.E. Salesperson  
716.708.9980



**Deborah 'Debbie' Rowe**  
Assoc. R.E. Broker  
716.640.6507



**Johanna 'Hanna' Soffel Briggs**  
Lic. R.E. Salesperson  
716.450.4319



**Heather Shea-Canaley**  
Lic. R.E. Salesperson  
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**William 'Bill' Soffel**  
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PROGRAM

Sa

SATURDAY  
JULY 31

7:00 (7–11) Farmers Market

7:30 (7:30–8:00) Centering Prayer.  
Mystic Heart Community Meditation.  
Leader: **Carol McKiernan**. Donation.  
Marion Lawrance Room, 2nd floor,  
Huribut Church

8:00 45th Annual Old First Night Race.  
(Programmed by the Sports Club.)  
Prior to Saturday go to forms.chq.org/oldfirstnight/ to sign up. Race  
day registration available at 7 a.m.  
for additional \$10. Sports Club

8:00 (8–8) Vaccination Verification  
Station Hours. For admittance to  
Amphitheater and Performance

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

9:30 Hebrew Congregation Sabbath  
Service. Rabbi Aaron Bisno and  
Susan Goldberg Schwartz. Kiddush  
lunch to follow. Huribut Sanctuary

9:30 Chabad Jewish House  
Community Shabbat Service.  
Rabbi Zalman Vilenkin. Kiddush  
to follow at 12:15 p.m. Zigdon  
Chabad Jewish House

10:00 (10–3) Pop-Up Flea Boutique Sale.  
(Programmed by the Chautauqua  
Women’s Club.) CWC Tent

1:00 (1–5) Gallery Exhibitions Open.  
Fowler-Kellogg Art Center and  
Strohl Art Center

1:00 (1–3) Play **CHQ**. (Programmed  
by Youth ~~and~~ **CANCELED**  
Porch. All ages. Hultquist

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

5:00 Catholic Mass. Huribut Church

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

8:15 CHAUTAUQUA SYMPHONY  
ORCHESTRA. “It’s a New World.”  
Rossen Milanov, conductor.  
Joshua Stafford, organ.  
Amphitheater

• Felix Alexandre Guilmant: Symphony  
No. 2 in A Major, op. 91 for organ  
and orchestra

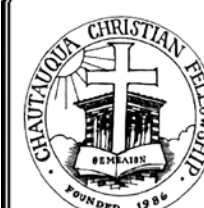
• Antonín Dvořák:  
Symphony No. 9 in E minor, op. 95,  
“From the New World”

8:30 (Dusk) Chautauqua Cinema Under  
the Stars. “The Sandlot.” Weather  
permitting. Sharpe Field



DAVE MUNCH / PHOTO EDITOR

Grammy-nominated, multi-platinum selling comedian Bill Engvall performs his stand-up Thursday in the Amphitheater.



I have fought the  
good fight,  
I have finished the race,  
I have kept the faith.  
*2 Timothy 4:7*

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Su

SUNDAY  
AUGUST 1


••• “CVA School of Art Participant  
Exhibition” opens. Fowler-Kellogg  
Art Center, second floor

••• “Resilience: Open CVA  
Members Exhibition” opens.  
Available online at art.chq.org/  
exhibitions/

7:45 Episcopal Holy Eucharist.  
Episcopal Chapel of the Good  
Shepherd

8:00 (8–8) Vaccination Verification

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Chautauqua’s own  
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9:45 Unity Service. Huribut Church

9:30 Christian Science Service.  
Christian Science Chapel

10:15 Sunday School **CANCELED**

10:30 Moving Meditation. (Weather  
permitting.) Quaker House. 28  
Ames

10:30 Chautauqua Literary and  
Scientific Circle Classes of  
2020 and 2021 Baccalaureate  
Ceremony. Amphitheater.

11:30 (11:30 until sold out.) Chicken  
Barbecue Dinner. (Programmed  
by the Chautauqua Volunteer  
Fire Department Auxiliary) Fee.  
Chautauqua Fire Hall

10:45 SERVICE OF WORSHIP AND  
SERMON. “Do You Not Care that  
We Are Perishing?” The Rt. Rev.  
Jennifer Baskerville-Burrows,  
bishop, Episcopal Diocese of  
Indianapolis. Amphitheater

12:00 Twelve Step Meeting. Marion  
Lawrance Room, Huribut Church

12:00 (12–4) CWC Artists at the Market.  
Farmers Market

12:00 Catholic Mass. Huribut Church

12:00 (12–2) Flea Boutique.  
(Programmed by the Chautauqua  
Women’s Club.) Shoppers limited  
to 12 at a time in 15-minute  
increments. Behind Colonnade

1:00 (1–5) Gallery Exhibitions Open.  
Fowler-Kellogg Art Center and  
Strohl Art Center

1:00 “CVA School of Art Participant  
Exhibition” Opens. Fowler-Kellogg  
Art Center

1:00 “Resilience: Open CVA Members  
Exhibition” Opens Online. Find it  
at art.chq.org/exhibitions/

1:00 CLSC Young People’s Service **CANCELED**  
by Jerry Hultquist Porch

1:00 Porch Chat. (Programmed by the  
African American Heritage House.)  
Athenaeum Hotel Porch

2:00 (2–4:30) Jewish Film Series.  
(Sponsored by the Everett Jewish  
Life Center) “The Body Collector.”  
Streaming through Friday, August  
6. CHQ Assembly (assembly.chq.org)

2:30 CHAUTAUQUA SYMPHONY  
ORCHESTRA. “Serenaded by  
Strings.” Rossen Milanov,  
conductor. Amphitheater

• Jessie Montgomery: Strum for  
Strings (7’)

• Beethoven: Symphony No. 1 in C  
major, op. 21 (26’)

3:30 LITERARY ARTS. Writers’ Center  
Reading. George Bilgere, poetry;  
Susannah Felts, prose. CHQ  
Assembly Virtual Porch (porch.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 (4–5) New Visitor Information  
Session. Hultquist Center

5:00 Open Mic. (Programmed by the  
Friends of the Chautauqua Writers’  
Center.) Visit [www.chq.org/fwc](http://www.chq.org/fwc)  
for more information. Zoom

6:30 LGBTQ and Friends Meet and  
Greet. (Programmed by the  
Unitarian Universalist Fellowship  
of Chautauqua.) Left front porch,  
Athenaeum Hotel

7:00 Palestine Park Program.  
“A Journey Through the Holy Land  
in the Time of Jesus.” Palestine  
Park

7:00 Hebrew Congregation Shirley  
Lazarus Sunday Speaker  
Series. “Global Pandemic,  
Local Response.” Dr. Gale  
Burstein, Erie County, New  
York, Commissioner of Health;  
clinical professor of Pediatrics,  
Jacobs School of Medicine, State  
University of New York at Buffalo.  
Smith Wilkes Hall

8:00 SACRED SONG SERVICE/CLSC  
CLASSES OF 2020 AND 2021 VIGIL  
CEREMONY. Amphitheater



Chautauqua  
Women’s  
Club  
EST. 1889

30 South Lake Drive 357-4961

Chiavetta’s Beef on Weck Dinner (Take-Out)  
Friday, August 6th 4:30-5:30pm (Pre-order on CWC Website)

5 O’Clock at the House (Members Only) – Wine & Cheese  
\$5 Donation at the Door (Memberships Available at the Door)  
Sunday, August 8th 5pm (CWC Clubhouse)

“Dr. Vino’s Vinous Exploration: Summer 2021”  
Explore Summer Wines from Italy (Interactive ZOOM Tasting)  
Sunday, August 22nd 5pm (Tickets on CWC Website)

Flea Boutique (Behind the Colonnade)  
Sundays, Wednesdays, and Fridays: 12-2pm  
\*Special Sale: Saturday, July 31st 10am-4pm (CWC Tent)

Artists at the Market (CHQ Farmer’s Market)  
Wednesdays & Thursdays: 1-4pm, Sundays: 12-4pm

Visit CWC’s Website for other Programs and Events:  
[www.chautauquawomensclub.org](http://www.chautauquawomensclub.org)

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44 Ramble #10  
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great location!



45 Cookman Avenue  
5BD/4.5BA \$998,500  
Beautifully Renovated year-round  
home near Hall of Philosophy! 1st flr  
Masters, Gorgeous KIT, DR, and  
LR Central HVAC, Garage.



7 Foster  
6BD/2.2BA \$675,000  
Dreamy, Classic CHQ  
Cottage with  
Dock Rights  
and Parking.



14 S Lake Unit 2B  
3BD/2BA \$625,000  
Modern unit near LAKE with  
2 very large PORCHES,  
beautiful KIT, HW floors, year-  
round, AC, Storage unit.



22 Hazlett  
3 BD/2.5 BA \$589,000  
Custom Built, Easy Living, Turn-key  
Home. 1st flr bed/bath, cathedral  
ceilings, glorious outdoor space,  
central A/C and Heat, Carport.



22 Cookman  
3 BD/2BA \$439,000  
Sweet Cottage w/ Front Row  
Seats to Hall of Philosophy! 1st flr  
bd/ba, spacious porches,options  
for expansion. Mostly furnished.



28 Morris  
4BD/1.5BA \$314,500  
Lovely Cottage with  
stacked porches  
near Lake and  
Bestor Plaza.



1 Pratt Ave. #114  
0 BD/1BA \$193,500  
1st Floor Studio Condo in  
Central CHQ! Overlooking Brick  
Walk, Central A/C, Lovely Porch,  
Elevator/Laundry in building.



33 Miller #37  
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Sunday 8/1 - 4:00 8:00

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