

# The Chautauquan Daily

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## A PIECE JUST COMING TO LIFE



CARRIE LEGG / STAFF PHOTOGRAPHER

Rossen Milanov, music director and principal symphonic conductor of the Chautauqua Symphony Orchestra, leads musicians in a bow at the close of the CSO's opening concert of the season June 30 in the Amphitheater.

### *With saxophonist Banks, CSO to present new, co-commissioned Childs work of poetry, jazz in exploration of Black experience*

SARAH RUSSO  
STAFF WRITER

Principal Symphonic Conductor Rossen Milanov and the Chautauqua Symphony Orchestra are looking forward to saxophonist Steven Banks' visit to the grounds for several reasons. Together, Milanov, the CSO and Banks will embark on a work so new, this evening's concert will be one of its very first performances.

That work is composer Billy Childs' Concerto for Saxophone and Orchestra, written for Banks and co-commissioned by Chautauqua Institution, and it's on the program for the CSO's concert at 8:15 p.m. tonight in the Amphitheater.

Since Childs' concerto exploring aspects of the African American experience is so new, Milanov said, the orchestra has no recording to reference,



BANKS

only the score.

"I just have to wait for (Banks) to come here and see what he does with the piece," Milanov said, adding that the CSO will have the opportunity to make changes and interpretations together at rehearsal. "It's still a living piece."

Concerto for Saxophone and Orchestra is the centerpiece of tonight's program, which opens with Sergei Prokofiev's Overture on Hebrew Themes and closes with Sergei Rachmaninoff's Symphony No. 1, Op. 13.

Composed in 1919, Overture on Hebrew Themes premiered to positive reactions, making Prokofiev known as one of the few non-Jewish composers to capture the essence of Eastern-European Yiddish music.

See BANKS, Page 4

## Hudson Institute's Mead to give insights on intersection of economics, foreign policy

JULIA WEBER  
STAFF WRITER

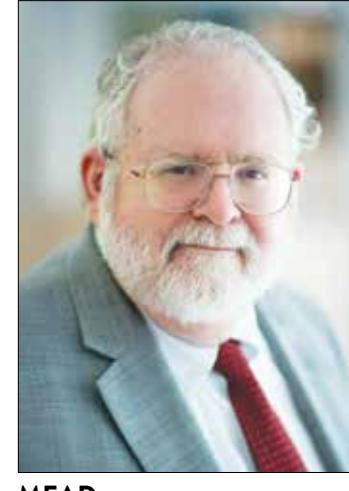
As inflation rises and continues to take a serious toll on Americans, how long can the middle class hold on, and how does the United States' rapidly changing economy impact its role at a global level?

Walter Russell Mead, a foreign policy expert and strategist, will provide his insight into the economic state of the country during his lecture at 10:45 a.m. today in the Amphitheater.

Mead is set to discuss the impact of the country's ever-evolving economy on the middle class, what that means for other countries and what that means at a global level for the United

States' power.

The lecture aptly fits this week's theme "Can the Center Hold? – A Question for Our Moment." While other lectures focus on issues including the political landscape and family structure, Mead shifts the day's focus to that of the economy – and by extension, the middle class. Jordan Steves, interim Emily and Richard Smucker Chair for Education, believes that Mead will bring an important philosophical perspective to Chautauqua Institution.



MEAD

week's programming encourages people to consider a more expansive view of the center at a conceptual level.

See MEAD, Page 4

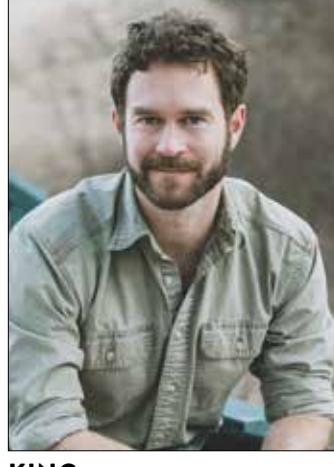
## King to call for new cultural attitude in lecture on addiction, faith, compassion

JAMES BUCKSER  
STAFF WRITER

Tim King wants to change the way we think about addiction.

Having lived with addiction himself, King is now author of the book *Addiction Nation: What the Opioid Crisis Reveals About Us* and a senior fellow at Clergy for a New Drug Policy, where he works to "reframe our moral discussions about addiction, drugs, people who use drugs and drug policy." To King, helping our country's problem with addiction starts with cultural attitudes toward drug use, which he says is connected to faith.

King will discuss his perspective on addiction, its public perception, and its connection to faith at 2 p.m. today in the Hall of Philosophy as a part of the



KING

Interfaith Lecture Series' Week Three theme "Health and Faith: Considering the Center of Wellbeing in America," in partnership with Interfaith America.

"I think most people, whether they are religious or not, have religious beliefs about drugs," King said. "That has significantly hin-

dered our ability to address problems of addiction."

King said that part of the problem with our discussions of addiction was that "we've got our categories flipped."

"What we've done is declared a war on drugs, when in reality, drugs are an inert substance," King said. "When you declare war, it's not on the drugs themselves, it's on the people who use drugs."

The war on drugs is not against common substances like wine, beer and chocolate, King said; it's on drugs being used by "people who are often othered."

"By declaring that war, we have taken what is fundamentally an issue of health and of human flourishing, and put it into a category of criminality," King said.

See KING, Page 4

### IN TODAY'S DAILY

#### TOWARD A CRISIS OF LEGITIMACY

American Enterprise Institute's Ornstein argues that tribalism is at root of political tension

Page 3

#### LOVE AND SERVE 'UNTIL IT HURTS'

Drawing on John, Presa preaches message that Jesus is benediction, healing in a hurtful world.

Page 7

#### PERSISTENCE & PATIENCE

With two Purple Martin Chats remaining in BTG's season, Gulvin shares ways to care for bird colony.

Page 9



TODAY'S WEATHER



H 80° L 64°  
Rain: 70%  
Sunset: 8:53 p.m.

FRIDAY



H 77° L 63°  
Rain: 50%  
Sunrise: 5:53 a.m. Sunset: 8:53 p.m.

SATURDAY



H 81° L 65°  
Rain: 50%  
Sunrise: 5:54 a.m. Sunset: 8:52 p.m.

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## LITERARY ARTS



## BRIEFLY

## NEWS FROM THE GROUNDS

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

## Breakfast at Wimbledon

All are welcome to view the Wimbledon Championships men's and women's finals on TV at the Sports Club from 9 a.m. to noon Saturday and Sunday. Complimentary strawberries and cream, coffee, and cookies will be served.

## Chautauqua Women's Club news

Chautauqua In-Depth with Timothy King is at 9:15 a.m. today at the CWC House. Artists at the Market will be held from 1 to 4 p.m. today at the Chautauqua Farmer's Market.

## Chautauqua Music Group news

Come one, come all at 5 p.m. Mondays to our easy-breezy, wondrous, Chautauqua Music Group on Bestor Plaza, closest to Clark Brick Walk. Bring your friends, family, instruments, voices, a chair and any music you love. Feel free to call Sue Fallon with questions or ideas, anytime from late morning on at 917-771-1166.

## Pinsky Favorite Poem Project

Will you be on the grounds July 31? Would you like to share a favorite poem by reading it in the Hall of Philosophy? Apply to read at chq.org/fcwc. Deadline is July 24. Not an open mic. Sponsored by the Friends of Chautauqua Writers' Center.

## CLSC Class of 2003 20th Anniversary Celebration

The Chautauqua Literary and Scientific Circle Class of 2003 will be holding a 20th anniversary celebration on July 31 in the Literary Arts Center at Alumni Hall Dining Room. Celebration begins at 5 p.m. with speaker Sony Ton-Aime, the Michael I. Rudell Director of Literary Arts, followed by a piano recital by Alexander Gavrylyuk at 8:15 p.m. in the Amphitheater. Reservations for \$30 per person must be made by July 21, check made out to Sallie Holder, P.O. Box 264, Chautauqua, NY, 14722.

## Chautauqua Kid's Softball League news

A Kid's Softball League pick-up game for ages 5 to 14 is set for 4:15 p.m. today at Sharpe Field. Extra gloves are available. Contact carriezachry@gmail.com for more information.

## Chautauqua Women's Softball League news

A Women's Softball League pick-up game is at 5:30 p.m. tonight at Sharpe Field. Extra gloves are available. Contact carriezachry@gmail.com for more information.

## Smith Memorial Library news

Lola the Library Dog, a certified therapy dog and expert listener, will be visiting from 4 to 5 p.m. today in front of the Smith Memorial Library. Young readers are invited to pick out a book to share their favorite story with Lola. (Rain location: inside the library.)

Please join us at 5:30 p.m. today at the library for the dedication of the new Barbara Keyser Cookbook Collection. This collection of personal cookbooks was given to the library by Herb Keyser, in loving memory of his wife, Barbara, with generous support from Cathy Bonner.

At 12:30 p.m. Friday in the library's upstairs classroom, adults and youth ages 10 and up are invited to learn how to fold a flying horse (and other origami tips for success). Origami expert Carol Comstock Bussell will highlight origami resources and strategies, and everyone will walk away with a finished project.

## Carolyn Hardin Master Class

Carolyn Hardin, associate professor of Media & Communication and American Studies at Miami University of Ohio, will lead a special program at 12:30 p.m. today at Smith Wilkes Hall on "Fandom, Deliberation and Democracy." This event is free thanks to the generous support of the Miami University and Chautauqua Institution Partnership Endowment Fund.

## Chautauqua Symphony Orchestra Pre-Concert Lecture

David B. Levy will be joined this evening by Eli Eban, principal clarinet player of the Chautauqua Symphony Orchestra at the 6:45 p.m. Pre-Concert Lecture tonight on the first floor of Hultquist Center. Eban is a professor in Indiana University's prestigious Jacob School of Music and performs internationally.

## Chautauqua Theater Company news

At 12:15 p.m. today in Bratton Theater, join Chautauqua Theater Company for a Brown Bag discussion on CTC's upcoming production of Kate Hamill's *Pride and Prejudice*.

## Ask the Staff Tent Time

Please stop by the green tent on Bestor Plaza between 11 a.m. and 1 p.m. today for "Ask the Staff Tent Time" (Rain location: Colonnade porch). Shannon Rozner, general counsel and senior vice president of community relations, will be there. No appointment, no agenda. Just drop in and chat.

## Corrections

In a story in the Monday, July 10, edition of The Chautauquan Daily, the program order for the Music School Festival Orchestra's performance was incorrectly ordered in the narrative. The program for the July 10 concert was Shostakovich's Violin Concerto No. 1 in A minor, op. 77; Dvorak's Carnival Overture, B. 169, op. 92; and Hindemith's Symphonie Metamorphosis after Themes by Carl Maria Von Weber.

The Daily apologizes for this error.

## Physician, writer Kang to discuss pandemics through history in CLSC talk on 'Patient Zero'

KAITLYN FINCHLER  
STAFF WRITER

Pandemics are a facet of history dating back to ancient Greece. Each one has its starting point, its first patient.

Lydia Kang, one of the authors of *Patient Zero: A Curious History of the World's Worst Diseases*, will give her Chautauqua Literary and Scientific Circle presentation at 3:30 p.m. today in the Hall of Philosophy.

Using the time to reflect on "the status quo, community and the self and the center and how we all felt very isolated and very off-kilter."

A physician and professor at the University of Nebraska Medical Center, Kang wrote this book with author and librarian Nate Pedersen when the COVID-19 pandemic started.

"The pandemic started right as we signed the book deal," Kang said. "We said, 'This is so strangely serendipitous' – at least from a publishing perspective."

Kang said she and Pedersen didn't realize how strange it was to write about pandemics in the middle of one.

"It wasn't necessarily a great thing," she said. "It just so happened we were going to do it anyway. It was both a blessing and a curse to write it, given the timing."

Pederesen and Kang previously co-authored *Quackery: A Brief History of the Worst Ways to Cure Everything*. The goal with both books was to make them "extremely engaging" for readers interested in nonfiction.

When setting the tone for *Patient Zero*, Kang said they knew it was going to be different because of the severe and heavy topics they'd be writing about.

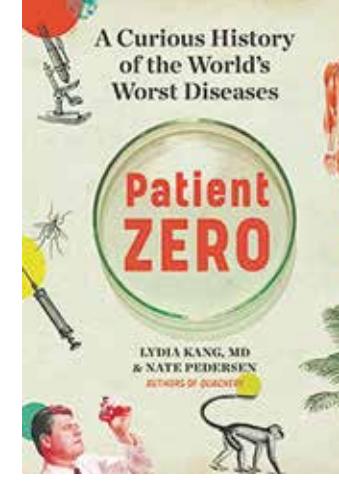
"We had to find that balance ... that lent the gravitas that we needed for the different subject matters so we played it by ear," she said.

Kang said the intent with a book such as *Patient Zero* is to leave the reader with a sense of "much more perspective about the now after you have read about what happened in the past."

In order to do this, she and Pedersen guided the readers through history, letting them form their opinions on their own.

"It's a fine line of being informative, but not being really heavy-handed with your messages," Kang said. "A lot of our personal shock and surprises come out on the page, because it's not like Nate and I knew all of these things before we wrote the book."

Kang said her knowl-



KANG

“

It's a fine line of being informative, but not being really heavy-handed with your messages. A lot of our personal shock and surprises come out on the page, because it's not like (Nate Pedersen) and I knew all of these things before we wrote the book."

—LYDIA KANG

Co-author,

*Patient Zero: A Curious History of the World's Diseases*

edge as a physician and in patient care is "reflected in my writing, and vice versa."

Writing offers her an "out" where she can enter different worlds, and in turn, "refreshes" her when going back to medical practice.

I joke to people that I have one and a half jobs because I'm part-time as a physician, but my writing seeps into every nook and cranny of my life," she said. "(The jobs) have informed each other quite a bit."



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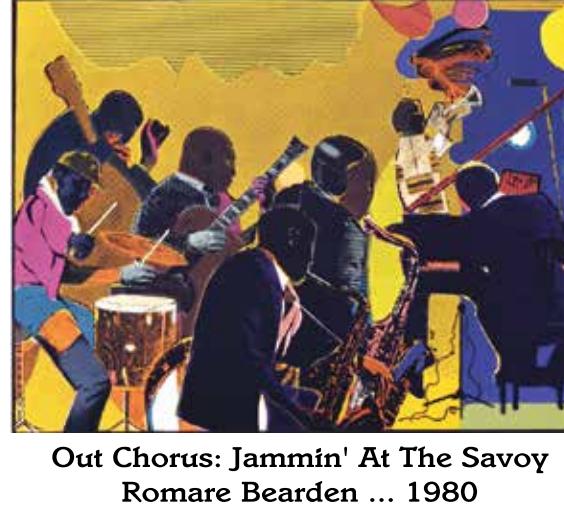
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## Thursday at the CINEMA

Thursday, July 13

**CHEVALIER** - 3:00 & 8:40

The incredible true story of violinist and composer Joseph Bologne, Chevalier de Saint-Georges (Kelvin Harrison Jr.), the illegitimate son of an African slave and a French plantation owner, whose rise to the top of French society included an ill-fated love affair with Marie Antoinette (Lucy Boynton). Harrison gives a wholly freeing performance...a visually resplendent and captivating take on a musical genius." -Robert Daniels, RogerEbert.com (PG-13, 107m)

**LIVING** - 5:50 Williams (Bill Nighy), is an ordinary man who, reduced by years of oppressive offic routine to a shadow existence, at the eleventh hour makes a supreme effort to turn his life into something wonderful. "An extraordinarily wise and touching exploration of the most profound of existential questions, literally the meaning of life. It is superb in every detail, with a heartbreakingly beautiful performance from Bill Nighy." -Nell Minow, Movie Mom "Vital and unmissable." -David Fear, Rolling Stone (PG-13, 102m)

Want to revisit your favorite lectures? Join the CHQ Assembly to keep up to date on events that take place at Chautauqua. Visit [assembly.chq.org](http://assembly.chq.org)

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## Summer Class with Kaye Lindauer

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Classes also zoomed weeks 5,7,9 at 3:30-4:30

**Week 4: July 17 - July 21**

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To register for in-person class attendance: 1) [learn.chq.org](http://learn.chq.org), listed under General Interest, pg 47 of Special Studies Catalogue; or

2) In person at Hultquist 2nd floor; or 3) Call 716-357-6250.

To register for Zoom class(es): 1) [learn.chq.org/catalog](http://learn.chq.org/catalog); scroll down.

Zoom class registration on page 1 or 2) In person at Hultquist 2nd floor; or 3) by calling 716-357-6250

## LECTURE

# Ornstein says tribalism root cause of political tension

**ALTON NORTHUP**  
STAFF WRITER

As a longtime political scientist, Norman Ornstein is used to the dysfunction of Washington – the same cannot be said about the republic.

Ornstein, senior fellow emeritus at the American Enterprise Institute, continued the Chautauqua Lecture Series Week Three theme, “Can the Center Hold? – A Question for Our Moment,” at 10:45 a.m. Wednesday in the Amphitheater, replacing previously announced speaker Eric Liu, co-founder of Citizen University.

He agreed with Monday’s speaker, Bill Kristol, that the United States is a deeply divided nation. However, he disagreed with Kristol’s labeling of the issue as polarization. Tribalism, Ornstein said, is a better term for the country’s division.

He recalled the relationship between the liberal Sen. Ted Kennedy and conservative Sen. Orrin Hatch – an odd couple who had developed a personal relationship and crossed the political aisle when they felt legislation was above partisanship, most notably the Children’s Health Insurance Program, which provides healthcare coverage to children of low-income families.

“Polarization means that you have very different political views – but it doesn’t mean you can’t find ways to compromise, come together, and make something happen,” Ornstein said.

In the past, politicians understood that while they disagreed with their colleagues, they were still decent people trying to do the right thing for their country. Now, “it would be, ‘You’re evil and you’re trying to destroy our way of life,’” Ornstein said.

He attributed the rise of political tribalism to Newt Gingrich, who – years before he was Speaker of the House – was a newly elected representative for Georgia’s 6th Congressional District in 1979. At the time, Democrats held a majority in the House for 27 consecutive years – something Gingrich wanted to change by “convincing people that the system was so awful and corrupt, anything would be better than what they had.”

“That’s now metastasized from what we saw in Washington – and what I lived with for decades – around the country to states and to

the public as a whole,” Ornstein said.

The result of that, he argued, is a nation living in two different worlds with two sets of facts that inform two sets of policies. In polling, the top issues for Democrats vary widely from the top issues for Republicans.

“We don’t agree on what issues are important, and we don’t agree at all on what the solutions are,” he said. “In a broader sense, we’re moving even more apart.”

At America’s founding, the Federalists and Anti-Federalists disagreed over what power national government should hold. The Federalists won, Ornstein said, and the Constitution reflects that.

Prior to the Civil War, Southern states wanted to remain in the Union, but with the freedom to enact their own policies without concern for the rest of the country. When they pushed the country to war, they lost.

“Frankly, in many ways, the Anti-Federalists and the Southerners and the Confederacy ... are now winning,” Ornstein said. “We are seeing the development of separate states moving in very different directions, and the whole concept, which is essential to our society of equal protection under the law, is dissipating.”

He pointed to states now showing a “willingness to punish those who decide to go to other states to get what they believe are their rights.” In April, Idaho became the first state to pass a law restricting out-of-state travel for abortions.

This division further complicates Congress’ ability to craft laws that reflect public consensus, Ornstein said. When the nation’s framers decided the country would have a congress, instead of the familiar parliamentary system, it was because the word’s origin in Latin means “come together.”

The Founding Fathers hoped people from different backgrounds would come together, debate, then organically arrive at an agreement. This system, Ornstein said, is not possible without a common set of facts and agreed norms for disagreement.

Previously non-political issues such as disease prevention, immunizations and climate change have become political, resulting in death threats against experts such as Anthony Fauci and Pe-



JESS KSZOS / STAFF PHOTOGRAPHER

American Enterprise Institute Scholar Emeritus Norman Ornstein delivers the morning lecture Wednesday in the Amphitheater.

ter Hotez, who now require personal protection because of their work.

“We’re not in a place where it’s simply, ‘I disagree with you,’ or ‘I don’t think this issue is important,’ or ‘I don’t believe that there’s anything like climate change,’ ” Ornstein said. “It’s ‘If you promote that idea, we’re going to come after you.’ ”

Following the 2020 election, 23 million Americans supported installing former President Donald Trump by force if need be, Ornstein said, and 63% of Republicans still believe the 2020 election was illegitimate.

The Jan. 6 attack on the Capitol was not the culmination of these beliefs, Ornstein said; he thinks it will only get worse as tribalism spreads throughout American society and institutions.

The Supreme Court has made a string of controversial decisions overturning landmark rulings in recent years, garnering allegations of a politicized bench.

“It is not good when you reach a point where you can predict the votes of justices of the Supreme Court based on which president nominated them,” Ornstein said.

He is also concerned with growing income inequality in the country. The top one-tenth of 1% of earners in the

United States hold as much wealth as the bottom 80%, and the 400 wealthiest families in the country pay a lower effective tax rate than the bottom 50%, he said. Inversely, the bottom 50% hold just 1.6% of the country’s wealth.

“In any society, think back to Juan Perón’s Argentina, where you have such an enormous gap in what those at the top have and what those at the bottom don’t, it seeds for authoritarianism to arise,” he said.

Ornstein offered a solution in a program that would establish a \$5,000 fund for every child that would help build retirement savings, relieve Social Security and give people a stake in society.

At an estimated cost of \$4 billion in its first year, Ornstein said the program is a small price to pay in a trillion-dollar economy to give people a chance.

“If you give them a foothold in society they’re going to be less likely to say ‘let’s burn the whole thing down because it’s not going to cost us anything,’ ” he said.

Regional divides and structural issues are also causing tension in the country, he said, and would have regardless of whether Trump won the 2016 election or not.

There are dramatic po-

“

If we project ahead, it’s Armageddon. Now, I can’t say we won’t be at that point, but we’ve had a lot of resilience in this country. And frankly, it’s upon all of us to try and do whatever we can to make sure that the outcome is a very different one.”

—NORMAN ORNSTEIN  
Senior Fellow Emeritus,  
American Enterprise Institute

sentatives who represent them,” Ornstein said. “What happens when you have a system where increasingly people vote and they’re not represented? The outcomes do not reflect that larger public desire.”

Even without the divisions of tribalism and “Trumpism,” the country is headed toward a crisis of legitimacy, Ornstein said, and needs to seriously rethink what kind of structures are needed for the rest of the 21st century.

“If we project ahead, it’s Armageddon,” he said. “Now, I can’t say we won’t be at that point, but we’ve had a lot of resilience in this country. And frankly, it’s upon all of us to try and do whatever we can to make sure that the outcome is a very different one.”

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## FROM PAGE ONE

**BANKS**

FROM PAGE 1

The piece includes a playful dance tune, introduced and expanded by the clarinet, before featuring a second melody, a melancholy lament by the cello.

Next, the program fast-forwards to this century, showcasing the Concerto for Saxophone and Orchestra.

With an "ambitious blend of feelings and sounds," Banks' playing portrays a "deep intimacy" and "sense of vulnerability," according to The Cleveland Classical.

This performance will bring Milanov and Banks together for the first time, even though the pair have two other future collaborations already planned for the fall.

Milanov is "really looking forward to making music with (Banks)" and "establishing a collaboration," he said.

"It's kind of a unique species on its own to have the collaboration of a jazz composer and a saxophone that is sort of used in a less traditional way in the orchestra," Milanov said.

A musical poem, the piece explores the paradigm of the forced Black American diaspora through the experience of a Black man in America.

When Banks approached Childs, a five-time Grammy-winning jazz pianist, about creating this piece, the first thing they discussed was the narrative for the work, according to



It's kind of a unique species on its own to have the collaboration of a jazz composer and a saxophone."

**-ROSSEN MILANOV**

Conductor,  
Chautauqua Symphony Orchestra

Childs in his program notes for the piece's world premiere in February with the Kansas City Symphony.

Inspired by the work of poet Aloysius Bertrand in Ravel's "Gaspard de la Nuit," the concerto also follows three separate movements: *Motherland, If We Must Die then And I Still Rise*.

*Motherland*, based on

"Africa's Lament" by Nayyirah Waheed, creates a sense of well-being and security, felt by Africans living on the continent, before the saxophone takes an urgent tone as a battle begins.

The second section, *If We Must Die*, is based around the poem of the same name by Claude McKay, and imagines the journey of people now

forced to become slaves. For example, a back-and-forth between the alto saxophone and orchestra aims to convey confusion, rage and terror as families are broken apart. At the same time, themes of self-love, self-worth and self-determination are still present.

To close the Concerto for Saxophone and Orchestra, the Maya Angelou-influenced *And I Still Rise*, represents Black empowerment. A focal point for black political and cultural activism, the church is a "sanctuary providing psychological and emotional relief from the particular hardships of Black life in America," Childs wrote.

So, the final section begins with a hymn-like phrase similar to one heard in the

first section's melody.

As the third section continues, a march featuring "victorious fanfare" concludes the concerto and signifies, as Childs wrote, that "Black people cannot and will not be held to a position of second class citizenship - we will still rise."

To close the program, the CSO will perform Rachmaninoff's Symphony No. 1, which premiered in 1897 but was not heard again for 48 years. Milanov said this is a lesser-known symphony by a familiar composer meant to complement the "symmetry" of the other two.

"The third piece is just like an archaeological discovery," he said. "(This) particular work is sort of like a little hidden treasure."

**KING**

FROM PAGE 1



(Addiction) continues to shrink the circle of our attention, and eventually enwrap us in only a minute focus towards that object of our addiction. While faith, when well-lived, continues to widen that circle out as we begin to see more and more opportunities to live out and love in our lives."

**-TIM KING**

Senior Fellow,  
Clergy for a New Drug Policy

lack of education, from ignorance, and a lack of quality control around a substance that can be used safely and for the purpose of healing in the right context, in the right situation," King said.

He advocates for an interdisciplinary approach to drugs, embracing the "messy intersection of faith, science, drugs and addiction," as it says on his website, without going too far in any one direction.

Thinking of humans as "biological machines that are filled with chemical reactions" makes us miss the root causes of the overdose crisis, King said. On the other hand, if we reduce everything to the spiritual, that can make people "forget our physical realities," and interpret drug use as "simply decisions of individuals." At that point, we

don't see the social, historical and political "realities" that have created the current situation.

"I think that addiction has often been misunderstood," King said. "What it is probably closest to, that a lot of people do have experience with, is faith."

Both faith and addiction, King said, involve "persistence in a particular direction" despite negative

consequences. The difference is that persistence - when evolved into addiction - is constricting, while that same persistence channeled into faith is not.

(Addiction) continues to shrink the circle of our attention, and eventually enwrap us in only a minute focus towards that object of our addiction," King said. "While faith, when well-lived, continues to widen

that circle out as we begin to see more and more opportunities to live out and love in our lives. But that process is incredibly similar, and people who have experienced both, I think, have an insight that not everyone else has."

King said he hopes Chautauquans will see themselves as "part of the solution," and see people who use drugs with more empathy, like the doctor he feels saved his life.

"(Addiction is) one of the few issue areas where the simple presence of knowledge and compassion - as opposed to judgment and stigma - has a tremendous transformative power," King said. "I would be one of those tragic statistics today if I didn't have someone who saw me first as a human deserving of dignity, and not first as a drug user."

"In my case, I needed to be on opioid pain medication because the condition that I was suffering from was so painful, my body might not have survived otherwise," King said. "Fentanyl helped save my life."

Fentanyl is one of the leading causes of overdoses in the United States, which he said stems not from the drug itself, but because people don't know how much they're taking or what else might be in it.

People are dying from

lack of education, from ignorance, and a lack of quality control around a substance that can be used safely and for the purpose of healing in the right context, in the right situation," King said.

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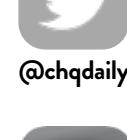
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## MUSIC

**Overture on Hebrew Themes, Op. 34bis**

Sergei Prokofiev

Sergei Prokofiev, one of the 20th century's leading composers, was born in Sontsovka (Ukraine) on April 27, 1891, a date that fell near the end of the era of Tsarist rule. It is one of history's greatest ironies that Prokofiev died on March 5, 1953, the same day as Communist dictator Joseph Stalin. His Overture on Hebrew Themes began its life in 1919 as a sextet for clarinet, piano, and string quartet. The instrumentation was that of the Zimro Ensemble, a group sponsored by the Russian Zionist Organization for a world tour, arriving in America after performing in East Asia. Prokofiev had arrived in New York City in September 1918, where he met the ensemble. Moscow-born Jewish clarinetist Simeon Bellison, the group's leader, offered the composer a notebook of Hebraic-sounding tunes. Bellison later was to occupy the chair of principal clarinetist of the New York Philharmonic Orchestra. The version for sextet had its first performance at New York City's Bohemian Club on Feb. 2, 1920, with the composer as guest pianist. Prokofiev created the version for chamber orchestra in 1934. Its orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion, piano and strings.

Wit and sarcasm are traits that mark much of the music of the two Russian (later Soviet) compositional giants of the 20th century – Prokofiev and Shostakovich. Of the two, Prokofiev became the true enfant terrible, a modernist who showed his true colors while still a student at the St. Petersburg Conservatory, where the years leading up to the Russian Revolution were marked by turmoil and change. The "old guard" faculty were being replaced and the young composer and pianist saw an opportunity to stretch his legs.

The Overture on Hebrew Themes was the result of the simultaneous presence in New York City of Prokofiev and the Jewish/Zionist touring group, the Zimro Ensemble. Musicians in this ensemble had been fellow students with Prokofiev at the St. Petersburg Conservatory, and as a courtesy to clarinetist Simeon Bellison, the composer agreed to create a short work that used tunes of Jewish character. The principal theme of Overture on Hebrew Themes is an example of a "fraylich" (a Yiddish term meaning "joyful") that carries in its modality a whimsical sense of melancholy mixed with sly humor. Such melodies, often placing the clarinet in the foreground, were typically played at weddings and other celebrations by a rag-tag group of itinerant musicians known as klezmorim. Thanks to musicians such as the legendary clarinetist Giora Feidman, klezmer music has enjoyed a revival that has given rise to numerous ensembles.

**Concerto for Saxophone and Orchestra**

Billy Childs

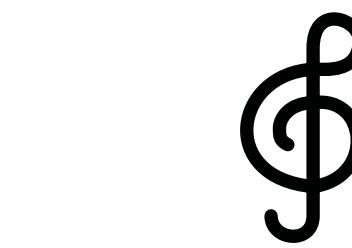
American composer, pianist, arranger and conductor William (Billy) Edward Childs was born in Los Angeles on March 8, 1957. He began his formal musical studies at the University of Southern California's Community School of the Performing Arts when he was 16 years old and continued with a degree in composition at USC, conferred in 1979. His teachers were Robert Linn and Morten Lauridsen. Equally at home in the

world of concert music and jazz, Childs landed his first professional job when trumpeter Freddie Hubbard discovered him. He has since moved on to work with some of the finest jazz and popular musicians, including Wynton Marsalis, Chris Botti, Joe Henderson and J.J. Johnson, and has recorded several jazz albums. He is the recipient of many awards, including a Guggenheim Fellowship and 16 Grammys. His work in the classical field has led to commissions and performances by notable orchestras, soloists and chamber ensembles. Childs' Concerto for Saxophone and Orchestra was written for Steven Banks and is receiving one of its first performances at the Chautauqua Institution, a co-commissioner of the piece along with other organizations, including the Kansas City Symphony, the Aspen Music Festival, the Cincinnati Symphony, the Detroit Symphony and the Minnesota Orchestra. The concerto was performed by Banks and the Kansas City Symphony in February 2023 under the baton of Ruth Reinhardt. The work is scored for solo saxophone (soprano and alto performed by one player), two flutes, piccolo, alto flute, two oboes, English horn, two clarinets, bass clarinet, bassoon, contrabassoon, three horns, two trumpets, two trombones, timpani, percussion, harp, piano, celeste and strings. Childs describes his saxophone concerto as a "symphonic poem which strives to chronicle the paradigm of the forced Black American diaspora, as sifted through the prism of my own experience as a Black man in America." In determining the structure, Childs and Banks came up with a plan that would base its three major sections or movements on three important poems by three significant Black authors. The first part, "Motherland," is inspired by Nayyirah Waheed's "African Lament." The second is based on Claude McKay's "If We Must Die," and the third, "And Still I Rise," by Maya Angelou's poem of the same name. Childs goes on to state that he "wanted to tie the piece together thematically with various melodies and motifs treated in different ways ... like a loosely structured theme and variations – except there are several themes used."

What follows are notes provided by the composer:

**Part I: Motherland**

The program of the composition starts out on a positive note; the first theme played solo by the soprano saxophone, and later joined by an uplifting scherzo accompaniment from the orchestra, is meant to evoke a sense of well-being and security as Africans are living in the motherland ("Motherland" being the name of the first section). Of course, it is understood that within the confines of Africa itself, there were tribal wars, treachery and misery – even slavery; it's not a utopia I'm trying to illustrate here. Rather, I want to depict a sense of purity – a purity arising from having been thus far unobstructed by the outside destructive forces that would later determine our fate. So, the movement starts with a soprano sax melody that begins as a diatonic motif (accompanied by marimba and pizzicato cello), but then quickly becomes chromatic, modulating to several remote tonalities. After this, a sixteenth-note pattern in the strings transitions the listener into a sense of foreboding, signaling trouble on the horizon. As the harmonies of the string patterns continue

**SYMPHONY NOTES**

BY DAVID B. LEVY

ue to shift toward a more ominous shade, the soprano saxophone takes on a more urgent tone, playing short bursts of melodic fragments. Then a battle ensues, a battle between the slave traders and the future slaves, as signaled by the triplet figures in the soprano sax accompanied by triplet patterns in the orchestra, and climaxing in an orchestral tutti section bolstered by a brass fanfare. After a dissonant orchestral hit, the soprano sax utters a melancholy theme as the slaves are being led to the slave ship. This takes us to the first saxophone cadenza, which to my mind, represents a moment of painful reflection about being captured like a wild animal and led to a ship, the destination of which is a future hell.

**Part II: If We Must Die**

Part two of the journey (inspired by the powerful Claude McKay poem of the same name) begins with the first vision of the slave ship. This is illustrated by a loud tutti blast in the orchestra, following a slow six-measure buildup. The alto saxophone is now the voice of the piece, introducing a rapid 12-tone theme which turns out to be a constant phrase weaving in and out of the entire piece at various moments (it actually made its first appearance back in the first part, during the battle between the African natives and the slave traders). The slaves are boarded onto the ships and the Middle Passage journey to America begins; sweeping rapid scales in the lower strings, woodwinds and harp describe the back-and-forth movement of the waves. This section develops and reaches a high point with a jarring saxophone multiphonic pair of notes followed by a forearm piano cluster; we now see America for the first time, from the point of view of the slaves. A percussion section and saxophone exchange – followed by an antiphonal, almost pointillist push and pull between the alto saxophone and the orchestra – aims to represent the confusion, rage and terror of the slave trade, where families are ripped apart as humans are bought and sold like cattle. The subsequent section is a mournful lament of despair, meant to outline the psychological depression caused by the sheer brutality of this new slavery paradigm. The melodic theme here, played by the alto sax, is in its original version, whereas the melancholy soprano sax theme near the end of the first movement is the inversion of this melody. While this is happening, there is a background pattern played by vibraphone and celesta which depicts a slow and steady growing anger; this figure gets faster and faster until it overtakes the foreground and brings us into the next scherzo-like section. This section is marked by an interplay between the alto sax and the orchestra and is describing a resistance, anger and rebellion against being subjected to subhuman treatment over the course of centuries. After the apex of this segment occurs – characterized by five orchestral stabs – the alto saxophone plays a short and tender cadenza which signifies the resilience of Black Americans and the introduction of the

idea of self-love, self-worth and self-determination.

**Part III: And Still I Rise**

This final section of the concerto/tone poem is about Black empowerment. The church has always been a cultural focal point in the Black community, a sanctuary providing psychological and emotional relief from the particular hardships of Black life in America. It is also a place to worship, pray and wrestle with the larger spiritual and existential questions which concern all of humankind. And beyond that (or perhaps because of that), the church is historically the central hub of Black political and cultural activism in America. This is the ethos that the last section of the concerto is reflecting. So this final chapter of the piece starts out with a hymn-like passage, which is actually a variation of the opening folk-like melody at the very beginning of the concerto. It is a plaintive reading orchestrated for just alto saxophone and piano, as though the solo saxophonist were a singer accompanied by a piano during a Sunday church service. Soon the melodic theme in the alto sax is treated with a lush accompaniment reminiscent of the Romantic era, as a healing self-awareness and love becomes more palpable. This is followed by march-like ostinato, which symbolizes steely determination in the midst of great and formidable obstacles as the alto sax plays rapidly above the orchestral momentum, until we finally reach the victorious fanfare at the conclusion of the piece. Maya Angelou's shining poem reminds us (and America) that Black people cannot and will not be held to a position of second-class citizenship – we will still rise.

**Symphony No. 1 in E Minor, Op. 13**

Serge Rachmaninoff

The great Russian pianist, conductor and composer Serge Rachmaninoff was born in Oneg on April 1 (March 20 on the Julian calendar), 1873, and died in Beverly Hills, California, on March 28, 1943. He was, in many ways, the last great representative of Russian Romantic style brought to fruition by Tchaikovsky, Rimsky-Korsakov, and other Russian composers. This has in no way prevented Rachmaninoff from developing a thoroughly personal idiom, whose lyricism is enhanced by a sure grasp of form and brilliance of orchestration. His Symphony No. 1 was a failure upon its first performance under Aleksandr Glazunov on March 27, 1897, but went on to enjoy critical acclaim since its posthumous performance in Moscow on Oct. 17, 1945, under the direction of Aleksandr Gauk. The work is dedicated to Pyotr Lodyzhensky, the recipient of the dedication of his 1892 to 1894 symphonic poem, Caprice Bohémien (Capriccio on Gypsy Themes). The

Symphony No. 1 is scored for three flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

Rachmaninoff, one of the great pianists and composers of the late-Romantic Russian tradition, had a disastrous first experience as a symphonist. His Symphony No. 1, composed in 1895, received its first performance on March 27, 1897, with Alexander Glazunov conducting and the event was an unmitigated failure. According to Rachmaninoff's wife, Glazunov was drunk, although it may have been that he simply did not care for the piece. Cesar Cui called it "a program symphony on the Ten Plagues of Egypt," a work that relied on "the meaningless repetition of the same short tricks." Other critics more charitably acknowledged that the piece was badly performed. The conductor Aleksandr Khesin recalled that the "symphony was insufficiently rehearsed," resulting in a "bland performance, with no flashes of animation, enthusiasm or brilliance of orchestral sound." Rachmaninoff subsequently went into a deep depression that lasted for three years, and it seemed for a time that the world would be deprived of any further compositions from his pen. Fortunately, with the help of a physician, Dr. Dahl, and through continued work as a performer, Rachmaninoff persevered, emerging with his popular Second Piano Concerto, written between 1900 and 1901.

In point of fact, Rachmaninoff's Symphony No. 1 was his second attempt at composing in this genre. While a student at the Moscow Conservatory, his teacher Anton Arensky suggested he try his hand at composing such a work. Only one movement from this stylistically eclectic "Youth Symphony" has survived, but it is rarely performed. Despite the unfortunate circumstances surrounding its premiere and subsequent reviews, time has been far kinder to Rachmaninoff's Symphony No. 1, even as it remains one of his least frequently performed major orchestral compositions, overshadowed as it has been by the popular Symphony No. 2 and Symphonic Dances. Indeed, each new hearing of the work reveals just how original and striking it truly is.

The first movement, Grave-Allegro ma non troppo, begins with an ominous triplet that surrounds the tonic pitch of D. This figure is a motto that recurs throughout the symphony's four movements. The rugged theme presented by the strings in the short introduction becomes the basis for the principal theme heard throughout the remainder of the movement, variants of which can be heard in the three movements that follow. Many writers have suggested

that this theme has a kinship to the Gregorian chant from the sequence of the Roman Catholic requiem Mass, "Dies irae." The composer did use this chant in some of his later works, thus lending credence to the claim. In this movement filled with tremendous drama, the sweeping Romantic lyricism for which Rachmaninoff is treasured, is not lacking. The second movement, Allegro animato, is a mercurial and mysterious scherzo brimming with nervous energy. It begins with a modified version of the first movement's motto that leads into a plaintive short-long figure that will serve as a foil to the more tarantella-like speedier figuration.

A more benign version of the motto opens the lovely larghetto third movement, followed by a lyrical theme presented by the clarinet. Beautiful scoring for the woodwinds and the lush lyricism of the strings are hallmarks of this movement, as well as harbingers of the Rachmaninoff of the future. The influence of Tchaikovsky can also be discerned in the movement's moodiness and more turbulent middle episode. The finale, Allegro con fuoco, is cast in a more cheerful D Major, but its opening brings back to more ominous recollection of the opening of the first movement. Brass fanfares and snare drum, however, sweep this mood aside as the main theme – a triumphal march – makes its appearance. Against a backdrop of plaintive horns, the dark mood seeks to spoil the party. New themes of a more tuneful type ensue, as well as reminiscences of the earlier movements. The struggle between darkness and light, violence and lyricism, continues until reaching a dramatic climax punctuated by the interruption of the tam-tam. As the tempo slows, the listener rightfully comes to expect a triumph of the major mode over the minor, but – for better or for worse – the sinister motto gets the final "word." Rachmaninoff placed a fascinating inscription from Romans 12:19 at the end of the score: "Vengeance is mine, I will repay, saith the Lord." This quotation also appears at the end of Leo Tolstoy's Anna Karenina, leaving open the question as to whether or not Symphony No. 1 contains a hidden programmatic meaning.

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-Chautauqua Symphony Orchestra Concert Lecture at 6:45 p.m. tonight in Hultquist Center.

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## DOG DAYS OF SUMMER



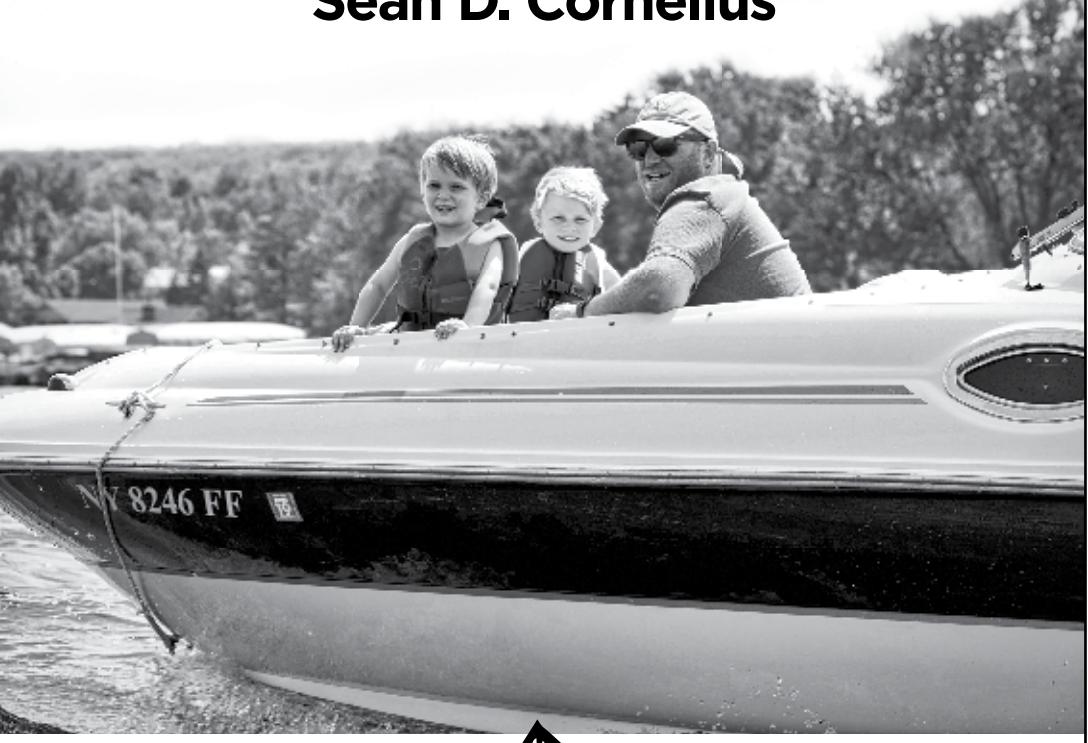
JESS KSZOS

/ STAFF PHOTOGRAPHER

**From the shores of Chautauqua**  
Lake up to the fences along Rt. 394, it was a dog's world at Chautauqua last Friday (and every day, really). Above, Jasper chases a ball his human, Adam Avil, tossed for him near Miller Park, while at right, a dog watches the world go by from their perch on a porch on Ames.



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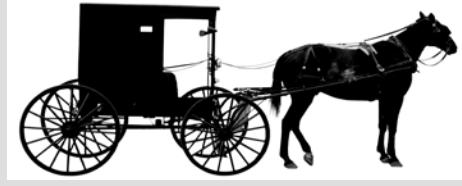
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## RELIGION

# Jesus is benediction, healing in a hurtful world, Presa preaches

**H**ello, it's me. Are you looking for me? "Jesus gave an entire sermon in these words," said the Rev. Neal D. Presa at the 9:15 a.m. Wednesday morning worship service in the Amphitheater. The title of the sermon was "Hello" and the scripture reading was John 20:19-23.

In John's Gospel, after the crucifixion, Jesus' disciples are locked in an upper room, afraid and unclear what to do next. "It had been a tumultuous journey for the disciples. First there were two of them, then four, then 12 and now 11," Presa said. "They were fishermen, observers and students." They listened to parables, learned about hospitality and about healing.

"The disciples learned what the Kingdom of God is all about – to love, love, love, serve, serve, serve, to love and serve until it hurts and you can give no more," said Presa.

Jesus crossed over a lake and slept in the boat as the water, wind and waves rocked it. He calmed the storms on the water and in the disciples' hearts. "They were not there to just hang out with Jesus, to be cool," Presa said. "They were on a mission to share the kingdom of God by claiming our love and our lives."

In the kingdom of God, everyone is welcome, everyone matters, everyone belongs, Presa told the congregation. "We are like kintsugi pottery, put together with gold piece by piece. God's love makes us kings and queens, like the four children in *The Lion, The Witch and the Wardrobe* who

a higher place.

The Miriam Gurary challah baking series runs from 12:15 to 1 p.m. Friday at ZCJH. Discover the meaning of Shabbat foods and rituals while making and braiding challah.

To log into classes via Zoom, visit [www.cocweb.org](http://www.cocweb.org)

Vilenkin discusses "Why Bad Things Happen to Good People?" from 3:30 to 4:30 p.m. Friday in the Hall of Philosophy.

Candle lighting time is 8:35 p.m. Friday.

All Chautauquans are welcome at our services. No membership, background or affiliation required.

#### **Chautauqua Prays for Peace through Compassion**

"Chautauqua Prays for Peace Through Compassion" is a communal gathering which takes place from 8:55 to 9 a.m. weekdays around the Peace Pole in the Hall of Missions Grove. The all-faith prayer is led by a different denomination each week, and prayer handouts are distributed daily. All are welcome.

#### **Chautauqua Mystic Heart Meditation Program**

Sharon R. Wesoky leads Buddhism and mindfulness meditation from 7:45 to 8:30 a.m. weekdays in the Presbyterian House Sanctuary.

Start the morning with "Movement and Meditation" with Monte Thompson from 8:15 to 8:45 a.m. Mondays, Wednesdays and Fridays in the Hall of Philosophy Grove.

Wesoky leads a Buddhism and mindfulness meditation seminar from 12:30 to 1:30 p.m. today in the Hall of Missions.

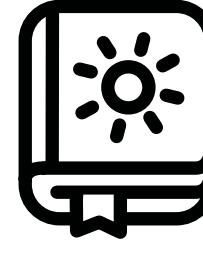
Carol McKiernan leads silent meditation and centering prayer from 7:15 to 7:45 a.m. Saturday in the Hall of Philosophy Grove.

#### **Christian Science House**

All are welcome to our Study Room 24/7 to study this week's Bible lesson, "Life," and to read current and archived copies of Christian Science periodicals, including *The Christian Science*

Rabbi Zalman Vilenkin presents "Kabbalah on Meditation and Song" from 9:15 to 10:15 a.m. Friday at ZCJH and via Zoom. Explore kabbalistic mystical teachings and their meditative powers to transport one to

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## MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

became kings and queens of Narnia, co-living, co-blessing and co-serving."

Jesus traveled from city to city and finally to Jerusalem, where he let the authorities capture him, arrest him, bring him before Pilate, mock him and crucify him. Presa repeated some of the phrases that were heard at the crucifixion: Forgive them. You will be in paradise. Woman, behold your son. I thirst. Why have you forsaken me? It is finished.

"In the tomb was death and darkness and then – ka-boom – even the guards could not keep the stone in place. The women were the first apostles to see that Jesus was not there," Presa said.

He continued, "Jesus does not just speak healing words. He is the Word, a living blessing with hands, feet and a heart. He

said to the disciples, 'Peace be with you,' or, 'Hello, hey there, hey, it's me. Were you looking for me? Peace be with you.'

There are many benedictions with a small "b," but Jesus is the Benediction with a capital "B" because he stills the storms, dies, and rises as the Son of God in the flesh. "He is the Word, not a manifesto; the Word, not as long as this sermon," Presa said.

Jesus' presence breeds life; he is the benediction in a hurtful world. "It's me. Peace be with you," Jesus said.

The sermon was followed by extended silence. During the benediction, Presa taught the congregation a hand sign for blessing: with the right hand, put the thumb and ring finger together and slightly bend the middle finger. This is an ancient sign meaning Jesus Christ, Son of God.

The Rev. Natalie Hanson, co-pastor of Hurlbut Memorial Community United Methodist Church, presided. Melissa Spas, vice president for religion at Chautauqua, read the scripture. Nicholas Stigall, organ scholar, played "The Peace May Be Exchanged," by Dan Locklair. The anthem, sung by the Motet Choir under the direction of Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, was "Do Not Be Afraid," music by Philip Stopford and words by Gerard Marklin. The postlude, played by Stigall, was "The People Respond 'Amen,'" by Dan Locklair. Support for this week's chaplaincy and preaching is provided by the Edmond E. Robb-Walter C. Shaw Fund and the Randall-Hall Memorial Chaplaincy.



## INTERFAITH NEWS

COMPILED BY MEG VIEHE

Monitor, and use computer-based church resources.

#### **Episcopal Chapel of the Good Shepherd**

Holy Eucharist is celebrated 7:45 a.m. weekdays in the chapel.

#### **Food Pantry Donations**

Hurlbut Church is accepting nonperishable food items for the Ashville Food Pantry. Donations may be dropped off any time at the Scott entrance of Hurlbut Church.

#### **Hebrew Congregation**

The Hebrew Congregation of Chautauqua will hold a Kabbalat Shabbat service to welcome the Sabbath from 5 to 6 p.m. Friday at Miller Park. Rabbi John Franken from Temple Adas Sholom in Havre De Grace, Maryland, will lead the service. Susan Goldberg Schwartz from Buffalo, New York, is the cantorial soloist. The main venue is Smith Wilkes Hall. A Shabbat dinner will be held from 6:15 to 7:45 p.m. Friday in the Athenaeum Hotel Parlor. Prepaid reservations are required.

Franken leads a Torah study, "Today's Torah for Today's Times," from 9:45 to 10:15 a.m. Saturday in the Marion Lawrence Room in Hurlbut Church. Following the service at 1 p.m. which is brought to us via streaming.

The Jumu'ah prayer handout is available in both Arabic and English transliteration, with detailed explanations for those who wish to join in prayer or understanding.

#### **Islamic Community**

Jumu'ah, the Friday Muslim communal prayer, has been held every Friday in the Hall of Christ since 2006. The Jumu'ah service, which is open to all, combines the traditional elements of the Muslim worship experience with the opportunity to learn more about Islam. Come to the Hall of Christ at 12:30 p.m. Friday for preliminary instruction, followed by the service at 1 p.m. which is brought to us via streaming.

The Jumu'ah prayer handout is available in both Arabic and English transliteration, with detailed explanations for those who wish to join in prayer or understanding.

#### **International Order of The King's Daughters and Sons**

The Ida A. Vanderbeck Chapel on Pratt is open to all for prayer and meditation from 9 a.m. to 7 p.m. daily. Please stop in and sign the register.

#### **Labyrinth**

The Labyrinth is available throughout the week to all Chautauquans and friends. It is located next to Turner Community Center. It is accessible through the Turner building or through the

Turner parking lot, if arriving via Route 394. Bus and tram services are available to Turner. Remember your gate pass. For information call 216-237-0327 or email [4normarees@gmail.com](mailto:4normarees@gmail.com).

#### **Lutheran House**

The Rev. Rod Funk presides at a 7 p.m. Vespers tonight at the Lutheran House.

#### **Presbyterian House**

All Chautauquans are invited for coffee, tea, hot chocolate and lemonade each weekday morning, following the morning worship service, and preceding the 10:45 a.m. lecture. The Presbyterian House porch overlooking the Amphitheater provides an excellent place to find old friends and make new ones.

The Rev. Brian Blount leads an informal meditation, "A Musing: I Wonder if Jesus Daydreamed ... about Saving the World?" at Vespers from 7 to 7:45 p.m. tonight in the House Chapel.

#### **United Church of Christ**

Niyonu Spann leads Brown Bag: Quaker Perspectives on the Weekly Theme at 12:30 p.m. today at the Quaker House, 28 Ames.

#### **United Methodist**

The Rev. Jim Tubbs discusses "Your Favorite Hymn – Who or What Makes This Hymn Special" at our Pastor in the Parlor session at 7 p.m. tonight at the United Methodist House. All are welcome.

Swing by our United Methodist House porch after the evening Amp event on Friday and have some fresh popped popcorn. Join the crowd—all are welcome!

#### **Unity of Chautauqua**

Unity holds a Daily Word meditation from 8 to 8:30 a.m. weekdays in the Hall of Missions.



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## FOR SALE

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**FOR SALE****ANNOUNCEMENT**

and Leland Walker, make frequent trips, both on- and off-season, to Chautauqua with Emily and Phil from Ithaca, New York.

Jack has served as a member of Chautauqua's board of trustees both in the 1970s and, most recently, from 2007 to 2015. Yvonne worked with the Alumni Association of the CLSC, and they served as co-chairs of the Chautauqua Fund from 2012 to 2014 and honorary co-chairs in 2018. Jack also

served as a volunteer with the Promise Campaign.

The family agrees that it is a great thrill to return to Chautauqua every summer to reunite with family and friends and to renew themselves with outstanding programs. The McCredies say they feel privileged to continue supporting the world-class activities of this wonderful institution and hope that "we will always have the 'Children's School enthusiasm' deep in our hearts."

**McCredie Fund provides support for Mead's lecture**

The McCredie Family Fund supports today's lecture by Walter Russell Mead at 10:45 a.m. in the Amphitheater.

Since meeting in college in 1961, Yvonne and Jack McCredie had spent part of every summer at Chautauqua prior to the pandemic. Jack's mother and father met here in the 1920s while his mother's family was visiting on the grounds, and his father was working at the Hotel Lenhart in Bemus Point, New York. After renting for several years,

they purchased a home at the south end of the grounds. Except for 2020, Jack has spent part of every summer of his life at Chautauqua.

The McCredie daughters, Elizabeth Daley and Emily Walker, have also visited every summer. Elizabeth's three children have inherited their parents' and grandparents' love of Chautauqua and visit whenever they can make the long trip from South Pasadena, California. The younger members of the clan, Lucy

and Leland Walker, make frequent trips, both on- and off-season, to Chautauqua with Emily and Phil from Ithaca, New York.

Jack has served as a member of Chautauqua's board of trustees both in the 1970s and, most recently, from 2007 to 2015. Yvonne worked with the Alumni Association of the CLSC, and they served as co-chairs of the Chautauqua Fund from 2012 to 2014 and honorary co-chairs in 2018. Jack also

served as a volunteer with the Promise Campaign.

The family agrees that it

**Barnum, Barnum Follansbee Fund provides for Kang, other CLSC**

The Caroline Roberts Barnum and Julianne Barnum Follansbee Fund provides funding for the Chautauqua Literary and Scientific Circle program presented by Patient Zero: A curious History of the World's Worst Diseases author Lydia Kang at 3:30 p.m. today in

the Hall of Philosophy. The fund also provides support for CLSC events by Linda Villarosa on July 20 and Adam Hochschild on Aug. 17.

Julianne Barnum Follansbee established the fund in the Chautauqua Foundation in memory of her mother, a

lifelong Chautauquan and an active member of the CLSC Class of 1937. Upon Julie's death in 2012, the fund's name was changed to honor both of these women. Barnum was intensely interested in current affairs and world events and the fund supports CLSC

authors who address topics that would have been of interest to her. Caroline Barnum's great-great-grandchildren, Madeleine Julianne Leenders and Jason Leenders, are the eighth generation of the family to attend Chautauqua.

**Chautauqua Institution Corporation Meeting Set For August 12, 2023**

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, August 12, 2023, beginning at 12:00 p.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 shall be identified in writing to the Secretary of the Chautauqua Institution not more than thirty (30) (**July 12, 2023**) and not less than fifteen (15) (**July 28, 2023**) days in advance of the scheduled date (i.e., the annual meeting of the Members of the Corporation) for their election to provide the Secretary with sufficient time to ensure that each such nominee is eligible for election as a Class B Trustee under Section 5 of the Charter, 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 New York State Not-for Profit Corporation Law, and to make adequate arrangements for the time-consuming logistics associated with presentation of multiple nominees for the position of Class B Trustee at the annual meeting of the Members of the Corporation. In order to be placed on the ballot for election, each nominee for the position of Class B Trustee must submit to the Corporate Secretary by 5:00 p.m. Eastern Time on the third (3rd) business day after a request by the Corporate Secretary, any and all documents and related information reasonably requested by the Corporate Secretary to verify the nominee's eligibility as a Class B Trustee. For purposes of the election of any Class B Trustee, the Members of the Corporation entitled to vote at any annual meeting (and their voting designees or holders of proxies) shall be as reflected on the books and records of the Chautauqua Institution on and as of a record date that is fifteen (15) (**July 28, 2023**) days prior to the date of the annual meeting of the Members of the Corporation.

**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 12, 2023, 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 15 days (**July 28, 2023**) 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](mailto:rbarmore@chq.org). Voters wishing to assign a proxy must do so no later than July 28, 2023.

Note: All proxy, nomination, and voter designation forms must be issued by the Corporate Secretary in order to be eligible. Please contact the Corporate Secretary, Rindy Barmore at [rbarmore@chq.org](mailto:rbarmore@chq.org) if you wish to receive forms or require further information.

**Kinley, Williams funds provide for tonight's CSO performance in Amp**

The William M. Kinley Fund for the Chautauqua Symphony Orchestra and Nora J. Williams Symphony Fund provide support for this evening's performance by the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater.

William Kinley was a longtime Chautauquan. A St. Bonaventure University graduate, he served in the U.S. Army before becoming

an accountant. A resident of Olean, New York, he served on the board of the Olean General Hospital Board of Directors for more than 15 years and was instrumental in the founding of the Olean General Hospital Foundation. He passed away in 2016.

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



We are nearly one-third of the way through the Summer Assembly! All the programs you've enjoyed so far have been bolstered in some way by the Chautauqua Fund. Help us continue to deliver the experience you love with a gift at

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**CROSSWORD**

By THOMAS JOSEPH

ACROSS

1 Pool fill cool

6 Asimov forte

11 Mindful

12 Donut-shaped

13 Freezing

14 Speak

15 "The Apartment" star

18 Tropical fruit

20 Force studiers

21 Improve, in a way

22 Canyon

24 "— a Rebel"

25 Parched

27 Crew member

29 Forking over

30 Pitch's kin

31 Hotel feature

32 Pindar work

33 Soap opera

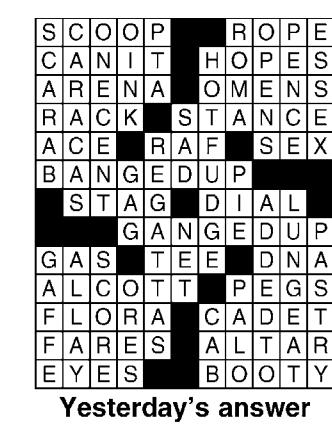
35 Poisonous

38 Gold-loving king

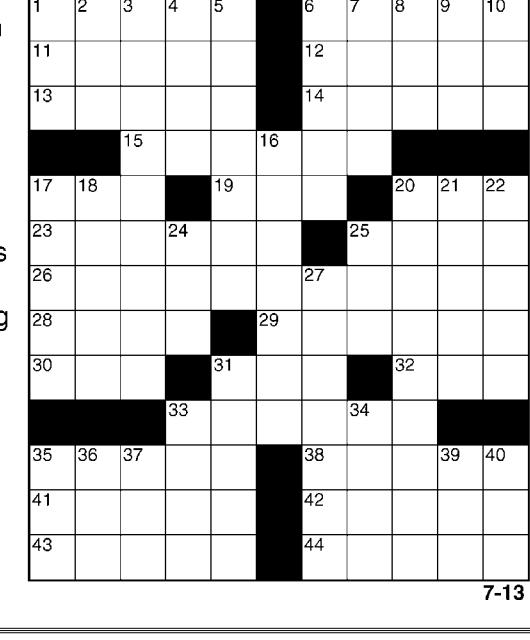
41 Bold way to solve crosswords

42 Game setting

43 Clamorous



Yesterday's answer



A X Y D L B A A X R  
is L O N G F E L L O W

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.

7-13 CRYPTOQUOTE

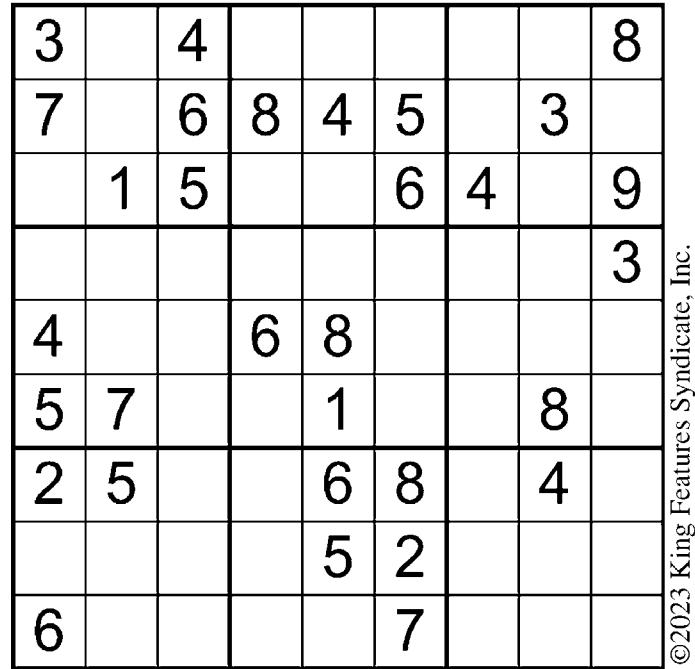
D I M S C M V S I Q M E L S C U D M Z V S  
V S U X U T U E P C U E B F K N F E ' S  
V U U S C U P C F O U V S I M Z G I V U .

— R I Z S M E O K S C U Z Q M E L , H Z .

Yesterday's Cryptoquote: OUR PHONES HAVE CREATED WHAT I LIKE TO CALL SADD — SOCIAL ATTENTION DEFICIT DISORDER. — DAN LEVY

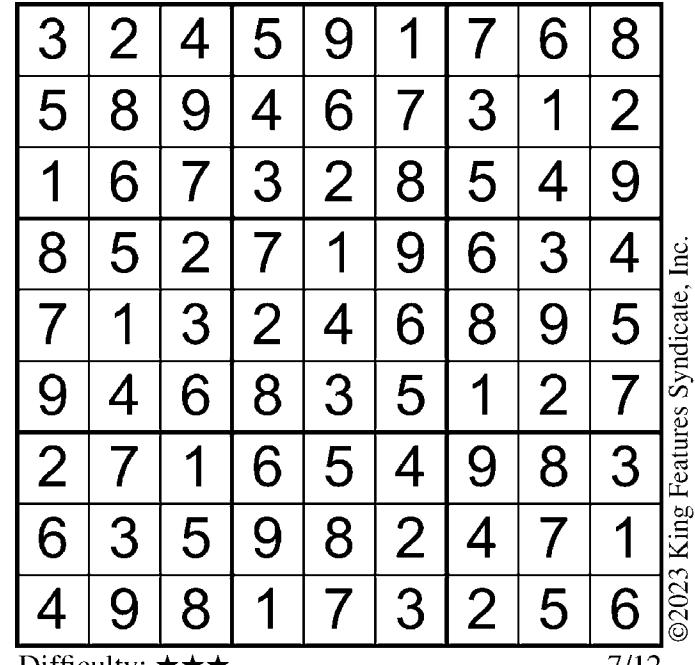
**SUDOKU**

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 Concepts Sudoku increases from Monday to Sunday.

**King Classic Sudoku**

Difficulty: ★★★

7/13



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# ENVIRONMENT



HG BIGGS / STAFF PHOTOGRAPHER

Above left, Bird, Tree & Garden Club naturalist Jack Gulvin leads a Purple Martin Chat last week near Sports Club. Every week for the first part of a summer season — before the birds migrate — Gulvin leads chats at 4:15 p.m. Thursdays along the shoreline. Above right, Gulvin passes around a nest of baby purple martins for Chautauquans to see, as they learn best practices for establishing, and preserving, a colony. Below, Emmett Rogers, who attended the Purple Martin Chat with his mother, Megan Rogers, asks Gulvin why the adult birds don't eat the maggots infesting their nests.

## For BTG, Gulvin teaches purple martin care, debunks 'biggest myth in America'

MARIIA NOVOSELIA

STAFF WRITER

When accepting visitors, most Chautauquans don't have to lower their houses to welcome their guests. Unless they are purple martins.

Along the lakeshore near Sports Club, after fixing his microphone, naturalist Jack Gulvin used a crank to bring down a white four-story birdhouse to eye level for the crowd gathered during last week's Purple Martin Chat.

As he has in years past, for the first few weeks of the 2023 season, Gulvin has been hosting Purple Martin Chats for the Bird, Tree & Garden Club; two more are on the schedule this year, at 4:15 p.m. today and 4:15 p.m. July 20, at Sports Club.

With 18 compartments in one birdhouse, the purple martins' lakefront home is technically named the T-14, but Gulvin calls it the "Rolls-Royce." He said it was designed and built by the Amish, who have such birdhouses in almost every backyard.

Purple martins, he said, are "wonderfully entertaining," and providing shelters for them is common among Indigenous people, who hang gourds to attract the birds, Gulvin said.

The "Rolls-Royce" has a few manmade gourds hanging from the sides to mimic the birds' round nests.

Even though Gulvin has devoted many years to the purple martin communities on the grounds, he said he wasn't the one who first established a colony at the Institution. Instead, it was the Purple Martin Conservation Association that spared Gulvin from "the ordeal of trying to attract martins for the first time."

A few years ago, Gulvin said, he stumbled across a forum post online that read "I got a martin," followed by a lot of exclamation points.

After reading the thread, he learned that the author had been trying to attract purple martins for 34 years.

"You've got to be real persistent," he said. "It pays off to be patient."

To become purple martin landlords, Gulvin shared some tricks. First, he said, it is crucial to find the right spot for a birdhouse. There cannot be any trees because that is where hawks, which can hunt the martins, hide out.

Second, he recommended playing recordings of purple martin sounds early

in the morning.

Last, installing life-sized plastic purple martins can help attract the birds. This way, Gulvin said, when martins are flying by, they might see the dolls, mistake them for real birds and consider settling there. The decoys, Gulvin warned, must be attached extremely securely. Purple martins are not the only species that might fall for the ploy: Hawks looking for lunch can attack the "birds," leaving the decoys hanging upside-down or even ripped off on the ground.

Once a colony is established, Gulvin said, it is important to manage it properly to keep the martins returning.

Various techniques are listed in a free educational guide, "Identify, Attract & Manage Purple Martins," published by the Purple Martin Conservation Association that Gulvin distributes at the beginning of each talk. One suggestion includes supplying the birds with crushed eggshells or oyster shells, rich in calcium and grit.

At last week's Purple Martin Chat, three tiny purple martins were residing in one of the compartments of the birdhouse. Gulvin said they were at least nine days old because their eyes were already open. Birds from a different compartment, Gulvin said, were older and required a nest change.

The purple martin nests need regularly renovated to remove blowfly larvae, or maggots. The bugs hide under nesting material and "suck the juices right out of the baby birds, in some cases resulting in mortality," he said.

Chautauquans gathered around the birdhouse had a unanimous — and audible — reaction to that revelation.

Gulvin said he was surprised how many people do not know about blowflies.

"I was familiar with them from the time I was a little kid, because every time we would go in and out (of the house), my mother would shout at us: 'Close that door or the blowflies will come in,'" he said.

Gulvin replaced old blowfly-infested nesting with a handful of dried white pine needles. These are effective because they are soft and shed water, he said.

"I wish I did have a pine tree in my yard," Gulvin said. Instead, every October, which is when pine

trees shed their needles, he goes to his neighbors' yards and collects several bushels.

Purple martins can be found across the continent — from Florida all the way to Canada. Gulvin said that blowfly larvae are a problem pertinent to the northern regions, while birds in the South face a different challenge. Instead of maggots, the birds can fall prey to the black rat snake.

Those snakes, Gulvin said, are "terrific climbers." And, although he has never seen one on the grounds of Chautauqua Institution, he has spotted a few around Chautauqua County.

Many people, he said, worry about disturbing the birds during the maintenance process.

Back when he first started changing the nests and leading the BTG chats, he decided to do something "more convincing" than just explaining the process. So, with help from a volunteer, he showed the infested nest to everyone who attended his talks.

"A lot of people have the idea that if you (touch) baby birds, they will be rejected by the parents — (there is) absolutely no truth to that whatsoever," Gulvin said. "I call it the No. 1 myth in America today."

One of the most productive colonies he is familiar with is one owned by a woman on Lake Erie, and she allows visitors and customers to hold the baby birds several times per day.

"They just do fantastic over there," he said.

Another popular myth that Gulvin debunked during his talk was that purple martins eat mosquitoes.

"I wonder if it's the manufacturers of purple martins housing that promote that (myth)," Gulvin said.

Mosquitoes, he said, are too small and are active at night, when purple martins are asleep. Instead of mosquitoes, the birds like to chew on dragonflies — which Chautauquans at last week's talk got to see with their own eyes.

Dennis McNair, BTG board member, said even though he is 78 years old and has been learning about birds and nature since he was about 7, he never fails to learn something new from Gulvin's talks.

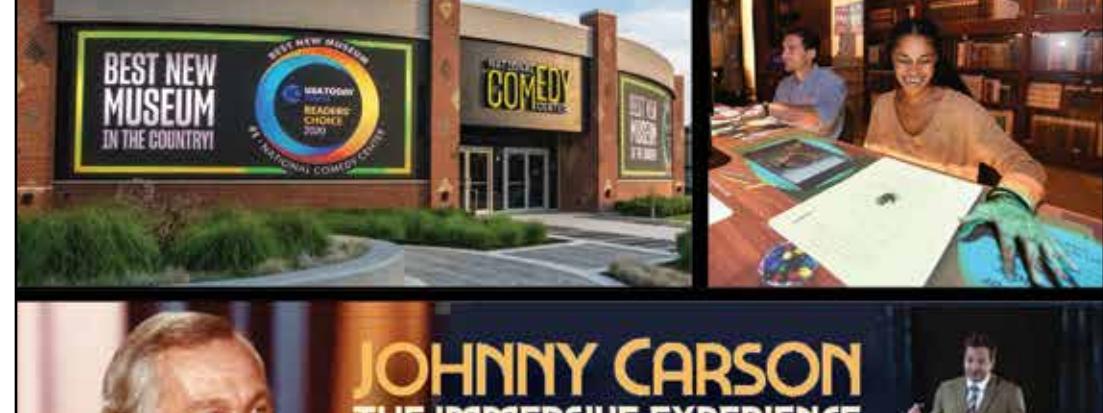
Since the purple martins are getting ready to migrate, today's chat is the penultimate one of the season.

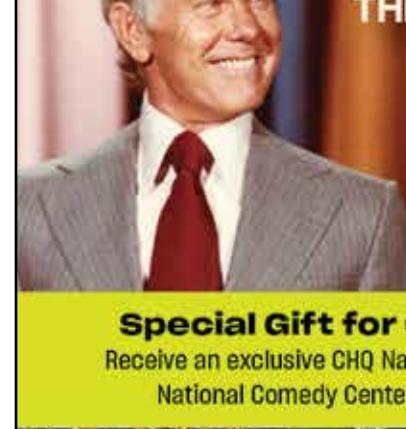


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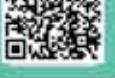


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## PROGRAM

**Th**  
THURSDAY  
JULY 13

- Alumni 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.** Walter Russell Mead, Ravelin B. Curry III Distinguished Fellow in Strategy and Statesmanship, Hudson Institute. Amphitheater  
10:45 Children's Story Time. All families welcome. Bestor Plaza. (Rain location: The Smith Memorial Library Upstairs Classroom)  
11:00 (11-1) **Ask the Staff Tent Time.** Bestor Plaza  
11:00 (11-5) **Gallery Exhibitions Open.** Fowler-Kellogg Art Center and Strohl Art Center  
11:30 Open House. (Programmed by the African American Heritage House.) African American Heritage House  
12:00 **Play CHQ.** Shadow Drawing. Bestor Plaza  
12:15 Authors' Hour. (Programmed by the Friends of the Chautauqua Writers' Center.) Pat Averbach (fiction) *Dreams of Drowning, Painting Bridges*. Sabeeha Rehman (memoir) *It's Not What You Think*. Literary Arts Center at Alumni Hall  
**12:15 Chautauqua Theater Company Brown Bag Discussion. Pride & Prejudice.** Bratton Theater  
12:30 Brown Bag: Quaker Perspectives on the Weekly Theme. (Programmed by Quaker House.) David Shiner, Friend of the Week (Chaplain). Quaker House, 28 Ames  
12:30 **CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION.** Lydia Kang, *Patient Zero: A Curious History of the World's Worst Diseases*. Hall of Philosophy  
12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House  
12:30 **Chautauqua Mystic Heart Meditation Program.** Presenter: **Sharon Wesoky.** (Mahanaya Buddhism Mindfulness Meditation.) Hall of Missions  
12:30 **Master Class.** "Fandom, Deliberation and Democracy." **Carolyn Hardin**, associate professor, Media & Communication, American Studies, Miami University of Ohio. Smith Wilkes Hall

- 12:30 (12:30-2:30) **Open Garden.** (Programmed by the Bird, Tree & Garden Club.) Open to the public with Garden Crew docent. Shipman Gardens at Miller Edison Cottage  
12:45 Catholic Seminar. "If Music Be the Food of Love, Play On." The Rev. Raymond Guiao, SJ, President, St. Ignatius Loyola High School, Cleveland. Methodist House Chapel  
1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play a game for fee. Bowling Green  
1:00 (1-4) **CWC Artists at the Market.** Farmers Market  
1:00 **Duplicate Bridge.** Fee. Sports Club  
1:00 **Play CHQ Premium.** (Programmed by Youth and Family Programs.) CD Hovercrafts. Fee. Sheldon Hall of Education 202  
1:00 **Stroke of the Day.** Learn a new tennis stroke. Chautauqua Tennis Center  
1:30 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center  
**2:00 INTERFAITH LECTURE SERIES.** Tim King, author, *Addiction Nation: What the Opioid Crisis Reveals About Us.* Hall of Philosophy  
2:30 (2:30-4:30) **Afternoon Doubles.** (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center  
3:00 **Cinema Film Screening.** "Chevalier." Fee. Chautauqua Cinema  
**3:30 CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION.** Lydia Kang, *Patient Zero: A Curious History of the World's Worst Diseases*. Hall of Philosophy  
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4:00 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Dedicated to discussion of the previous AAHH Lecture Series. African American Heritage House, 40 Scott  
4:00 Reading to Lola. Children 5 and up invited to read to Lola the library dog. Smith Memorial Library (Rain location - inside the library)  
4:00 **Lewis Miller Circle Happy Hour.** Chautauquans ages 21-40 are invited to socialize and learn more about the Lewis Miller Circle. 3 Taps  
4:00 **Play CHQ.** (Programmed by Youth and Family Programs.) Pendulum Painting. Bestor Plaza  
4:15 **Chautauqua Softball League Kids' Pickup Game.** Equipment provided. Sharpe Field  
4:15 Purple Martin Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin. Meet at purple martin houses at Sports Club  
5:00 (5-6) **Junior Tennis.** (Programmed by the Chautauqua Tennis Center.) Beginners kids tennis class. Chautauqua Tennis Center  
5:30 Barbara Keyser Cookbook Collection Dedication. Smith Memorial Library  
5:30 **Women's Softball League.** Sharpe Field  
5:50 **Cinema Film Screening.** "Living." Fee. Chautauqua Cinema  
6:30 **Chautauqua Dialogues.** (Programmed by Department of Religion, IDEA Office.) Disciples of Christ House  
6:45 **Pre-Concert Lecture.** David B. Levy. Hultquist Center  
**8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.** Rossen Milanov, conductor, Steven Banks, saxophone. Amphitheater

- Sergei Prokofiev: Overture on Hebrew Themes, op. 34 – 9'
  - Billy Childs: Saxophone
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- Service of Blessing and Healing. UCC Randell Chapel  
(7-9) "Dawn Patrol" Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center  
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JESS KSZOS / STAFF PHOTOGRAPHER

**School of Music Artistic Director Timothy Muffitt conducts the Music School Festival Orchestra, with Julimar Gonzales León as soloist in Shostakovich's Violin Concerto No. 1, Monday in the Amphitheater.**

F

FRIDAY  
JULY 14

- Concerto – 20'  
• Sergei Rachmaninoff: Symphony No. 1 in D minor, op. 13 – 42'  
-Allegro animato  
-Larghetto  
-Allegro con fuoco  
8:40 **Cinema Film Screening.** "Chevalier." Fee. Chautauqua Cinema
- Brunswick Theological Seminary. Amphitheater  
9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Kabalah on Meditation and Song." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
- 9:30 (9:30-4:30) Alumni Association of the CLSC Silent Auction. All proceeds benefit scholarships for local students, teachers, and librarians. Literary Arts Center at Alumni Hall
- 10:00 **Opera Conservatory Performance Class.** McKnight 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
- 2:00 INTERFAITH LECTURE SERIES.** Darshan Mehta, assistant professor in medicine and psychiatry, Harvard Medical School. Hall of Philosophy
- 2:30 (2:30-4:30) **Afternoon Doubles.** (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center
- 2:30 Mah Jongg. (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House
- 3:30 Authors at The Smith. Herb Keyser, *Finding Barbara.* Smith Memorial Library
- 3:30 Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Smith Wilkes Hall
- 3:30 Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) UU House
- 3:30 Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Episcopal Cottage
- 3:30 Chabad Special Lecture "Why do bad things happen to good people?" Rabbi Zalman Vilenkin. Hall of Philosophy
- 3:30 Islam 101. Hurlbut Church
- 4:00 **School of Music Piano Guest Faculty Recital.** Sara Davis Buechner. Donations accepted to benefit the School of Music Scholarship Fund. Elizabeth S. Lenna Hall
- 4:30 Takeout Dinner. Chiavetta's Beef on Weck Dinner. (Programmed by the Chautauqua Women's Club.) Fee. CWC House
- 5:00 Hebrew Congregation Evening Service. "Kabbalah Shabbat: Welcoming the Sabbath." Rabbi John Franken, Temple Adas Sholom, Baltimore. Susan Goldberg Schwartz, Cantorial Soloist.
- 5:00 (5-6) **Junior Tennis.** (Programmed by the Chautauqua Tennis Center.) Beginners kids tennis class. Chautauqua Tennis Center
- 5:30 **Cinema Film Screening.** "Blackberry." Fee. Chautauqua Cinema
- 6:00 **School of Music Chamber Concert #1.** McKnight Hall
- Grazyna Baciewicz: Quartet for Four Violins
  - Zoltan Kodaly: Serenade, Op. 12
  - Louise Farrenc: Piano Quintet #1
- 6:15 Shabbat Dinner. (Sponsored by the Hebrew Congregation of Chautauqua.) Athenaeum Hotel Parlor
- 8:15 **SPECIAL RAIN - A Tribute to The Beatles.** Amphitheater
- 8:40 **Cinema Film Screening.** "Past Lives." Fee. Chautauqua Cinema



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For Thou hast been my help,  
and in the shadow of Thy wings  
I sing for joy.  
My soul clings to Thee;  
Thy right hand upholds me.

Psalm 63: 7-8



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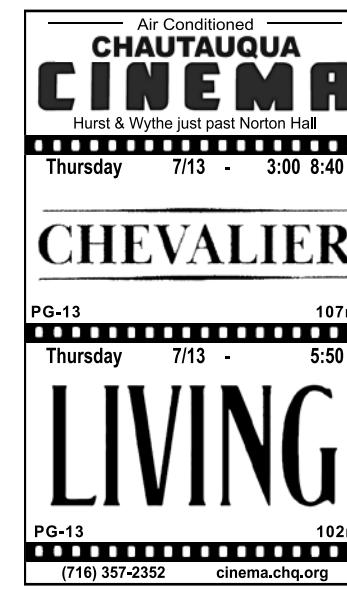
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