



ANGELINI

Filmmaker Angelini to discuss post-war practices, implications for America

ELLEN E. MINTZER
STAFF WRITER

When Giorgio Angelini was working on a master's in architecture in the midst of the 2008 housing market crash, he read an article about an abandoned development project in the Inland Empire, a densely populated metropolitan area in coastal Southern California. The article described an uncanny scene of the land that used to be home to citrus groves, but Angelini was surprised that the story did not include photos. He applied for a grant and drove out to the California desert to see and photograph the project for himself.

"The scale of wreckage was just unfathomable," Angelini said.

He was awed by the desolate landscape of mass-produced, half-built houses side by side with a scorched orange grove.

"That was a really striking image for me, that in this moment where global capital markets were frozen, and money wasn't flowing, you were witnessing this commodity shift frozen in time," Angelini said. "Someone, on a spreadsheet somewhere far, far away, said, 'Oh, we can make incrementally more money per acre if we convert this from bushels of oranges to bundled, air-conditioned square footage.'"

Angelini's education in architecture during that unstable period and his encounter with the Inland Empire wasteland planted the seeds for his directorial debut: the 2018 documentary "Owned: A Tale of Two Americas." Angelini will give a lecture as part of Week Seven's theme, "More Than Shelter: Redefining the American Home." The lecture will take place at 10:45 a.m. today in the Amphitheater. The documentary will also screen at 12:15 p.m. today at Chautauqua Cinema.

Angelini firmly believes that we, as a society, need to reconceptualize what "home" means. He thought that the 2008 housing crisis would turn the tide and force America to recalibrate, but that hope has not borne fruit.

See **ANGELINI**, Page 4



Cellist Pegis to solo with CSO on Elgar work, with Bermel, Nielsen on program

SARA TOTH
EDITOR

In an evening and program touching on contrasts between eras and emotions, displacement and nostalgia, the Chautauqua Symphony Orchestra will perform at 8:15 p.m. tonight in the Amphitheater, under the baton of Music Director Rossen Milanov, sharing a stage with a soloist who's one of their own.

The CSO will perform three pieces tonight: Derek Bermel's "A Shout, a Whisper, and a Trace," Edward Elgar's Cello Concerto in E minor, op. 85, and Carl Nielsen's Symphony No. 5, op. 50.

Composer and clarinetist Bermel — who has been honored with a Guggenheim and Fulbright fellowships, the Rome Prize, and an Academy Award from the American Academy of Arts and Letters, among others — is known for his blending of world music, funk and jazz. His "A Shout, a Whisper, and a Trace" draws on Hungarian composer Béla Bartók — particularly Bartók's last years, which he spent in New York City, holding on to his musical roots in an unfamiliar environment.

See **CSO**, Page 4

Cisneros, Ton-Aime to converse on what creates home

MEGAN BROWN
STAFF WRITER

After floating down the stairs and offering a *Daily* reporter some sparkling water, author and poet Sandra Cisneros needed to do her hair.

She had already pinned her hair on top of her head, but said it was missing something. A bouquet of flowers perched on a side table inside the Hagen-Wensley Guest House. Cisneros selected only the flowers that wouldn't be noticeably missed from the bouquet, tucked them into her hair, and was then ready to talk about her literature and her perception of home.

"It's very hard for women to find themselves at home, in home because home usually has a connotation of work we have to do," she said.

Homes and houses as physical dwellings have frequently appeared in Cisneros' literature, from her 1984 novel *The House on Mango Street*, to her 2015 autobiography, *A House of My Own: Stories from My Life*. Cisneros will have a conversation about these works and other topics centered on the idea of home with Sony



Home is a physical space, yes, but it is more a place to create, so it's a house of the spirit."

—SANDRA CISNEROS
Author,
The House on Mango Street

Ton-Aime, the Michael I. Rudell Director of the Literary arts, at 3:30 p.m. today in the Hall of Philosophy.

"I think it is going to be the most singular conversation that has ever happened on the grounds," Ton-Aime said.

Cisneros' stories discuss home in a way that conveys it as more than a building. *The House on Mango Street* emphasizes this through its use of vignettes to tell the story of Esperanza Cordero. In 2017, the book was both a Chautauqua Literary and Scientific Circle and CLSC Young Readers selection.

"The idea in *The House on Mango Street* was the idea of a neighborhood being a home," Ton-Aime said,



CISNEROS

"and also a home for people who were not originally from that neighborhood."

Like the character Esperanza, Cisneros grew up in Chicago. There, she found home in more places than just the house she lived in with her eight other family members.

"I always just dreamed of some quiet space. I had to find that space, when I was growing, in the library," she said. "My introduction to the world of books was through the public library because we didn't own books."

As a writer, Cisneros feels a space that helps spawn creation is essential to the concept of home.



TON-AIME

"Home is a physical space, yes, but it is more a place to create, so it's a house of the spirit," she said.

Ton-Aime agreed with this concept, as he has found a sense of home in Haiti; Kent, Ohio; and now in Chautauqua. He can do this because home is not just a building.

"Home is very much something I carry with me," he said. "... It's very much about the people, the love that I have held, and they are here in my heart. Home is something that I carry with me, and it is something that sustains me."

See **CISNEROS**, Page 4



BILAL

IMAN lead Bilal to advocate for creating home away from home for ILS

KAITLYN FINCHLER
STAFF WRITER

Not many people know what they want to do as a career when they're young. Every child has similar ambitions — doctor, veterinarian, princess, and so on — but when they're in high school, not everyone dreams of working at a nonprofit. Alia Bilal did, and now as deputy director at the Inner-City Muslim Action Network in Chicago, she works to foster health, wellness and healing in underserved communities.

Bilal will give her lecture, "Homesick in Wakanda: Living, Longing and Fighting," at 2 p.m. today in the Hall of Philosophy for Week Seven of the Interfaith Lecture Series, "Home: A Place for Human Thriving."

She first heard of IMAN when some of the founders came to talk to her high school, which was a Muslim school for all ages in Bridgeview, Illinois. They spoke to students about getting involved and taking action toward criminal justice reform, immigration reform, and relieving food insecurity.

"I just said, 'Someday I'm going to work for this organization.' This is everything that I feel like I'd been missing in life, or everything that I feel like I had been wanting to orient my life around," Bilal said.

She said she remembers feeling elated that people were focusing on these issues in their home of inner-city Chicago, as many of her friends came from immigrant families, and were focused on social issues in their home countries.

Bilal's parents converted their family to Islam in the '70s. As a Muslim Black American, she said she didn't feel the sense of "back home" in the same way her friends from Middle Eastern countries did.

"The community that I was a part of was a very nurturing (and) loving community, very oriented toward that 'back home,' and not necessarily focused on the neighborhood they were in," Bilal said. "That was something I could, naturally, not ever connect with as much."

See **BILAL**, Page 4

IN TODAY'S DAILY



WHEN HOME IS A PERSON

Author, PBS host Corrigan reflects on relationship with late father, places that come to inhabit us.

Page 3



A NEW CHURCH FOR A NEW WORLD

Guest preacher Hord Owens urges embracing prophetic imagination, being courageously creative.

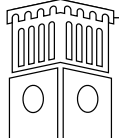
Page 5



MOBILIZING CHANGE

PUSH Buffalo executive director Ghirmatzon traces history, current work combating housing injustices.

Page 9



TODAY'S WEATHER



H **76°** L **56°**
Rain: **19%**
Sunset: **8:23 p.m.**

FRIDAY



H **73°** L **52°**
Rain: **9%**
Sunrise: **6:22 a.m.** Sunset: **8:22 p.m.**

SATURDAY



H **75°** L **57°**
Rain: **5%**
Sunrise: **6:23 a.m.** Sunset: **8:21 p.m.**

LITERARY ARTS



BRIEFLY

NEWS FROM THE GROUNDS

Rules & Regulations Listening Session

From 3:30 p.m. to 4:30 p.m. today at the Jessica Trapasso Pavilion at Children’s School, join Chautauqua Institution Senior Vice President of Community Relations Shannon Rozner to share your opinions regarding what the Institution should consider when it updates its Rules & Regulations this fall.

Notice regarding Class B Trustee elections

If you have a question about whether you are registered to vote in the annual Class B Trustee election this Saturday, Aug. 13, please come to the table on the porch of the Colonnade from 8 a.m. to 10 a.m., or from noon to 2 p.m., today.

Temporary hours at Chautauqua Primary Care Clinic

The Chautauqua Primary Care Clinic operated by AHN-Westfield Memorial Hospital will maintain only morning hours today and Friday. Westfield Memorial Hospital is open 24 hours and can be reached for non-emergencies at 716-326-4921. In case of an emergency, dial 911.

Authors’ Hour

Non-fiction author Shahid Aziz and poet and memoirist Maureen Ryan Griffin are Week Seven’s readers for the Friends of the Chautauqua Writers’ Center Authors’ Hour at 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall. More information at www.chq.org/fcwc or friendsofthewriterscenter@gmail.org.

Tennis Center Dawn Patrol

Join a Doubles Round Robin from 7 to 9 a.m. each weekday at the Chautauqua Tennis Center. Both men and women are welcome. No reservations are needed – just show up.

CLSC Bryant Day Celebration

Join us for our Chautauqua Literary and Scientific Circle Bryant Day celebration at 11:30 a.m. on Saturday, Aug. 20, at the Miller Bell Tower, where we’ll announce the first CLSC selections for 2023.

Smith Memorial Library news

Financial adviser Alan Greenberg will be leading a free discussion on “Investing for the Future” at 3:30 p.m. today in the upstairs classroom of the library. Capacity is limited and on a first-come, first-seated basis. All children and their families are invited to Children’s Story Time at 10:45 a.m. today on Bestor Plaza. Young Readers are invited to share a story with Lola – a certified therapy dog and expert listener – from 4 to 5 p.m. today in Lola’s favorite shady spot in front of the Smith. (If it rains, then the event will be inside the library.)

Beach-to-Beach Color Sprint

Beach-to-Beach Color Sprint will be held at 4:30 p.m. today starting at Children’s Beach and ending at Heinz Beach. Register any time for ages 6+ before 4:15 p.m. today at Sports Club. A white t-shirt is provided with registration. Participants will enjoy ice pops and final color throw at the end. \$10.

Bird, Tree & Garden Club news

At 7:30 a.m. today, meeting at the entrance to Smith Wilkes Hall, there will be a Bird Walk & Talk with ornithologist Twan Leenders. Binoculars encouraged.

Daugherty Society Drop-In/Foundation Open House

At 4 p.m. today on the Athenaeum Hotel Porch, enjoy light refreshments and learn about opportunities to make a lasting gift at Chautauqua from Office of Advancement and Foundation representatives.

Chautauqua Women’s Club news

At 9:15 a.m. today at the Chautauqua Women’s Club House will be Chautauqua Speaks, featuring John Jablonski and Carol Markham. Artists at the Market is from 1 to 4 p.m. today at the Chautauqua Farmer’s Market.

David B. Levy presents trumpet player, Les Linn

At 6:45 p.m. tonight on the first floor of Hultquist Center, join music scholar David B. Levy for Meet the Musicians. David will introduce trumpet player Les Linn as his guest. Meet the Musicians is a collaboration with the Chautauqua Symphony Orchestra League.

African American Heritage House news

The AAHH invites you inside our new organizational site, from noon to 5 p.m. today at 40 Scott, as a resource to those who seek to learn more about what we do.

Amp sweepers needed

The Institution is in need of Amphitheater sweepers for the remainder of the season. Sweepers are responsible for cleaning floors in the Amp’s public areas and removing trash and debris, among other responsibilities. Applicants must be at 14 years old. For information or to apply, visit chq.org/employment, and click on the job link for “Sweeper (Amphitheater).”

Special Meet the Filmmaker event

A free screening of “Owned: A Tale of Two Americas,” a documentary from today’s Chautauqua Lecture Series speaker, Giorgio Angelini, will be held at 12:15 p.m. today at Chautauqua Cinema, followed by Q-and-A with Angelini. Seating is limited, but access is complimentary with a traditional gate pass.

School of Music news

At 6 p.m. tonight in Fletcher Music Hall, students in the Instrumental Program present the sixth concert of the second Chamber Music Session of the summer. Masks are required for this event.

Please note that both the Opera Conservatory Sing-Out, scheduled for 1 p.m. today in Elizabeth S. Len-na Hall, and Friday’s masterclass with Marlena Malas, have been canceled.

<div><div>BULLETIN BOARD</div><div><p>The Bulletin Board is available to volunteer organizations who are at or around Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community Bulletin Board is limited to event (speaker), date, time, location, sponsor and cost, if there is one.</p><p>The Bulletin Board will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Logan Hall on Bestor Plaza.</p></div></div>					
EVENT	TITLE / SPEAKER	DATE	TIME	LOCATION	SPONSOR
PEO Reunion		Thursdays	12:00 p.m.	Home of Sharon Thawley 22 Vincent Bring your bag lunch	All Sisters

Week 7’s 2nd CLSC pick, Alyan’s ‘Arsonists’ City’ navigates meanings of home, shelter

CHRIS CLEMENTS
STAFF WRITER

Stephine Hunt recommended Hala Alyan’s novel *The Arsonists’ City* to the Chautauqua Literary and Scientific Circle shortly before 2021’s Bryant Day ceremony.

“I recommended it with the theme of home and shelter in mind, particularly because *The Arsonists’ City* is all about a family who’s navigating meanings of home in different parts of the globe,” said Hunt, manager of the CLSC Octagon. “As the father figure of this book is trying to sell their family home in Beirut, in Lebanon, these family stories come together.”

Alyan’s novel traces the different paths of this particular family as they grow up and “how they have all come to know this home in Beirut,” Hunt said.

“Something that really struck me was how, very simply, the idea of home brought the family together and yet caused ruptures, and how they’re consistently trying to understand what it means to

deal with unrest: unrest in political ways, unrest in personal ways,” she said. “... They moved to America because of unrest in Syria and Lebanon.”

Hunt said that ultimately, she wants Chautauquans and CLSC readers alike to not take the concept of home for granted.

“Collaboratively, this book and *Evicted*, by Matthew Desmond, are forcing us to look at our lives through a lens of, ‘What does home mean? What does having a household mean? What does it mean for safety, in particular?’” she said. “How do we start to examine the ways that we assume home contains certain experiences for many of us? Not all people call the shelter they live in home.”

Alyan’s *The Arsonists’ City* is one of two Week Seven CLSC selections; while an in-person was canceled, the Department of Education is working to confirm a virtual CHQ Assembly event with Alyan this fall. Sony Ton-Aime – Chautauqua’s Michael I. Rudell Director of

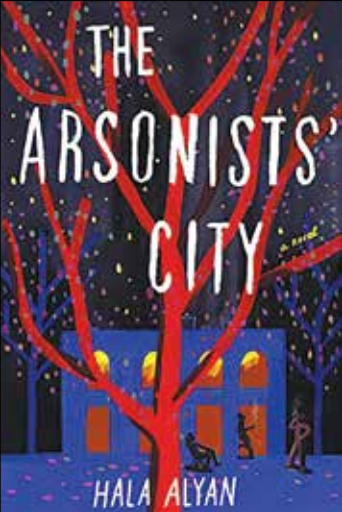


ALYAN

Literary Arts – encouraged Chautauquans to read it, in part because it still counts on the CLSC and Guild of the Seven Seals reading lists.

Ton-Aime said that when it came time to select a book to fit the Week Seven theme of “More than Shelter: Redefining the American Home,” *The Arsonists’ City* fit perfectly.

“For us, we were thinking about what it means to be home, and especially those who have left their home



countries and home cities,” he said. “I was so curious about the family in the book, the Nasr family, and what they call home. Is it Beirut? Where do we call home?”

For a week like this, the goal is to strengthen understanding of others experiencing the loss of their homes, Ton-Aime said.

“I’m so excited for everyone to read this novel and experience the Nasr family’s story for themselves,” he said.

Language beyond words: Taneja moderates Janes, Farley on past, future of race, dance

CASSIDEY KAVATHAS
STAFF WRITER

Dance crosses cultures, race, gender and ethnicity. Today, a panel on “Dance and Race” is exploring that idea more deeply, as speakers reflect on how ballet can become more diverse, what challenges exist and why such work is important.

At 7 p.m. tonight in the Hall of Philosophy, Institution Senior Vice President and Chief IDEA Officer Amit Taneja will moderate a conversation between Sasha Janes, interim director of the Chautauqua School of Dance, and Silas Farley, choreographer and dean of the Trudl Zipper Dance Institute at the Colburn School.

“It’s really set up as a dialogue between two experts in the field reflecting on the past, the present and the future to make ballet more racially diverse,” Taneja said.

Janes sees Farley as a perfect voice for this conversation, as he recently retired from the New York City Ballet



TANEJA

and moved from dancing professionally into choreography and academia.

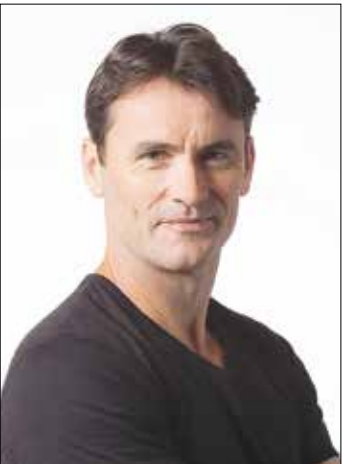
“He has a lot of insight and firsthand knowledge about the topic, having just left the dance world from a professional career and going into academia,” Janes said.

This conversation is one of reflection on the past and hope for the future, Janes said, and will explore “where we are, what’s going to change, what we can do better, what we’re really failing at and how we make everything more equitable and accessible for everyone.”

Taneja hopes people will walk away from this conversation with a larger understanding of why this work is important, as well as an understanding of the challenges it entails.

“The reality is that in big cities and big ballet companies, they are trying to recruit a more diverse audience, because that’s what America is made of. We’re becoming more and more racially diverse,” Taneja said. “If you are not able to lean into that change, then what does it mean for more diverse communities who are coming and saying, ‘I don’t see anybody who looks like me represented here’ – even though we know that there is talent available? Why are certain art forms taking longer to diversify?”

Taneja said that Janes and Farley are able to dive deep into these ideas, and together the three will share



JANES

ideas of how these efforts can be supported.

Farley, who is in residence for two weeks at Chautauqua with The Washington Ballet, said that the art form is an unspoken language that transcends cultures.

“I’m of the conviction, as are many people, that the art of classical ballet is a language that does not belong to any one culture, that does not belong to the culture or cultures (of) what we now recognize as classical ballet,” he said. “... It is a systematic and intelligible movement language that can speak into every time and place and culture, because it’s based in the possibility of what the human body can do.”

Classical ballet is an inherently open art, as is evident in its physicality. Farley gave the example of the turned out first position.

“The art of classical ballet is predicated on the idea of turn-out – the legs out, rotated at the hips and the arms rotated at the shoulders,” Farley said. “It gives the body a sense of openness, and that’s as much a spiritual idea as it is a physical stance. When you see a turned out dancer, you see the embodiment of generosity, openness, curiosity and willingness to be open to new ideas and to give and receive information.”

The idea of this physical openness relates directly to the need for inclusive openness in the classical ballet community.



FARLEY

“In the art and physicality of classical ballet, there’s the possibility of communicating those ideas, and that any person from any kind of background – ethnically, religiously, politically or culturally – can participate in and bring something fresh and unique to it because it’s the language,” Farley said. “It has the capacity to express the stories, priorities, culture, heritage, insight of many different cultures. It’s not time-bound. It’s a limitless language.”

Farley related this idea to his own choreography work. His piece *Dowland Dances* is set to music composed by John Dowland, a Renaissance composer, lutenist and singer, recorded by British singer-songwriter Sting. It was performed by The Washington Ballet Wednesday in the Amphitheater.

“Being a man of color in 2022, choreographing songs from an English Renaissance composer that were then recorded by Sting – it’s time travel,” Farley said. “It’s a historically transcendent community of artists.”

Dance, Farley said, should be for everyone, from anywhere, and all communities.

“If you have a body, you can participate in ballet, whether that’s as a dancer or as a viewer,” he said. “You can participate because that’s the only prerequisite – it’s just the body – and it’s based on the possibility that the body can communicate ideas that are beyond the body.”

RELIGION



DAVE MUNCH / PHOTO EDITOR

Kelly Corrigan, host of PBS’ “Tell Me More with Kelly Corrigan” delivers her lecture “Homes: Places that Come to Inhabit Us” Tuesday in the Hall of Philosophy.

When home is a person who has passed: Corrigan reflects on relationship with father

ALYSSA BUMP
STAFF WRITER

While the comforting feeling of being at home can come from visiting a quaint house, a familiar town or experiencing a nostalgic, tingling feeling, home can also be a person.

Kelly Corrigan, best-selling author, successful journalist and host of the PBS series “Tell Me More with Kelly Corrigan,” spoke on Tuesday in the Hall of Philosophy. Her lecture, “Homes: Places that Come to Inhabit Us,” served as a continuation of Week Seven’s Interfaith Lecture Series theme, “Home: A Place for Human Thriving.”

Corrigan was diagnosed with stage three breast cancer in 2004, and three months later, her father was diagnosed with late stage cancer. This led her to write her first memoir, *The Middle Place*, which focused on her being both a daughter and a mother during this time.

“My background is as a storyteller, but I’ve also been interviewing people for PBS and my podcast for two years now, which involves an enormous amount of reading and highlighting and synthesizing,” Corrigan said. “For each guest, I have become a student for a few weeks.”

Corrigan is often curious about what her subjects’ first homes were like and how the people who made up those homes exist in her subjects’ minds.

Neuroscientist Lisa Feldman Barrett was a recent guest on Corrigan’s show. She said Barrett taught her that humans are contextual beings and develop in response to their environment.

“Our brains receive all of this sensory data in singular ways particular to our physiology, like what we see is defined by the width of the set of our eyes; what we hear is defined by the particular curve of our ears,” Corrigan said. “... Then our brains make predictions which determine our actions, which we then categorize into great, terrible, dumb, brilliant, hysterical, drab. The brain decides what the sensory data means.”

While one’s environment has an innate impact on one’s being, so does the media one

consumes. Books, music, social media posts, advertisements – all of these impact a person’s reality.

As a child, Corrigan read *Mandy*, by Julie Andrews Edwards, which tells a story of an orphaned girl. Edwards is one of many creatives who has written about the struggles of being in an orphanage, as the idea of being lost and alone is palpable and easy to empathize with.

“What we feel, at least until we decide to unfeel it, is effectively what is,” Corrigan said. “There are so many coming-of-age stories, so many odysseys, that you might start to wonder if ... each of us will, or does, or has had our own memoir-worthy version of a coming-of-age story.”

Corrigan began to read a short chapter of her memoir, *The Middle Place*. The chapter described her childhood home and fond memories with her father. It began with depicting the very beginning of Corrigan’s life. After her older brother, Booker, was born via cesarean section, the hospital advised her parents against having another baby.

“But the lore goes, my dad wanted a girl so much, they snuck me in,” Corrigan read. “I suppose it’s possible they could have had another boy, but it never seems like that when my dad tells the story.”

Corrigan then read about her childhood memories. While her brothers and their friends would play sports in the backyard, her dad would often return home with armfuls of supplies for his tomato garden. The young boys would offer her dad help, but he would refuse; he would never interrupt a game.

As Corrigan continued to read, she emulated her father’s voice with a raspy, Southern twang. George Corrigan would often refer to himself in the third person as ‘Greenie’ or ‘the green man,’ which was a nickname he was given by his brothers long before Corrigan was born.

“(He was given the name) after a long, cramped car ride when a case of gas reputedly turned the air around my dad green,” Corrigan read. “My mom hates (the nickname).”

Corrigan then shared a story about a dentist trip she took with her dad. After ne-

glecting to get a partial plate on a front tooth, the tooth flew out of George’s mouth, requiring the visit to the dentist. When he was told it would be an hour wait, George and his daughter ventured into the farmer’s market, as George didn’t seem to care if he was missing a tooth in front of others.

“My dad’s relationship with the world (showed) that he paid more attention to the good stuff than the bad stuff, and effortlessly forgave almost all,” Corrigan read.

When her father would get her and her siblings ready for school, Corrigan felt a shift of attitude toward the morning.

“Cupping his hands around his mouth, he would call out, ‘Hello world!’ And then, playing back to himself in a one-man show, he would flip to the role of the world, ‘Hello, Georgie,’” Corrigan read. “‘I’m coming out there to get you, world.’ To which world would respond, as of course the world would, ‘I’m waiting for you, Georgie.’”

With this morning routine, Corrigan began to understand that not only was the world a safe place, but it had a sense of humor.

“(The world) knew your name, and it was waiting for you,” Corrigan read. “Hell, it was even rooting for you.”

Corrigan shared that while her childhood home made her feel at home, her father made her feel the most at home.

She also felt at home at her maternal grandmother Libby’s house, but not as much at her paternal grandmother’s house. At Libby’s, Corrigan felt special, as if her presence was yearned for, as if it was needed.

“Looking back at these early homes and homes away from home,” she said, “there are stages I’m starting to think about: You are allowed here, you are welcome here, you belong here, this is yours.”

This is how America should feel to all who live here, but Corrigan explained why it doesn’t feel that way for everyone.

“I think about taking their country away from the people who already lived here, saying, ‘This is not yours,’” Corrigan said. “I think about slavery here and around the

world for thousands of years, pulling people from their homes and forcing them to live in other homes.”

Since Corrigan left her first home, she has traveled to 29 places where she had a bed to claim as her own – from various college dorms, apartments and friends’ homes.

“I travel about 50 or 60 nights a year, for 15 to 20 years now,” she said. “I feel anxious and lonely in hotel rooms, so I stay with friends who say, ‘Make yourself at home.’ But that is a skill, that is a privilege, that is a progression.”

After reflecting on times when she felt at home, Corrigan came to her final conclusion, her eyes filling with tears: Sometimes, home is a person.

“My home was my dad,” Corrigan said. “And for a long time ... he was the nurturer that shaped my nature.”

Corrigan then began to read a letter she wrote to her father five years after his death, with the first words being “Dear Greenie.” She began by updating

her father about her children, but eventually admitted her struggles with surviving after his passing.

“My future is blank, and it scares me,” Corrigan read. “I have no ideas and no energy, and grief has made me a pessimist.”

Corrigan wrote about a trip she took back home, during the first year without her father, to visit her mother and her childhood home on a street called Wooded Lane.

“I was staying in my old room, the room where you finished your 48-year run at Wooded Lane,” Corrigan read. “... Somehow, there in the dark, pushing around to get comfortable, I got a whiff of you. I did not like it.”

While Corrigan and her mother both handled George’s death differently, they agreed not to judge each other. She recognized how strong her mother is, as she kept to-do lists of tasks that her husband would normally take care of for her.

The two attempted to play a round of Rummi-

kub, as the family used to do prior to George’s death, with drinks and a platter of Triscuits nearby.

“With just the two of us, we ended up going to the boneyard over and over again,” Corrigan read. “... I turned on some music, but it was poor compensation for your wide-mouthed frog joy. ... Your absence was so glaring, I had to leave (for a walk).”

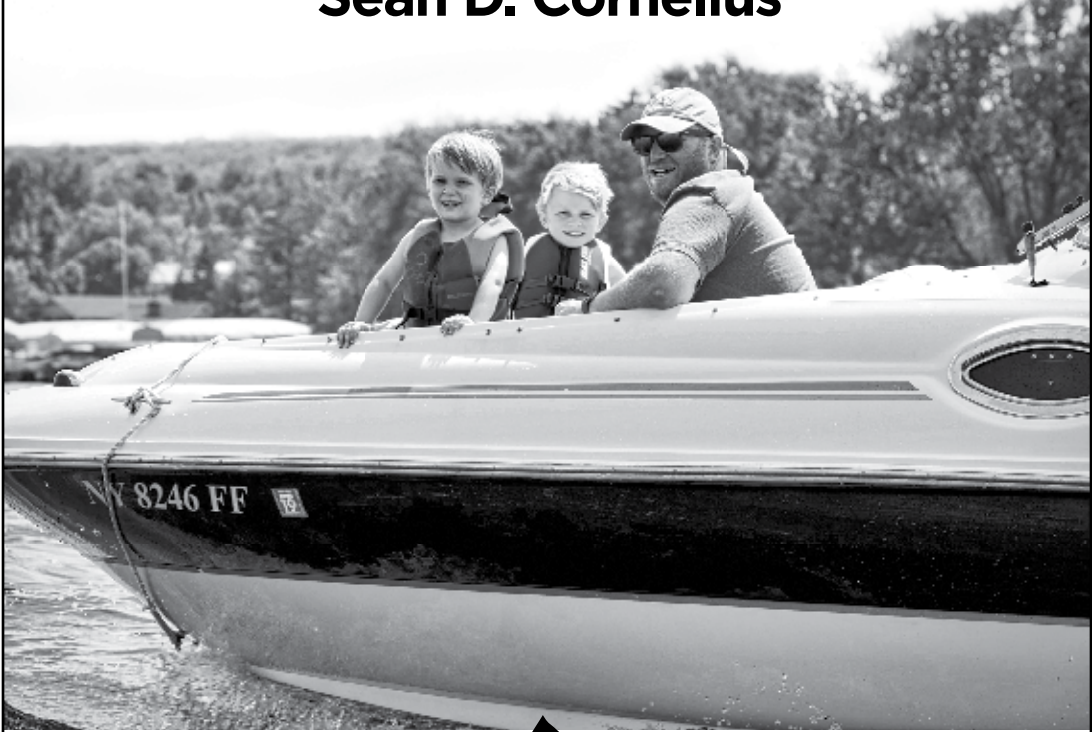
When Corrigan returned home to California, she brought back George’s coaching jacket and wore it proudly to her daughter’s practice. Her daughter’s coach assumed Corrigan had coached as her father had, and even after finding out that she didn’t, asked if Corrigan would like to volunteer with the junior varsity team. She accepted the proposal.

“I get it, Greenie, I get it. The only way to keep you is to be you,” Corrigan read. “... A couple times a year, someone will stop and ask me my favorite question: ‘Are you George Corrigan’s daughter?’ I am.”

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FROM PAGE ONE

CSO

FROM PAGE 1

The *New York Times* included the first movement of “A Shout, a Whisper, and a Trace” on its list of “The 25 Best Classical Music Tracks of 2019,” with a critic calling “amerikanizalodik” a “dizzying melting pot of folklike rhythms, droning tunes and pungent modernist harmonies, spiked with bursts of wailing jazz.” Of the whole, *The New York Times* described “A Shout, a Whisper, and a Trace,” as a “vibrant homage to Bartók.” The album upon which it ap-

peared, *Migrations*, received a Grammy nomination.

The composer is in residence Week Seven, having performed with the Argus Quartet Saturday, and workshopping *The House on Mango Street: The Opera* with author Sandra Cisneros, the librettist adapting her famous novel for the stage. The workshop, which culminates in a public reading Friday in Norton Hall, comes five years after Cisneros and Bermel first collaborated on the inter-arts production of “House on Mango Suite,” which pre-

miered on the Amp stage.

Following the Bermel, the CSO presents Elgar’s Cello Concerto, with Jolyon Pegis as soloist. Pegis steps center stage as the original guest soloist, Pablo Ferrández, withdrew from his Chautauqua performance because of travel circumstances. Pegis is the CSO’s principal cellist, and has performed countless times, in numerous capacities and venues, all across the grounds – and the country. Pegis has appeared as a recitalist, chamber musician, and orchestral soloist across

the United States, and is associate principal cellist with the Dallas Symphony and a member of the contemporary ensemble Voices of Change.

Pegis, who has been playing with the CSO for nearly 30 years, knew from the first moment he heard cello music as a child that that was the instrument he wanted to play – “The quality of the register just appealed to me,” he told the *Daily* in 2012 – and made his Carnegie Hall debut in 1990. The evening concludes with Danish composer Nielsen’s dramatic Symphony No.

5, composed in the years following World War I and finally gaining recognition outside of Nielsen’s home country only with a 1962 recording from Bernstein and the New York Philharmonic Orchestra. With an aggressive woodwind motif, and an inspiring, grand finale, the work is a study in contrasts; given an elusive, far-from definitive interpretation, according to “Symphony Notes” columnist David B. Levy, the idea of a “study in contrasts may be the safest answer for those who need to know.”



PEGIS

CISNEROS

FROM PAGE 1

Although home is more than a house, Cisneros does rely on physical spaces in feeling comfortable and being able to thrive. She recalled a man with whom she previously lived who only decorated his house with a color palette of white, red and black.

“Needless to say, it’s not my life anymore,” she said.

The stark colors in the home did not help Cisneros in her life of creativity. To create, she needs to surround herself with animals, plants, colors and views that make her feel at peace. These

all add up to, in her opinion, the most important goal of a home: feeling security.

“How can we be in a space that is healing and nourishing and – most important for women – makes us feel safe?” Cisneros asked.

One of the key elements to feeling safe is privacy, she said. In her childhood home, her bedroom door could not close. Now, as a woman in her 60s in the current social climate, she still feels that privacy is being taken away and preventing women from feeling safe.

“It’s such a difficult time right now that we’re living in, with so many of our private is-

sues being up to men deciding about our bodies and ... what is a ‘good woman’ (coming) from male judgment,” she said.

Cisneros feels that the rescinding of women’s rights is reactionary on the part of men.

“I think it’s a time in which we’re realizing how threatening we are being female,” she said.

But women are not the only group subject to this, Cisneros said; people of color and immigrants also threaten white men’s positions of power, she explained, which often results in the world being unsafe and uninviting to those groups.

“Home is a refuge for all

of the above, whether you’re gay or trans or an immigrant or a woman,” she said. “We’re all in this place of our power being taken from us or being threatened. Our sense of wanting to have a place at the table is threatening to people who don’t want to share that power with us.”

Cisneros’ current home is in San Miguel de Allende, Mexico, which was established in the 1500s. To her, this city is the combination of the past, present, and future coalescing all at once. She contrasts this to her experience in American cities like San Antonio or Chautauqua, which view the past as a place it came from and

that is distant, rather than actively reacting and mingling with the present.

“In Mexico, the past is the present is the future,” she said. “You could be walking down the street and suddenly turn a corner and see these pre-conquest dancers swinging from a pole in front of the church. So there’s the church and the pre-conquest religion merged into some synchronicity in the future. It’s kind of mind-boggling, and I think it’s a very spiritual sense of time that is nonlinear – and that makes it very creative for me to live there.”

Cisneros’ home has a mountain view, and she loves to watch the sunset

behind them. It makes her feel connected to the world around her.

“It’s essential for me to be able to rise and know that the roof of my house is the sky and that part of my garden is the clouds. Part of my garden is that sunset and those mountains, too,” she said. “And it’s very full. As small as my house is – because I live in a guest house rather than a mansion – I feel it’s very large because it encompasses the sky and the mountains and the sunsets and the moonrises. And so that makes me feel very complete. It’s a poet’s house.”

ANGELINI

FROM PAGE 1

“In America, we’re uniquely predisposed to thinking of a home as this wealth accumulation machine,” Angelini said. “And really, that’s first and foremost, and everything else is kind of secondary. But I want

people to understand that when we treat a home like a commodity, it necessarily teases out the worst aspects, both on the financial side and the cultural side.”

Post-World War II housing policy implemented deeply entrenched segregation through redlining. With the Baby Boom creating a

need for more housing and the lingering specter of the Great Depression, America dreamed of building a thriving society of wealth through home ownership.

The Federal Housing Administration insured mortgages to private banks, but drew up segregated maps with proverbial and literal red lines indicating which neighborhoods they would insure. Given the racist impression that Black residents would bring down property values, the FHA chose to insure mortgages in white neighborhoods, but not Black ones.

Angelini said that those racist impressions persist now, and are part and parcel of the financial and cultural implications of home ownership, as well as the unrelenting divide between suburbia and inner cities.

“If a home is just meant to make you money, then you’re going to do everything you can do to protect that investment and your future ability to make more money, more wealth for yourself,” Angelini said. “So if you live in a society that is generally racist, or bigoted or stereo-

typing of other groups, and you think that a Black family moving into your neighborhood is going to bring down your property values, you’re going to do everything you can do to ensure that that never happens.”

When Angelini set out to make “Owned,” he initially conceived of it through an architectural perspective. He said that architects are uniquely situated to imagine the cultural underpinnings of the built environment. Angelini thought of the film as visually oriented, filtered through the design and even poetry of the home.

The police killings of Michael Brown and Freddie Gray and the ensuing protests in Ferguson, Missouri, and Baltimore caused Angelini to rethink his concept. He realized he wanted to make a film revealing the inextricable linkage between the wreckage of the Inland Empire and the oppressive conditions of the inner city.

“These urban uprisings started springing up, and I began to appreciate that you couldn’t really critique this abundance of space in the peripheries of Ameri-

can cities without also understanding what was happening in the inner cities, because of course, these two things were deeply intertwined,” Angelini said. “The vastness of suburbia was coming at the expense of divestment from inner-city America.”

Angelini wanted the documentary to be character-driven, so he spent years traveling the country and speaking to individuals from a swath of experiences. In Levittown, New York, which he said is widely regarded as the archetypal postwar suburb, he met a retired police officer named Jimmy Silvestri who became a central figure in the film.

Angelini said that Silvestri’s story aligned with the arc of the postwar history of American housing. Angelini was filming with Silvestri during the Baltimore uprisings.

“Through Jimmy’s eyes, we got to see what I think is the central struggle that’s facing America today, which is a large number of middle-class white Americans confronting the reality that they got a leg up in the system, necessarily at the

expense of other people, predominantly Black families,” Angelini said. “That’s just the reality, and truth hurts sometimes. Negotiating those emotions can sometimes produce anger, or confusion, and Jimmy’s storyline, I think, really captures that quite beautifully.”

That type of reckoning is essential to the task of reconceptualizing the American home – not only the physical structure of the house, he said, but the entirety of the lived environment. Angelini pointed out that statistically, the No. 1 factor which predicts one’s ability to advance socioeconomically is one’s zip code.

“If you understand the way that this country was segregated, by race, through housing policy, then you start to realize that we are condemning certain groups of people to living in zip codes that are necessarily going to produce negative outcomes for those people,” Angelini said. “We can’t live in a country like that and say that it’s egalitarian. We have to confront the idealism of the American dream with the American reality.”

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BILAL

FROM PAGE 1

Her initial ambition to join IMAN is reinforced through the work she does now. As community organizers and advocates, they create the positive change she has hoped to see for most of her life.

“We’re still working on passing really important criminal justice reform legislation and organizing communities to both learn their rights, know their rights and then fight for their rights,” Bilal said. “We developed our own community organizing curriculum where we train people across the city of Chi-

I just said, ‘Someday I’m going to work for this organization.’ This is everything that I feel like I’d been missing in life, or everything that I feel like I had been wanting to orient my life around.”

cago and across the country.”

In efforts to use the arts as a positive, transformational rehabilitation effort, IMAN’s curriculum includes work at Beloved Community Ceramic Studio on Chicago’s South

Side as a way to help people decompress and deal with some of the trauma they face.

Her lecture today will focus on these aspects of IMAN, as well as some personal experiences she wants to share. She will also explore the contrasting ideas of “being home,” versus “back home.” “I’m going to be talking about the fact that there’s an aspiration, for all us, for home to be ... tranquil and safe; but in reality it’s not for many of us,” Bilal said. “We, as humans, strive to make this Earth home (and) we create comforts.”

In the Muslim view, home is where the Creator is, and while people can seek comfort in this earthly place, Bilal said the task is to try to make others feel as comfortable as possible.

“The idea for many Afri-

can Americans (is that) you have a place that is home in this country, and for most of us, the only home we’ve ever known,” Bilal said. “And yet, there’s a missing piece.” She hopes people will come away from her lecture with a sense of purpose and renewed insight to how impactful it is to have a worldview, regardless if that worldview is influenced by spiritual or religious beliefs or not.

“Even if one doesn’t believe that, I hope people will take away the idea that you can fill your life with purpose in the places we dwell in,” Bilal said, “... and to not allow oneself to simply exist in a place, but to really try to figure out how one can change that place for the better.”

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RELIGION

Hord Owens urges embracing prophetic imagination, being courageously creative

The Rev. Teresa “Terri” Hord Owens preached her sermon “Inside God’s Imagination” at the 9:15 a.m. ecumenical worship service on Wednesday in the Amphitheater. Scripture passages included 1 Corinthians 1:25-29 and Ephesians 3:20-21.

In January 2020, right before a global ministry trip, friends with theological chops asked Hord Owens, “What excites you about the Church?” She answered, “Courageous creativity.”

Opening the general board meeting of the Disciples of Christ in February 2020 as general minister and president, she told the members of her denomination, “We must imagine a new church for a new world.”

Sequestered in lockdown in the new world of the pandemic, she spent months rereading Walter Brueggemann’s seminal book, *The Prophetic Imagination*. Brueggemann’s book offers not only a critique of empire, but also suggests the power of alternative imagination for a prophetic church.

Hord Owens repeated the scriptural theme that God uses the foolish to confound the wise, and the weak to shame the strong. This is true, she said, both in the Bible and in the world we see around us. Moses was a political refugee, a confirmed murderer and he saw crazy things (like God in a burning bush). God chose Moses. Moses himself had excuse after excuse as to why he should not be chosen by God.

“I don’t speak well,” Moses said.
“I’ll send Aaron to assist you,” God said.
“No one will believe I have authority,” Moses said.
“Here’s a staff,” God said.

Yes, his disobedience to God prevented him from entering the Promised Land. Still, Hord Owens pointed out, Moses is a character of mythological stature who is the consummate prophet in pointing to and enacting a new world.

Pursuing another Biblical example, Hord Owens spoke of the prophet David. Samuel went to the house of Jesse to seek a leader, and he saw all the strong, handsome sons.

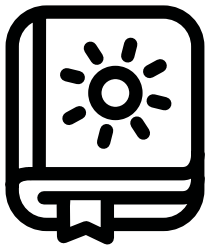
“Is this all?” Samuel asked.
“We have another,” they said. “He is small, unattractive and he smells bad.”

This small, smelly shepherd David is the one God chose to turn the world upside down. David understood the difference between lament and praise. He could shake his fist at God, but he always ended with praise.

Hord Owens gave Disciples of Christ pastor, the Rev. William J. Barber II, as an example of a contemporary prophet. As a young adult, Barber was afflicted with an illness. Doctors said he would not walk again. He was told that he could not work as a pastor.

As the leader of the Poor People’s Campaign, Barber has worked with communities to craft legislative policy proposals for state legislatures and for the U.S. Congress. He regularly critiques the way the world is, and imagines alternatives. Hord Owens said that she foresees telling her grandchildren that she saw the face of a prophet in Barber.

In contrast to Barber, Hord Owens described preachers who imagine themselves to be exceedingly gifted, who travel with an entourage, who require fancy titles and who have no time for common people.



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We must imagine a new church for a new world.”

—THE REV. TERESA “TERRI” HORD OWENS

Hord Owens said that it took a long time for her to hear her own calling and that her husband was her Eli, helping to raise her up. She knew she was no Cynthia Hale, Martin Luther King Jr. or Traci Blackmon. Her undergraduate degree was in government. She worked in information technology.

She believed that God would not use her because she did not fit. She refused to wear a masculine clerical collar to assert that she had authority. She never could have conceived the idea that she would lead a major Protestant denomination.

Again, God’s foolishness is better than our wisdom. In the 40th anniversary edition of *The Prophetic Imagination*, Brueggemann wrote, “We must get inside God’s imagination.” Hord Owens said that this means that we must listen to the ideas of new people, young people. It will take more than good programs and public relations. The church needs crazy creativity and bold justice.

We must listen to the brilliance of those people we believe have nothing to say. Only in this way can we discover another Moses, another David.

Hord Owens urged the congregation to be “Yes, and ...” people rather than “Yes, but ...” people.

We need to not say, “Yes, but we have no money,” or “Yes, but we don’t know enough.” Instead, we must say, “Yes, and God will provide,” or “Yes, and God can use people and things that confound us.”

We cannot know what God will do. God can act exceedingly, abundantly, beyond our understanding.

Citing Tuesday’s 10:45 a.m. lecture, Hord Owens lifted up Matthew Desmond’s statement that it is possible to eliminate poverty and housing insecurity. We need imagination to accept that God can do more than we can even think.

Hord Owens said that she saw creativity abound at Chautauqua. She urged the congregation to remember, when we are flagging, that we serve the One who is able



DAVE MUNCH / PHOTO EDITOR

The Rev. Teresa “Terri” Hord Owens, general minister and president of the Christian Church (Disciples of Christ) in the United States and Canada, delivers her sermon “I Thought You Knew” Sunday in the Amphitheater.

to exceedingly, abundantly make all things new and to do all things. Whether you are Moses or David or Priscilla or Rahab, know that whoever you are, the One who begins the work in you will complete it.

The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, served as liturgist. Melissa Spas, vice president for religion, read the Scripture. Organ Scholar Nicholas Stigall played the Prelude, “Variations on Holy Manna,” by Raymond Haan. The anthem, sung by the Chautauqua Motet Choir, was “Choose Something Like a Star,” by Randall Thompson, with lyrics by Robert Frost. Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, played the Postlude, “Sortie en mi bémol majeur,” by Louis James Alfred Lefébure-Wély. Support for this week’s service is provided by the Geraldine M. and Frank E. McElree Jr. Chaplaincy Fund and the Robert D. Campbell Memorial Chaplaincy. Mary Lee Talbot will return as the morning worship columnist in the coming days.



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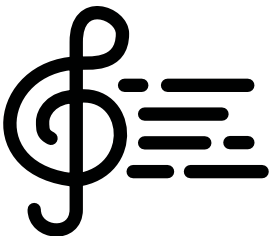
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MUSIC



SYMPHONY NOTES

BY DAVID B. LEVY

‘A Shout, a Whisper, and a Trace’

Derek Bermel

American composer, conductor and clarinetist Derek Bermel was born in New York City in 1967. Artistic director of the American Composers Orchestra at Carnegie Hall, Bermel is also director of Copland House’s Emerging Composers Institute, CULTIVATE served as composer-in-residence at the Mannes School of Music, and enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study in Princeton. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a primary role. He has received commissions from the Pittsburgh, National, St. Louis, and Pacific Symphonies; groups such as Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival; and musicians including Eighth Blackbird, Guarneri String Quartet, Music from Copland House, Music from China, Orkest De Ereprijs (Netherlands), violinist Midori Gotō, and electric guitarist Wiek Hijmans, among others. The Boston Globe wrote, “There doesn’t seem to be anything that Bermel can’t do with the clarinet.” His many honors include the Herb Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center’s Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm Foundations, Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar and Civitella Ranieri. His ‘Mango Suite,’ based on Sandra Cisneros’ The House on Mango Street, was performed by the Chautauqua Symphony Orchestra under the direction of Rossen Milanov during the 2017 season. That work has now evolved into a full-scale opera. His orchestral work, “A Shout, a Whisper, and a Trace” was composed in 2009 on commission by the American Composers Orchestra and ProMusica Chamber Orchestra for the Serge Koussevitzky Music Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky. “A Shout, a Whisper, and a Trace” has been recorded by the Albany Symphony Orchestra, conducted by David Alan Miller through Naxos Records. The work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone, two percussion, keyboard and strings.

Derek Bermel provides his own program notes for “A Shout, a Whisper, and a Trace.” “During the last five years of his life, the composer Béla Bartók lived and worked in New York City. As he approached the age of 60, in ill health and preoccupied with the destruction of his

beloved native Hungary by the Nazis, he slowly began adapting to the unfamiliar surroundings. He kept in touch with his musical roots, joyfully transcribing a collection of Serbo-Croatian women’s songs at the Columbia University library. Yet he struggled with the new language, the cultural barriers, and the speed and complexity of New York. He painstakingly attempted to navigate the crisscrossing streets in Queens, and he once spent three hours in the subway with his wife, ‘traveling hither and thither in the earth; finally, our time waning and our mission incomplete, we shamefacedly slunk home– of course, entirely underground.’

“Bartók wrote home about his mixed feelings of hope, alienation and despair to colleagues like the violinist Joseph Szigeti and the composer Zoltán Kodály; to his two sons, who remained in Budapest; and to his small array of American piano students and supporters, from Boston to Seattle. The translated letters, published by St. Martin’s Press, document the humbling struggle of a master composer, trying to make sense of life in America, a place where he was virtually invisible.

“Years ago, while studying the Thracian folk style in Bulgaria, I read Bartók’s letters. At the time, I had been mostly engaged with the correspondence concerning his early travels around Hungary. But as I began composing the final piece for my ACO residency, I felt drawn to reexamine the later letters. The fresh perspective enabled me to reflect anew on my own experiences living in unfamiliar countries and cultures. I began to muse on the curiously ironic – yet utterly typical manner in which Bartók’s last years unfolded; so many immigrants have arrived in my hometown – New York – brimming with the hopes, fears, and yearnings associated with exile. These revenants exist today; the ghosts are everywhere, present and enduring, as much a part of the city as the buildings and rivers around us.”

“A Shout, a Whisper, and a Trace” most definitely borrows from, and pays tribute to, the sound world of Bartók. Even the titles of its three movements are Hungarian. The first movement, A Shout, is marked “Amerikan-izálódik” which translates to “Americanize.” It takes a rhythmically jaunty and dance-like Hungarian-style folk melody and lends to it an “Americanized” dose of jazz and hymnody. Both elements may be found in one of Bartók’s works composed in America toward the end of his life, such as the Concerto for Orchestra (to be performed later in this CSO season). The second movement, A Whisper, also known as “az ejszaka zeneje” or “music of the night,” pays homage to Bartók’s eerie “night music” – a style marked by insect-like sounds couched within a serene, if uneasy, background. The final movement, marked “vég,” which translates to “end,” is a fantastical and spectral dream, and has been characterized in one review by Maureen Buja as a scenario as if one “sees the ghost of Bartók

in the streets of New York. We’re ... in the 1940s and the anxiety of that era and in modern New York, but seen through ghostly eyes. Air-raid sirens wail and the shivers increase, but calm again in a city far from war and we fade into the night.”

Concerto for Violoncello and Orchestra in E Minor, Op. 85

Edward Elgar

Sir Edward Elgar was born on June 2, 1857, in Broadheath, United Kingdom, and died on Feb. 23, 1934, in Worcester, United Kingdom. He was knighted by King Edward VII in 1904. His musical style is the final and best example of the British Romanticism of the late Victorian era, inspired by the European (primarily German) models of Mendelssohn, Schumann, Brahms and Wagner. Besides his frequently-performed Pomp and Circumstance March No. 1 (the trio of which has become a fixture at high school and college commencement ceremonies), his best known orchestral concert work is the Enigma Variations. His Cello Concerto dates from 1918-19. Its first performance took place in Queen’s Hall, London, on Oct. 27, 1919, with Elgar leading the London Symphony Orchestra. The soloist was Felix Salmond. The work is scored for solo cello, two flutes (piccolo ad libitum), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba (ad libitum), timpani and strings.

The year 2007, marked the sesquicentennial of Sir Edward Elgar’s birth, witnessed by an important and appropriate reappraisal of the work of this highly gifted composer. He was born a Catholic among Anglicans and came of age at the height of Victorian British triumphalism and Edwardian splendor, only to live long enough to witness the disaster of World War I and the waning of the Romantic world with which he was so familiar. The resurgence in popularity of Elgar’s Cello Concerto owes thanks, in no small part, to the exuberant genius of English cellist Jacqueline du Pré (1945-1987), who performed the work frequently and recorded it at least twice. The prominent use of the piece in the 1998 film that traces du Pré’s career and relationship with her sister, “Hilary and Jackie,” served to bring the work to the attention of an even

larger audience. Given the relatively small number of successful concertos for cello, it is no surprise that Elgar’s work has become a staple of the cello repertory. Interestingly, Elgar granted authorization to Lionel Tertis to transcribe the Cello Concerto for the viola, another instrument lacking in significant repertoire.

The elegiac tone heard in much of Elgar’s Cello Concerto may be explained in part by the biographical details listed above. The work begins with a strong cadenza-like statement by the solo cello, discretely accompanied by the orchestra. The main section of the first movement is devoted to a dreamy, floating Moderato in 9/8 meter that presents two principal themes, the second of which is noble in character. The relatively subdued nature of the opening theme builds at critical moments to climaxes of tremendous power. The second movement follows without pause. The presentation of its main theme, Allegro molto, is hesitant at first, allowing the solo cello to meditate ad libitum as if it were still contemplating the opening movement’s mood. The Allegro molto itself is a whirlwind of perpetual motion, punctuated by brief outbursts of romantic exuberance. The short third movement, Adagio, is a lyrical interlude that ends rather tentatively, as if to beg the finale to begin without break. An Allegro follows suit, but no sooner does it begin when the cello shows us that the lively theme has a noble side as well in the form of a recitative and cadenza. After an exciting rush toward the instrument’s highest range, the Allegro, ma non troppo finale gets on with its business – a bumptious theme in 2/4 meter. As the movement draws toward its conclusion, the main theme from the third movement returns, slowing the tempo in a moment of profound nostalgia. One further reminiscence remains: a reference back to the opening cadenza-like statement from the first movement, replete with its memorable glissando to the low E. The Allegro molto returns, ever so briefly, to bring the concerto to its conclusion.

Symphony No. 5, Op. 50, FS97

Carl Nielsen

Danish composer Carl Nielsen was born on June 9, 1865, in Nørre Lyndelse,

Denmark, and died Oct. 3, 1931, in Copenhagen. While having written music in a wide variety of styles and genres, he is best known internationally for his six symphonies. His Symphony No. 5 was composed in 1921-22, and he conducted the first performance of it in Copenhagen on Jan. 24, 1922. The work is dedicated to his friends Vera and Carl Johan Michaelsen. The “FS97” refers to the Fog and Schousboe catalog of Nielsen’s music. The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta and strings.

It is not easy to describe the music of Carl Nielsen. On the one hand, he represents a final blossoming of the great Romantic tradition, while on the other, he was an idiosyncratic innovator. While he was always treasured by his fellow Danes, his international reputation spread starting in the 1950s, due largely to his six symphonies. Four of these have titles, such as No. 4, “The Inextinguishable.” Symphonies Nos. 1 and 5 are the exceptions. Nevertheless, the dramatic content of Symphony No. 5, composed in the wake of World War I, suggests that something extra-musical must lie behind it. A definitive interpretation of its meaning, however, is elusive. To say that the work is a study in contrasts may be the safest answer for those who need to know.

Structurally speaking, Nielsen wrote the work in two movements, although the first movement has two very distinct sections (Tempo giusto and Adagio non troppo), albeit that element from the first part of the movement returns in the second part. One of Nielsen’s idiosyncrasies involves a kind of layering of ideas. The movement begins with a simple rapid oscillation of two notes in the violas, which set a mysterious mood. The mystery deepens with the introduction of a theme in the bassoons. So far, one might sense that Nielsen is borrowing a page from his Finnish neighbor, Sibelius. But no sooner do we think this when Nielsen throws in some unexpected gestures, the first of which is a duet for horn and flute. All this is interrupted by a relentless march, whose tone is set by a steady rhythmic pattern in the snare drum. Layered upon this are outcries from the clarinet and flute. This opening section of the first movement ends with continuing soft hints of the

rather sinister march as the music fades into silence.


The second part of the movement begins with a brief gesture from the oboe that leads into a lush new theme in the strings that reveals Nielsen’s kinship with the lyrical side of Brahms, Dvořák, and other late Romantics. Nielsen himself described this melody as the “nature theme.” This builds in intensity and warmth until the woodwinds break the mood by superimposing an insistent noodling figure over the strings, who yield now to the brass section, all the while punctuated by the obstinate woodwind interruptions. In a communication with his student, Ludvig Bolleris, Nielsen characterized the woodwind figure to be the evil motif. As he explains:

“... the ‘evil’ motif intervenes – in the woodwind and strings – and the snare drum becomes more and more angry and aggressive; but the nature theme grows on, peaceful and unaffected in the brass. Finally the evil has to give way, a last attempt and then it flees – and with a strophe thereafter in consoling major mode, a solo clarinet ends the large idyll-movement, an expression of vegetative (idle, thoughtless) Nature.”

The reference to the snare drum points to one of the most unusual features of the entire symphony. The instrument appears out of nowhere and in its own tempo, which places it at odds with everything going on around it. The composer meant it to be improvised in part by the performer.

The shorter second movement (Allegro – Presto – Andante un poco tranquillo – Allegro) comprises, as the tempo markings suggest, four distinct sections. After an introduction in which the violins play a disjunct theme in triple meter, Nielsen introduces a fugue in a very fast tempo. A second, slower fugue ensues, followed by a final section replete with triumph and agony, but ultimately yielding to its affirmative and inspiring grand ending.

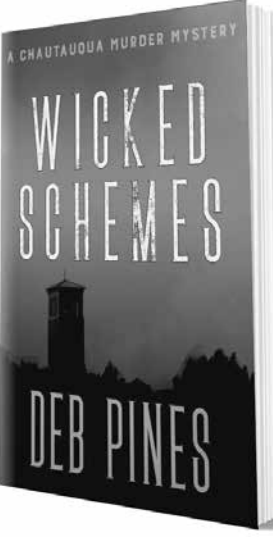
David B. Levy is Professor Emeritus of Music at Wake Forest University. He holds a doctorate in musicology from the University of Rochester and remains actively involved in scholarly pursuits. His primary focus has been on the music of Ludwig van Beethoven, about which he has published numerous articles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



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CSO, Posner Funds support Elgar’s Cello Concerto

The Chautauqua Symphony Orchestra Endowment Fund and the Av and Janet Posner Fund for the CSO provide support for the concert at 8:15 p.m. tonight in the Amphitheater.

The CSO Endowment Fund is a permanent fund in the Chautauqua Foundation. It consists of contributions from community members who share a passion for the CSO and wish to contribute to its ongoing excellence.

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

Janet is a retired teacher and has helped with CVA, the Bird, Tree & Garden Club, and the Friends of the Theater organizations. A managing director of the investment firm, Davenport & Co., and an art and architectural historian with a doctorate from the University of Virginia, Av has been a community member of the Chautauqua Institution Board of Trustees, a CPOA area representative, and for many years the teacher of a popular course on Chautauqua’s architecture. Their son and daughter, David and Nora, grew up on the grounds attending Children’s School and Club, playing softball on Sharpe Field on the teams that they each founded and working various jobs, including sweeping the Amp, delivering *The Chautauquan Daily*, and working in the bookstore. They still enjoy visiting when they can.

Eleanor Fund underwrites Angelini’s morning lecture

The Eleanor Fund Lecture-ship Endowment provides support for the lecture by Giorgio Angelini at 10:45 a.m. today in the Amphitheater.

The Eleanor Fund Lectureship Endowment was established in 2014 by Cathy Bonner to honor her three favorite Eleanors: her mother, her grandmother and Eleanor Roosevelt. Bonner has come to Chautauqua since 1996.

A graduate of the University of Texas at Austin, Bonner has been an entrepreneur for 40 years, building and selling five businesses. For a decade, her marketing firm, Bonner, Inc., launched 14 state supported college savings plans and prepaid tuition programs.

Between 1991 and 1994, she served as director of the Texas Department of Commerce and in the cabinet of Texas Governor Ann Richards. She helped Texas create more jobs than any other state in the nation for four consecutive years. Bonner is the retired CEO and chairman of the board of directors for Service King Collision Repair Centers. She is a business leader recognized for her vision and accomplishments. *Fortune* magazine named Bonner as one of the 25 most influential women entrepreneurs in America, saying she was, “smart and funny and as interested in making a difference as in making money.”

Currently, Bonner serves as chief strategy officer for On The Road Garage, a chain of collision centers that train the workforce of the future to repair smart cars.

Bonner is the founder of The Women’s Museum, the nation’s first comprehensive women’s history museum that opened in 2000 in Dallas. She raised \$32 million to renovate a historic building that houses innovative exhibits that tell the story of American women’s history.

Bonner is the former chair of the Chautauqua Foundation Board of Directors. She has served on the board of directors for the Chautauqua Women’s Club and the Friends of the Literary Arts (now Friends of the Chautauqua Writers’ Center). She loves all the arts in Chautauqua, especially theater, dance and the symphony.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Party VIPs

6 Parade sight

11 Impromptu

12 Jeweler’s aid

13 Davis of “Thelma & Louise”

14 Took steps

15 Yummy, informally

17 Yoga need

19 Squid’s squirt

20 Pet perch

23 Globe features

25 Really large

26 Shift

28 Grazing group

29 Runner, for example

30 Billboards, e.g.

31 “— a deal!”

32 Pro vote

33 Sneaker part

35 Run up

38 Small bottles

41 Stately Flynn

42 Film’s

43 Online message

44 Mean-spirited

DOWN

1 Crone

2 Praiseful poem

3 Cry

4 Muscle quality

5 Climbing

6 Snort source

7 Ness, for one

8 Ump’s call

9 Subject for Jane Goodall

10 Slugger Williams

16 Entomology subjects

17 Coffee bar order

18 Was sore

20 1776 and 1812, for two

21 Concur

22 Elbows on the table

24 Linking word

25 Sea, to Simone

27 Kitchen appliance

31 Detail map

33 Land in the sea

34 Old Italian coin

35 Leaf lifter

36 Do a yard job

37 Penny prez

39 Fate

40 Shrewd

Yesterd’s answer

8-11

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.

8-11

CRYPTOQUOTE

JGXZ XPO QZEGXIIGD J MZ

XZ KZDO QN QJGR IGR HJGR

QN DZEK. — LZPG QEJC

Yesterday’s Cryptoquote: TO SIT WITH A DOG ON A HILLSIDE ON A GLORIOUS AFTERNOON IS TO BE BACK IN EDEN. — MILAN KUNDERA

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

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

Difficulty Level ★★★

8/11

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

Difficulty Level ★★★

8/10

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Rahwa Ghirmatzion, executive director of People United for Sustainable Housing (PUSH) Buffalo, examines housing injustices in Buffalo and Western New York and the work PUSH Buffalo is taking to resolve the issues Wednesday in the Amphitheater as part of the Week Seven theme “More Than Shelter: Redefining the American Home.”

JOHN WARREN
CONTRIBUTING WRITER

“The city contains buildings designed by American architecture masters,

"What was called progress was just another mo-

—RAHWA GHIRMATZION
Executive director,
PUSH Buffalo

Enter PUSH Buffalo, founded in 2005. Ghirmatzion said PUSH Buffalo aims to address the root causes of the systemic oppression of

On the west side of Buffalo, PUSH advocated for a

PUSH also works to restore vacant properties, using green construction methods such as sustainable roofs and solar panels. Other community features address the problem of stormwater runoff, with features such as parking

“What did you learn today to go back where you are, what’s a small little thing that you can do to continue to build on those cells of impact for collective impact that will lead to our collective liberation?” she said.

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PROGRAM

<div>Th</div> <div>Thursday</div> <div>AUGUST 11</div>			10:15 Service of Blessing and Healing. UCC Randell Chapel	1:00 Opera Conservatory Sing Out. (Scheduled) No tickets required. Elizabeth S. Lenna Hall	4:15 Play CHQ. Nature play: yarn weaving in the trees. Girls' Club	Chautauqua Tennis Center	12:30 Panel Discussion. (Programmed by Chautauqua Literary Arts.) "Welcome and Safe: Persecuted Artists at Home in the U.S." Hall of Philosophy
			10:30 (10:30–12) Morning Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	1:15 English Lawn Bowling. Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green	4:30 Beach-to-Beach Color Sprint. (Programmed by the Sports Club.) Fee. Sign up at Sports Club before 4 p.m. Sports Club	7:45 Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions. Leaders: Muinuddin Charles Smith and Kainat-Felicia Norton (Sufi Meditation). Presbyterian House Chapel	
			10:45 CHAUTAUQUA LECTURE SERIES. "The Anti-Social Contract: Rethinking Our Home Ownership Society." Giorgio Angelini , producer and director, "Owned: A Tale of Two Americas." Amphitheater and CHQ Assembly	2:00 INTERFAITH LECTURE SERIES. "Homesick in Wakanda: Living, Longing, and Fighting." Alia J. Bilal , deputy executive director, Inner-City Muslim Action Network. Hall of Philosophy and CHQ Assembly	5:00 (5–6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center		12:45 Catholic Seminar Speaker Series. "Hyper Disciples." The Rev. James Daprie . Methodist House Chapel
			10:45 Children's Story Time. All families welcome. Bestor Plaza (If rain, Smith Memorial Library.)	2:00 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center	6:00 (6–9) Live Music. Sarah James Live at 3 Taps. Pier Building	7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	1:00 Stroke of the Day. Learn a new tennis stroke. Chautauqua Tennis Center
			11:00 (11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	2:30 (2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	6:00 Chamber Music Session No. 2. (School of Music.) Concert No. 6. Masks required. Fletcher Music Hall	8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions	1:15 English Lawn Bowling. Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green
			12:15 Brown Bag. (Programmed by Chautauqua Theater Company.) "Who's Afraid of Remounting A Classic?" Smith Wilkes Hall	3:00 Chamber Music Session No. 2. (School of Music.) Concert No. 5. Masks required. Fletcher Music Hall	6:15 Cinema Film Screening. "Petit Maman." Fee. Chautauqua Cinema	8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd	2:00 Violin Masterclass. Aaron Berofsky. Donations accepted. Masks required. Fletcher Music Hall
			12:15 Authors' Hour. (Programmed by the Friends of the Chautauqua Writers' Center.) Shahid Aziz , <i>Courageous Conversations About Dying</i> , non-fiction on palliative care. Maureen Ryan Griffin , <i>Spinning Words Into Gold</i> and other works, poetry, memoir. Literary Arts Center at Alumni Hall Porch	3:15 Cinema Film Screening. "Hallelujah: Leonard Cohen, A Journey, A Song." Fee. Chautauqua Cinema	6:30 PFLAG Meeting. (Sponsored by the Unitarian Universalist Fellowship of Chautauqua.) "It is a Non-Issue for Unitarian Universalists." The Rev. Kristina Church . UU House, 6 Bliss	8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	2:00 INTERFAITH LECTURE SERIES. "We Are in a State of Emergency." Jillian Hanesworth , poet laureate of Buffalo. Hall of Philosophy and CHQ Assembly
			12:30 Seminar (Practice and Discussion). Mystic Heart Interspiritual Meditation. Presenters: Muinuddin Charles Smith and Kainat-Felicia Norton (Sufi Meditation). Hall of Missions	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Focus on the previous day's African American Heritage House lecture. 40 Scott	6:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Disciples of Christ House	9:00 Nature Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin , naturalist. Meet at lake side (back) of Smith Wilkes Hall	2:00 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center
			12:30 Brown Bag: Quaker Perspectives on the Weekly Theme. (Programmed by Quaker House.) Robin Mohr , Friend of the week (chaplain). Quaker House, 28 Ames and Zoom (email friend@quakerschq.org)	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Baptist House	6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. David B. Levy . Hultquist 101	9:15 ECUMENICAL WORSHIP. "I Want a Church..." The Rev. Teresa Hord Owens , general minister and president, Christian Church (Disciples of Christ). Amphitheater and CHQ Assembly	2:30 Mah Jongg. (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House
			12:30 Play CHQ. Cardboard creatures and homes. Bestor Plaza	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Presbyterian House	7:00 Ballet and Race Conversation. (Programmed by the Chautauqua Dance Circle.) Silas Farley , dean, Trudl Zipper Dance Institute of the Colburn School; choreographer, The Washington Ballet. Sasha Janes , interim director, Chautauqua School of Dance. Moderated by Amit Taneja , senior vice president and chief IDEA officer, Chautauqua Institution. Hall of Philosophy	9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Kabalah on Meditation and Song." Rabbi Zalman Vilenkin . Zigdon Chabad Jewish House	2:30 (2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center
			12:30 Meet the Filmmaker. "Owned: A Tale of Two Americas." Q-and-A to follow with filmmaker Giorgio Angelini. Complimentary access via gate pass. Chautauqua Cinema	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) United Methodist House	8:00 Play CHQ. Glow in the dark games. Bestor Plaza	10:00 Masterclass. (Cancelled) Martha Malas . Fletcher Music Hall	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Unitarian Universalist House
			12:45 Catholic Seminar Speaker Series. "Synodality and the Papacy of Pope Francis." The Rev. Kenneth Miller . Methodist House Chapel	4:00 Reading to Lola. Children 5 and up invited to read to Lola the library dog. Smith Memorial Library steps. Rain location is inside the library	8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. "Elgar's Cello Concerto." Rossen Milanov , conductor. Jolyon Pegis , cello. Amphitheater	10:15 Service of Blessing and Healing. UCC Randell Chapel	3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Episcopal Cottage
			1:00 Stroke of the Day. Learn a new tennis stroke. Chautauqua Tennis Center	4:00 Eleanor B. Daugherty Society Drop-in/Chautauqua Foundation Open House. Athenaeum Hotel Porch	8:30 Cinema Film Screening. "Hallelujah: Leonard Cohen, A Journey, A Song." Fee. Chautauqua Cinema	10:30 (10:30–12) Morning Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	4:00 OPERA. The House on Mango Street: The Opera Workshop Reading. Norton Hall
			1:00 Duplicate Bridge. Fee. Sports Club		9:00 Young Adult Program. Dance. Fee. Chautauqua Golf Club	11:00 (11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	4:30 (4:30–6) Takeout Dinner. Duff's Chicken Wing Dinner. (Programmed by the Chautauqua Women's Club.) Pre-order at chautauquawomensclub.org. CWC House
						11:00 (11–5:30) Fine Craft Shows at Chautauqua. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza	5:00 Hebrew Congregation Evening Service. "Kabbalat Shabbat: Welcoming the Sabbath." Rabbi Alex Lazarus-Klein , Congregation Shir Shalom, Buffalo. Rabbi Cantor Penny Myers , Buffalo. Informal social hour to follow. Bring your own nosh. Miller Park (if rain, Smith Wilkes Hall)
						11:00 (11–5:30) Fine Craft Shows at Chautauqua. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza	5:00 (5–6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
						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	6:00 Cinema Film Screening. "Fire of Love." Fee. Chautauqua Cinema
						12:15 Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church	6:15 Reception. The House on Mango Street: The Opera Workshop. Fee. Tickets at mango.chq.org. Bratton Theater
						12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House	7:30 FAMILY ENTERTAINMENT SERIES. Bindlestiff Family Circus. Amphitheater
						12:15 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Everett Jewish Life Center	8:00 CHAUTAUQUA SYMPHONY ORCHESTRA. "Aretha: A Tribute." Capathia Jenkins and Darryl Williams . Stuart Chafetz , conductor. Fee. Reg Lenna Center for the Arts, Jamestown
						12:30 Play CHQ. Circus crafts. Bestor Plaza	8:30 Cinema Film Screening. "Everything Everywhere All At Once." Fee. Chautauqua Cinema
						12:30 Jumu'ah Muslim Prayer. Hall of Christ Sanctuary	
						12:30 Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson , supervisor of garden and landscapes, Chautauqua Institution. Meet at the Bishop's Garden	



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Proverbs 22: 1-2

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6:00 **Sunrise Kayak & Paddleboard.**
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7:00 (7–11) **Farmers Market**

7:00 (7–9) “Dawn Patrol” **Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.)

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Chautauqua Tennis Center

7:45 **Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.** Leaders: **Muinuddin Charles Smith** and **Kainat-Felicia Norton** (Sufi Meditation). Presbyterian House Chapel

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

8:00 **Daily Word Meditation.** (Programmed by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Episcopal Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:00 **Nature Walk & Talk.** (Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin**, naturalist. Meet at lake side (back) of Smith Wilkes Hall

9:15 **ECUMENICAL WORSHIP.** "I Want a Church..." **The Rev. Teresa Hord Owens**, general minister and president, Christian Church (Disciples of Christ). Amphitheater and CHQ Assembly

9:15 **Jewish Discussions.** (Programmed by Zigdon Chabad Jewish House.) "Kabalah on Meditation and Song." **Rabbi Zalman Vilenkin**. Zigdon Chabad Jewish House

10:00 **Masterclass.** (Cancelled) **Martha Malas**. Fletcher Music Hall

10:15 **Service of Blessing and Healing.** UCC Randell Chapel

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

10:45 **CHAUTAUQUA LECTURE SERIES.** **Salman Rushdie**, Booker Prize-winning author; founding president, International Parliament of Writers. **Henry Reese**, co-founder and president, City of Asylum. Amphitheater and CHQ Assembly

11:00 (11–5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center

11:00 (11–5:30) **Fine Craft Shows at Chautauqua.** (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza

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

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12:30 **Garden Walk & Talk.** (Programmed by the Bird, Tree & Garden Club.) **Betsy Burgeson**, supervisor of garden and landscapes, Chautauqua Institution. Meet at the Bishop's Garden

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