The Chautauquan Daily

chqdaily.com
Chautauqua, New York

THURSDAY, *June 26, 2025* /// THE OFFICIAL NEWSPAPER OF CHAUTAUQUA INSTITUTION

$1.25
Volume CXLVIII, Issue 5

STANISLAUS

Stanislaus to discuss community solutions to climate crisis

TALLULAH BROWN VAN ZEE
STAFF WRITER

A small community can hold enough power to sway a whole nation, said Mathy Stanislaus, former assistant administrator of the Environmental Protection Agency's Office of Land and Emergency Management. At 10:45 a.m. today in the Amphitheater, Stanislaus will discuss climate solutions and the importance of mutual aid during a time of rapid climate change in a joint program of the Chautauqua Lecture Series and Chautauqua Climate Change Initiative.

When working with the Obama Administration, Stanislaus directly responded to climate emergencies, such as the Deepwater Horizon spill on the Gulf Coast and Superstorm Sandy's devastation on the East Coast. When on the ground of these climate disasters, Stanislaus learned the importance of empowering local, community-based organizations in order to make significant change.

"When I was in government, I always told everyone I met that cards and letters matter," he said. "Keep pestering me. That allows me to work the inside machinery to let them know this isn't about me. This is about the people. You may think your voice does not matter. It does matter."

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BRETT PHELPS / DAILY FILE PHOTO
Music Director and Principal Symphonic Conductor Rossen Milanov leads the Chautauqua Symphony Orchestra in performance Aug. 15, 2024, in the Amphitheater.

Joined by soprano Goerke for opening night, CSO embarks upon 96th season

The Chautauqua Symphony Orchestra's 2025 season spans nine weeks and entire centuries, with more than 20 performances, celebrated guest artists, and a repertoire encompassing both the orchestral canon and composers who are creating the classics of the future.

And it all starts now, as the CSO begins its 96th season — this year again under the baton of Music Director and Principal Conductor Rossen Milanov — at 8:15 p.m. tonight in the Amphitheater, joined by world-renowned soprano Christine Goerke.

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GOERKE

STANTON

Interreligious advocate Stanton joins Interfaith Lecture Series

MEGAN BROWN
STAFF WRITER

Rabbi Joshua Stanton will bring his passion for religious pluralism and his rabbinic experience to Chautauqua as he speaks as part of Week One's "Potluck Nation: Why We Need Each Other to Thrive" Interfaith Lecture Series at 2 p.m. today in the Hall of Philosophy.

Reflecting his dedication to building interfaith relations, Stanton serves as the associate vice president for Interfaith and Intergroup Initiatives of the Jewish Federations of North America and as the board of governors of the International Jewish committee on Interreligious Consultations, a committee that focuses on Jewish-Christian relations.

His most recent book, co-authored with Rabbi Benjamin Spratt, *Awakenings: American Jewish Transformations in Identity, Leadership, and Belonging* tackles how Jewish institutions can adapt to meet Americans that are shifting their religious identities and alignments.

In an article co-authored with Pratt for *Religion News Service*, Stanton explained that the changing Jewish community in America shouldn't be a cause for concern — instead, it should impel Jewish leaders to adapt to the needs of their community.

"The decline of these legacy institutions doesn't portend a death spiral of assimilation for American Judaism, so much as an overdue reckoning with our community's changing needs," wrote Stanton.

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Pulitzer Prize winner Eig to discuss 'King: A Life' for CLSC

SUSIE ANDERSON
STAFF WRITER

Jonathan Eig has written about historical greats before: Lou Gherig, Jackie Robinson, Muhammad Ali. But when approaching one of the most recognizable, radical and influential figures of the 20th century, he felt daunted.

"'Responsibility' is a nice way to put it," Eig said, "but in truth, it was just fear."

Martin Luther King Jr. is the subject of Eig's exhaustively researched and Pulitzer Prize-winning biography *King: A Life*. From the pews of King's father's church in Atlanta to the buses of Montgomery and beyond, within the pages of *King: A Life*, a mythologized icon of the past transforms into a human being wracked with guilt, emboldened by faith and motivated by the fight for justice.

Eig will discuss *King: A Life* at 3:30 p.m. today in the Hall of Philosophy as the Chautauqua Literary and Scientific Circle's selection for Week One.

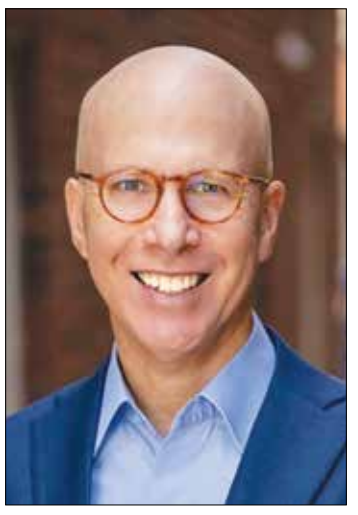
Eig is the author of six books, four of which are *New York Times* bestsellers. He is a former reporter for *The New Orleans Times-Picayune*, *The Dallas Morning News*, *The Chicago Tribune* and *The Wall Street Journal*.

This will be Eig's sixth visit to Chautauqua and his first time taking to the podium as a CLSC author. In his last visit to Chautauqua in 2017, Eig led a workshop on memoir as a faculty member of the Writers' Center.

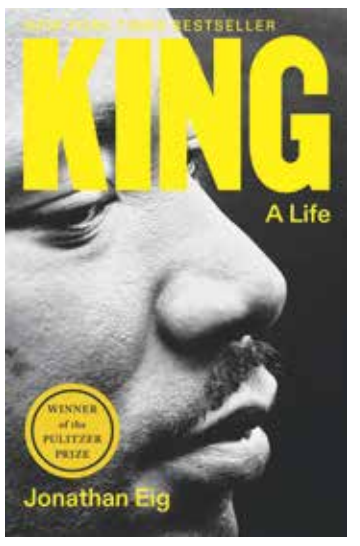
King: A Life took at least 200 interviews and six years to complete. Eig said that he began the writing process by asking permission.

With the questions of whether he was "worthy of this subject and whether (he) could do honor to this subject," Eig consulted King's closest friends, colleagues and scholars to gauge the possibility and plausibility of capturing the essence of the historical icon.

See **EIG**, Page 4



EIG



IN TODAY'S DAILY

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TRADITIONAL, CONCEPTUAL

Peter Hoffer's solo exhibition 'Tree Portraits,' in Strohl Art Center, offers more than meets the eye.

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THE VOCATION OF TRUTH-TELLING

'Freedom and truth are indivisible,' preaches Wallis, drawing on John 8: 25-32.

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HOW TO THINK; NOT WHAT TO THINK

Dartmouth President Beilock speaks on the importance of higher education institutions

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TODAY'S WEATHER — H **82°** L **68°** Rain: **24%** Sunset: **8:58 p.m.**

FRIDAY — H **85°** L **71°** Rain: **64%** Sunrise: **5:43 a.m.** Sunset: **8:58 p.m.**

SATURDAY — H **76°** L **64°** Rain: **73%** Sunrise: **5:44 a.m.** Sunset: **8:58 p.m.**

VISUAL 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 Alexandra McKee in the Daily's editorial office. Please provide the name of the organization, time and place of meeting and one contact person's name with a phone number. Deadline is 5 p.m. four days before publication.*

Chautauqua Theater Company news

At 12:15 p.m. today in Smith Wilkes Hall, get an inside look at Chautauqua Theater Company's first New Play Workshop of the year: *Pranayama*, by James Anthony Tyler. Hear directly from the artists themselves about the craft of theatermaking.

Kicking off the summer season, this week's CTC Theater Chat will feature Tyler; Producing Artistic Director Jade King Carroll; dramaturg Emilia LaPenta; and Directing Fellows Fran de Leon and Yojiro Ishikawa with New Works Associate Lily Wolff facilitating the conversation.

Performances of *Pranayama* are at 6 p.m. Friday; 4 p.m. Saturday; and 4 p.m. Sunday in Bratton Theater. Tickets can be purchased any time at the Main Gate Welcome Center or Visitors Center ticket offices, and one hour before curtain at the Bratton kiosk.

Bus tours of grounds canceled

Because of a temporary driver shortage, the public shuttle bus tours of the grounds that depart from the Main Gate Welcome Center have been canceled through Saturday.

Chautauqua Softball League news

The Chautauqua Softball League women's pick-up game is at 4:30 p.m. today at Sharpe Field. Bring a glove if you have one, but equipment is available. Contact *carriezachry@gmail.com* for more information.

Smith Memorial Library news

The Smith Memorial Library will host a Children's Story Time at 10:45 a.m. every Tuesday and Thursday on Bestor Plaza. All families are welcome. At 3:30 p.m. Friday in the Smith, Kelly Rui Chen presents an educational discussion on "Understanding Insurance Options for Estate Planning, Health Management and Wealth Accumulation."

Chautauqua Symphony Orchestra League news

The Chautauqua Symphony Orchestra League is excited to invite you to the CSO's first concert at 8:15 p.m. tonight in the Amphitheater. World-renowned opera star Christine Goerke will be featured, and Music Director and Principal Symphonic Conductor Rossen Milanov will be conducting. David B. Levy will present his popular Pre-Concert Lecture at 6:45 p.m. in Hultquist Center 101. His orchestra guest will be Eric Lindblom, trombone.

The Family Matinee performance of "The Story of Barbar" will be led by Music Director Milanov at 3 p.m. Sunday in the Amp. Afterwards, CSOL is hosting a family reception on the back porch with cookies and an opportunity to see instruments demonstrated up close.

Alzheimer's Info Session at Turner Center

Join us at 8:30 a.m. today in Turner Community Center Classroom 104 for an Information Session about Alzheimer's & Dementia. There will be a 15-minute presentation at the start, but drop in anytime to pick up materials or ask a question. This season is presented in partnership with Alzheimer's Association of Western New York.

Bird, Tree & Garden Club news

Kate Mayberry holds an early-morning Forest Bathing session at 7:30 a.m. today at the corner of Massey and Hawthorne. There will be an open garden session at 1:30 p.m. today at the Miller Edison Cottage, led by Institution Supervisor of Gardens and Landscapes Betsy Burgeson and programmed in partnership with the Oliver Archives Center. At 4:15 p.m. today at the picnic tables and Purple Martin nests by Sports Club, Jack Gulvin hosts a Purple Martin Chat.

DAVE MUNCH / PHOTO EDITOR

From left, Peter Hoffer's "Lake Placid Near Clear Lake," "Emerald Elm" and "Plume" are on display in the artist's solo exhibition "Tree Portraits" in the Bellowe Family Gallery of Strohl Art Center.

IN HOFFER'S SOLO EXHIBITION 'TREE PORTRAITS,'

THE TRADITIONAL MEETS THE CONCEPTUAL

JULIA WEBER
STAFF WRITER

On the upper level of Strohl Art Center, a collection of serene trees and landscapes have taken over the walls of the gallery.

From afar, Peter Hoffer's landscapes are Romantic, Impressionistic pieces any viewer can connect with, but up close, the details really begin to emerge.

Hoffer's solo exhibition "Tree Portraits" is on view now through July 17 in the Bellowe Family Gallery at Strohl. Susan and John Turben Director of CVA Galleries Judy Barie curated the exhibition.

When Hoffer was in college, he studied sculpture and painting. He found himself entranced by conceptual art and minimalist sculpture and employing it in his work. Simultaneously, Hoffer was drawn to the traditional landscapes that adorn the walls of many major museums and wanted to put himself to the test.

"I started looking at landscapes and painting and realizing, 'Wow, man, this stuff is kind of hard to paint.' I started getting into it. It's almost like an old novel," he said. "(If) you've been reading junk books for the whole summer, it's good to return to a classic, right? That's what I found myself doing."

But Hoffer didn't just want to paint beautiful landscapes: He wanted to push his work even further. Though Hoffer's style evokes Romanticism and Impressionism, his process is highly conceptual and relies heavily on his background in minimalist sculpture.

He layers paint and varnish over one another as he pushes his materials to their limits. The results combine the familiarity of the subject with the process-driven effect of texture and materiality for a reflective faraway scene of the familiar.

"Coming from a sculpture background, being interested in materials, the process of layering the varnish — that's where the fun is: Playing with the materials, which is the reason I like sculpture," he said.

"Tree Portraits."

"Hampton."

Hoffer's interest in both the process of his work and its formal qualities was born out of his interest in Romanticism and the tradition of vernissage, a preview of an art exhibition before its official opening.

"Looking into it, the vernissage actually comes from the varnish. The night before what we would call an opening, artists would gather and put new varnish on the paintings to make the paintings look like they were freshly painted," Hoffer explained. "I took the term vernissage, and I started putting layers and layers and layers of traditional dammar varnish on top of paintings."

Hoffer does, on occasion, paint trees he sees in real life, but many of his subjects come from photos. He said he likes the generic nature of the trees he paints because viewers can relate to them more often than not and can make connections to their own lives.

"I like the anonymity of the place," he said, "By applying the varnish, the idea was there would be so much varnish on the painting that the varnish itself would be the art."

Hoffer said that although it doesn't happen very often, he's most inspired when he finds a piece of art that leaves him "floored."

"It kinds of scares you, it kind of makes you feel lazy. ... You build these walls around you thinking, and you realize 'Oh, my God. I have so far, to go to match this.' Then you find out that person is 17 years old or something, then you start thinking you wasted your life, but that's inspiring," he said. "Seeing other good stuff that's good for you is inspiring, whatever it is."

Though he said he is more interested in the process of making the work than the resulting end product, Hoffer is also fascinated by an audience's reaction and what makes a piece successful or unsuccessful.

"What is it that compels people to like something or not to?" Hoffer asked. His work, with its universal entry point for connection and a laser-sharp focus on process-driven details, seems to be in pursuit of an answer to this very question. Maybe he'll find the answer eventually, or maybe the answer is in the search itself, but ultimately, when all is said and done, Hoffer asks the viewer to decide.

Thursday at the CINEMA

Thursday, June 26

THE BALLAD OF WALLIS ISLAND - 5:50 Charles (**Tim Key**), an eccentric lottery winner, lives alone on a remote island and dreams of getting his favorite musical group, McGwyer Mortimer (**Tom Basden** & **Carey Mulligan**) back together. His fantasy becomes reality when they accept his invitation to play a private show. "It's something almost as rare as a revelation: a crowdpleaser I'd recommend to everyone." -*Amy Nicholson, LA Times* "A bracing, windswept delight." -*Philip De Semlyen, Time Out* (**PG-13**, 100m)

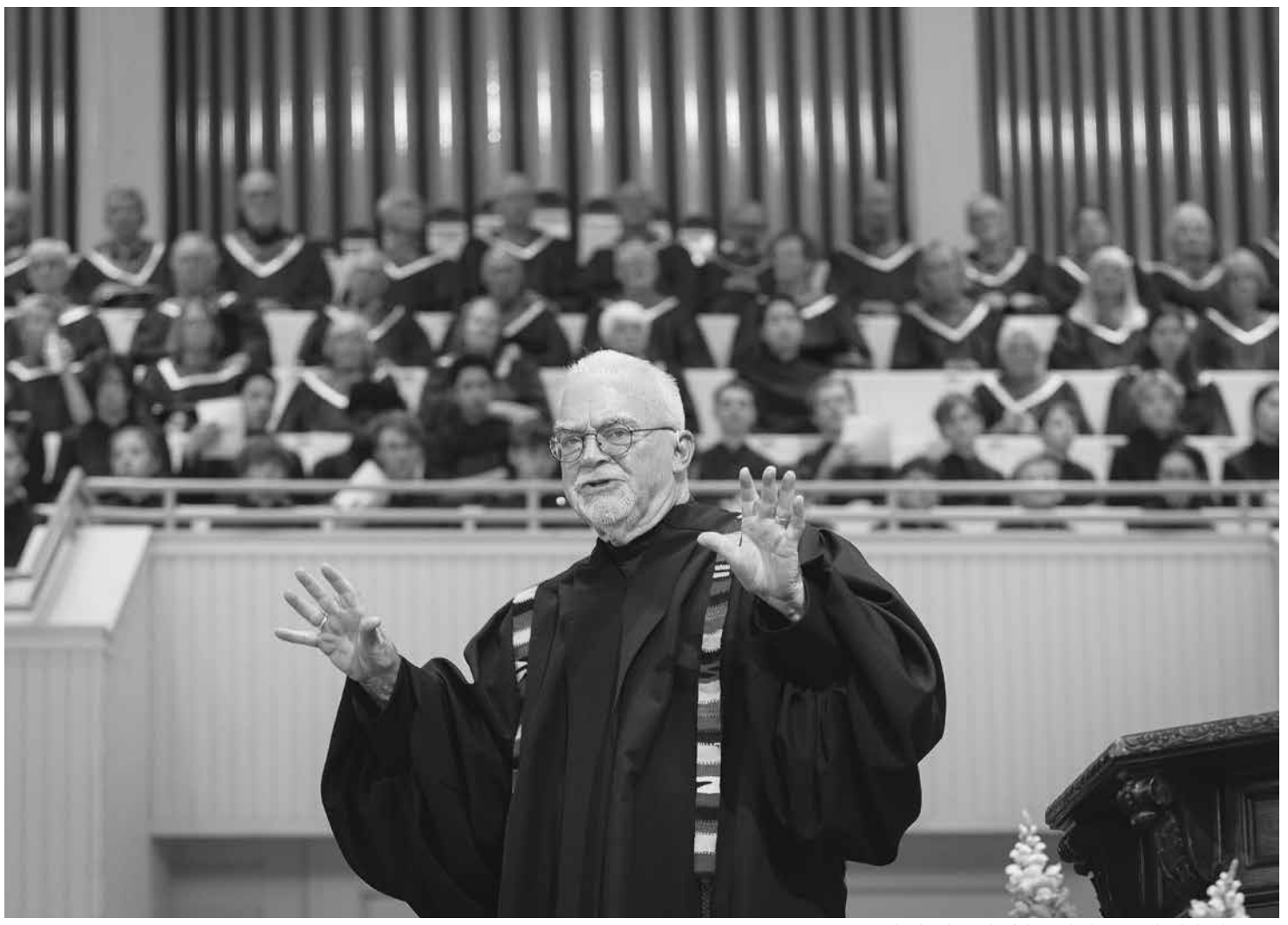
ANORA - 2:30 & 8:30 **Sean Baker**'s five time **Oscar winner** is an audacious, thrilling and comedic variation on a modern day Cinderella story. **Best Actress** winner **Mikey Madison** captivates as Ani, a young sex worker from Brooklyn whose life takes an unexpected turn when she meets and impulsively marries Vanya, the impetuous son of a Russian billionaire. "Funny and sexy and raucous, while also being startlingly wise and tender." -*Dana Stevens, Slate* (**R**, 139m)

"Tree Portraits."

‘Freedom and truth are indivisible,’ preaches Wallis

MORNING WORSHIP

COLUMN BY MARY LEE TALBOT



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

The Rev. Jim Wallis, chaplain-in-residence for Week One at Chautauqua, preaches Sunday morning in the Amphitheater.

“‘Thy kingdom come, thy will be done, on earth as it is in heaven,’ I love to start the day with that line. Because that is what we are talking about every day this week,” said the Rev. Jim Wallis at the 9:15 a.m. morning worship service Wednesday in the Amphitheater.

His sermon title was “Only the truth can set you free: Lies that demand our loyalty,” and the scripture reading was John 8: 25–32.

Wallis reflected on “the news then and now.” When he was growing up in Detroit, after dinner his family would watch half an hour of national news. “Imagine only one half hour, not 24/7. And of course, we listened to Walter Cronkite, the most trusted man in America,” he said.

He continued, “That was then and this is now. We have different universes of facts and information. Remember Walter used to end his show ‘... and that’s the way it is.’ Now we are watching and listening in different places.”

Now, we have fake news and alternative facts, he told the congregation. There are different notions of misinformation and disinformation. “The truth is harder to find now than in any time in my life,” Wallis said. “The problem of truth may be the central problem for democracy today.”

In John’s Gospel, chapter 8, verse 32, Jesus said, “... you shall know the truth and the truth shall set you free.” Wallis said the opposite of truth is not just lies — the opposite is captivity. If we lose the truth, we lose our freedom, he said to the congregation.

Wallis cited New Testament scholar N.T. Wright’s perspective on verse 32. Wright said that in this verse Jesus freed people from sin, slavery, injustice and tyranny. The way to freedom is through the truth.

“We have to know the truth,” Wallis said. “Tyranny thrives on lies. Freedom and truth are indivisible.”

When Wallis is lecturing, particularly in red states, he often asks the local pastor what the people in that town think about a news event that just occurred. Pastors usually say that the television stations they watch will probably not mention the event, and that people really do not care what the *New York Times* says about it.

“How can we give people facts, even if they are clear, if the facts don’t change people’s minds?” Wallis asked. “This is called confirmation bias, and it goes way back, all the way to the apostle Paul in 65 A.D. in his teachings on sound doctrine.” Now, algorithms reflect our own point of view.

Wallis continued: “The big lie is always at the heart of fascism. The 2020 election is an example. There was no evidence that the election was rigged, but it is a litmus test of belief ... for Republicans in Congress. And it is going both ways. There are left-leaning commentators who are saying the 2024 election was rigged and Harris did not lose.”

This is not the way to proceed, he said. “Lies lead to violence. The big lie led to Jan. 6.”

In an effort to catch up on the news, Wallis watched television and saw a gardener being arrested and beaten by men for being in the United States illegally. Three of the man’s sons are serving in the United States Marines. The man is now in a cage with 70 other men getting water once a day and occasional meals, Wallis asserted.

“The government said it was only going after criminals. That is a lie. Only about a third of the people arrested have a criminal record. They are arresting gardeners,” Wallis said.

The information about what actually happened in the bombing in Iran is also filled with lies, he claimed. The president says Iran is close to having a bomb, and his intelligence leaders say, no, they are not. The president says that the bombs devastated the nuclear enrichment facilities; the military says no. The truce the president declared is very unstable. When the president says that Iran and Israel don’t know what they are doing, it sounds like he is talking about himself.

“And the people who suffer from our wars are the young men and women who fight them,” Wallis said.

He continued, “The vocation of truth-telling applies to journalists and to us; it is our vocation. A lot of us here are elders, and we are the ones who tell the truth. My commission to you is to tell the truth to your children and grandchildren. When politicians lie, be ruthless. What if all the elders at Chautauqua took up truth-telling?”

In the Gospel of John there is more about truth and light, Wallis asserted. “The light triumphs over the darkness. Bear witness to the light. Be truthtellers — it is our job as elders. Can I get an amen?”

And the congregation responded, “Amen.”

Melissa Spas, vice president for religion at Chautauqua, presided. Rowland Bennett read the scripture. Laura Smith, organ scholar, played “Folk Tune,” by Percy Whitlock, for the prelude. Singing a cappella, the Chautauqua Choir, under the direction of Director of Sacred Music and the Jared Jacobsen Chair for the Organist Joshua Stafford, performed “Come My Way,” music by Harold Friedell and words by George Herbert from “The Temple.” Smith played Toccata in E Minor by Johann Pachelbel for the postlude. Support for this week’s services and chaplaincy is provided by the Gladys R. Brasted and Adair Brasted Gould Memorial Chaplaincy.

INTERFAITH NEWS

COMPILED BY STAFF

Baptist House

Vespers will be held at 7 p.m. tonight at Baptist House. The reflection, “The Beloved Community and the Kingdom of God,” will draw on Micah 6:8 and Luke 4:18–19.

Blessing and Healing Daily Service

The Service of Blessing and Healing, sponsored by the Department of Religion, takes place from 10:15 to 10:45 a.m. weekdays in the Randell Chapel of the United Church of Christ Headquarters located on Odland Plaza. All are welcome.

Chautauqua Catholic Community

Daily Mass is celebrated at 8:45 a.m. weekdays in the Episcopal Chapel of the Good Shepherd. There will be a Catholic seminar at 12:45 p.m. Thursday in the Methodist House Chapel. The Rev. Paul D. Seil, chaplain of the Buffalo Fire Department in Buffalo, New York, will present “From John XXIII to Francis.” There will be a Catholic seminar at 12:45 p.m. Friday in the Methodist House Chapel. Sisters of St. Joseph, Sister Donna Del Santo and Sr. Marilyn Pray, from Rochester, New York, will present “The Catholic Social Teachings, a Challenge and a Path Needed for Our Time.”

Chabad Jewish House

Explore the rich and profound world of Jewish thought through the lenses of mysticism and philosophy from 9:15 to 10:15 a.m. Friday at the Zigdon Chabad Jewish House, led by Rabbi Zalman Vilekin.

At the Miriam Gurary Challah Baking Series, discover the meaning of Shabbat foods and rituals while making and braiding challah from 12:15 to 1 p.m. Friday at the Zigdon Chabad Jewish House. The class is sponsored in memory of Iris Rosenberg by her loving family.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace Through Compassion is a communal gathering that 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.

Episcopal Chapel of the Good Shepherd

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

At 7:30 p.m. on Friday, there is a short service of Sung Compline, a monastic service of chanted Psalms and prayers, a peaceful way to end a Chautauqua week.

Hebrew Congregation

“Kabbalat Shabbat: Welcoming the Shabbat Service” will take place from 5 to 6 p.m. Friday at Miller Park. If there is rain, the service will take place at Smith Wilkes Hall, and there will be no Shabbat’zza. If the weather is questionable, call 716-742-2228 for information on service location.

Shabbat’zza, a post-service pizza picnic in the park, will be held after Kabbalat Shabbat from 6 to 7:15 p.m. Friday at Miller Park. Bring your own beverage, and bring a vegetarian dish or dessert to share. Hebrew Congregation will supply the pizza, plates and wine.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone is invited. The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays and dinner from 5 to 7 p.m. Thursdays at Hurlbut Church. All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

Hurlbut Memorial Community Church

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.

Lutheran House

The Rev. TJ Lynch presides at a 7 p.m. Vespers tonight at the Lutheran House.

The Lutheran House hosts Chautauqua Dialogues at 12:30 p.m. Friday. We are located on the brick walk at the corner of Peck and Clark

Mystic Heart Meditation

The Chautauqua Mystic Heart Meditation will host an afternoon seminar from 12:30 to 1:30 p.m. today in the Hall of Missions.

Venerable Jissai Prince-Cherry from the Rochester Zen Center will lead Zen Buddhism Meditation sessions from 8 to 8:45 a.m. Monday through Friday in the lower-level chapel of the Presbyterian House.

Presbyterian House

All Chautauquans are invited for coffee, tea, hot chocolate and lemonade in between morning worship and the 10:45 a.m. lecture each weekday morning on the porch. The house porch overlooking the Amphitheater provides a good place to find old friends and make new ones.

Religious Society of Friends (Quakers)

Liz Nicholson leads “BYO Lunch: A Quaker’s Perspective on the Theme of the Week” at 12:30 p.m. today at the Quaker House on 28 Ames.

United Methodist

The Rev. Angela Cooley Bulhof will discuss “Keys to Spiritual Preparedness,” a topic that is a highlight of the prayer project on which her dissertation is based, at 7 p.m. tonight in our parlor.

Join us at 10 p.m. Friday on the porch of the United Methodist House for free popcorn after or during the Ampitheater event.

Unity of Chautauqua

Unity holds a weekday morning Daily Word meditation from 8 to 8:30 a.m. Monday through Friday in the Hall of Missions.

For details, visit *www.unitychq.org.*

FROM PAGE ONE

STANISLAUS

FROM PAGE 1

Stanislaus found that working with local governments and workers laid the groundwork for large-scale change. If different communities around the country took action at home, they could scale up their efforts and work their way up to federal legislators.

"That's how democracy works," said Stanislaus. "The small change happens first, then you receive the backing that can take you to the top."

Stanislaus now serves as vice provost and executive director of The Environmental Collaboratory at Drexel University. In this position, he works with experts from all fields to form solutions in the climate justice space.

"This effort is about taking leadership and bringing together people that may not have sat at the same table otherwise," said Stanislaus. "Everything from insurance companies to community residents to hospital officials. How do we all take a mutual-aid perspective in solving humanity's greatest risk?"

In his lecture, Stanislaus will discuss the value of gathering a diverse set of stakeholders to work together in forming viable solutions in the environmental sector. He said that it is essential to start at the local level in order to experiment with climate solutions. By trying new ideas and seeing what works, the mistakes that may be made will lead to the most successful innovations.

Stanislaus' goal with The Environmental Collaboratory is to create a network involving "learners of learners." In order to create a national conversation, it is essential to combine experts in various fields who are open to learning from one another.

> This effort is about taking leadership and bringing together people that may not have sat at the same table otherwise. Everything from insurance companies to community residents to hospital officials. How do we all take a mutual-aid perspective in solving humanity's greatest risk?"
>
> **—MATHY V. STANISLAUS**
> Executive Director,
> The Environmental Collaboratory

"What I've learned in emergency preparedness with the Obama Administration is that if you think you know everything, you will quickly fail," he said.

By creating a space for open discourse and saving a seat at the table for all who are willing to participate, creative and effective climate solutions can be implemented into local communities and later, the country at large. Stanislaus will speak more on how he has seen this mutual-aid framework be successful and will speak on the importance of implementing these practices in low-income communities.

EIG

FROM PAGE 1

"I knew I couldn't do it alone," said Eig. "It was too big and scary of a task to do it without really asking for support and building a network of community to help me get through it."

The desire to write about King first emerged when Eig was interviewing for his 2017 biography on Muhammad Ali titled *Ali: A Life*. He discovered that several interviewees knew both Ali and King. As King would have turned 96 this year, Eig knew that he had a limited time to speak with his contemporaries. Eig said that he seized the opportunity.

The conversations that resulted struck him. The people who knew King best, Eig said, expressed emotions ranging from sadness to frustration, to anger due to the fact that "the man they knew as Martin had been turned into this sort of candy-covered, safe, watered-down monument."

In a week themed "Transformation: The Forces Shaping Our Tomorrow," Eig's biography presents two metamorphoses: the evolution of Martin Luther King Jr. himself, and a shift in public perception of him.

The first transformation is the familiar yet compelling arc of a young man thrust into the spotlight.

King changes "from a regular guy — 26 years old, new dad — into an iconic, heroic leader of one of the greatest grassroots movements in human history," Eig said.

> King reminds us that you don't always have to have the answers, but you have to keep pushing, you have to keep moving, and you don't know when you're going to have a breakthrough."
>
> **—JONATHAN EIG**
> Author,
> *King: A Life*

The second transformation is a necessary reframing of King's public perception.

"We had sort of gotten comfortable with him as this very safe figure, you know — Mr. 'I Have a Dream,'" Eig said, "and I wanted to write a book that would remind people how radical he was ... how disliked he was for much of his public career and how much that affected him."

With access to newly declassified FBI files, Eig offers the most comprehensive biography of King in nearly 30 years. While the FBI wiretapped King's private conversations in an effort to destroy him, what was captured on those tapes reveal something else entirely.

"One of the sad ironies of the whole book is that the FBI wiretaps allowed us to see a much more intimate and vulnerable version of King," Eig said. "They humanized him."

From a young age, King bore guilt from his upbringing and later due to his womanizing and affairs, Eig said. Navigating the world as a public figure, King's conscience weighed on him heavily as he failed time and time again to live up to his own expectations of himself.

"It compounded his own senses of frustration, but it also gave the U.S. government an opening to attack him," Eig said. "... If the Achilles' heel is literally where the arrow strikes, that's where the arrow struck him."

However, while Eig acknowledged the importance of highlighting King's flaws, he said the most damning information revealed by the wiretaps was not about King at all.

Eig said the wiretaps reveal the government's "racism and their fear of change. And to me, that's much more consequential than what it reveals about King's personal life."

King: A Life demystifies not just the man but also his legacy. Eig pushes back against those who try to sanitize King's work in the context of modern protest movements.

"You'll hear people saying, 'Oh, well, King would never block a highway to make a point. King would never urge economic boycotts ... and that's just ridiculous. King absolutely would block highways and call for economic boycotts," Eig said.

This message will reach all generations of readers during Week One, as Eig's *King: A Life (Young Adult Edition)* was the first selection for the CLSC Young Readers Program. Eig said that he hopes young audiences resonate with King's struggles as well as his radicalism.

"People tend to unfairly characterize King as passive," Eig said. "They confuse nonviolence with passivity."

In looking toward the future, the story of King offers a guide to how resistance movements worked in the past.

"King reminds us that you don't always have to have the answers," Eig said, "but you have to keep pushing, you have to keep moving, and you don't know when you're going to have a breakthrough."

CSO

FROM PAGE 1

The evening opens first with Beethoven's Leonore Overture No. 3 — a work that Chautauqua's resident musicologist David B. Levy notes "offers further confirmation of Beethoven's genius as the unsurpassed master of dramatic expression through purely instrumental means."

From there, the evening segues into an evening of Wagner, with Goerke joining the CSO and Milanov to bring tonight's selections to life. With the *Prelude and Liebestod* from *Tristan und Isolde*, Goerke is Isolde, the Irish princess and Tristan's star-crossed lover.

Goerke, who has sung much of the great soprano repertoire in her career, has been lauded for her portrayals — she's taken on the role in opera houses across the world — as Brünnhilde, a key character in Wagner's *Der Ring des Nibelungen*. Tonight, the CSO will perform several selections from the *Ring* cycle: first are "Forest Murmurs" and "Entry of the Gods into Valhalla" — performed in honor of John Marcellus, the CSO's principal trombonist from 1978 to 2024, who passed on Dec. 31, 2024.

The final piece of the evening is Brünnhilde's famed "Immolation Scene" — the end of Act III in Wagner's final *Ring* opera, *Götterdämmerung*.

In an interview with the Metropolitan Opera's Jay Goodwin, Goerke spoke about bringing the warrior-maiden to life, and the character's journey through the *Ring* cycle.

"The thing that I love most about the *Ring* cycle is that, at first glance, we're talking about gods and mythical creatures, but if you strip away that fantastical veneer, these are some of the most human characters we have in opera," she said. "They are so flawed and so real — Brünnhilde most of all. ... In *Siegfried*, she takes a terrifying chance to open herself up to love again, to being vulnerable. She has been stripped of her strength and power from her father, but she starts to see that she has wisdom from her mother. And then, in *Götterdämmerung*, we see the anger and the rage, and we see that she's still her father's daughter. In the end, it's the combination of the two — the wisdom and the power — that defines her."

Tonight isn't the only chance Chautauquans will have to experience Goerke's talents for themselves this season; on July 11, she'll take the stage in Norton Hall for the CSO's workshop presentation with the Chautauqua Opera Company and Conservatory of *Lincoln in the Bardo*. Commissioned by the Metropolitan Opera, composer Missy Mazzoli and librettist Royce Vavrek have created an operatic adaptation of George Saunders' Booker Prize-winning novel *Lincoln in the Bardo*.

The opera will have a two-week orchestral workshop that will bring together the CSO, 16 Young Artists from Chautauqua Opera Company and 18 singers from the Opera Conservatory, as well as Goerke. Goerke joins the cast to sing the role of The Reverend, written specifically for her; the July 11 performance in Norton will be the opera's first-ever presentation with orchestra.

STANTON

FROM PAGE 1

"No longer a marginalized community of immigrants, we have not only acculturated ourselves but are slowly coming to embrace a surprising number of converts. ... After grieving the pain of change, we will come to see the bounty of a Jewish awakening that reshapes our people's largest diaspora community."

As he researched American-Jewish transformation, he noticed that other American faith institutions were undergoing a similar "awakening." From white evangelicals to Catholics, the population of their churches are either emptying or changing, respectively. White evangelicals are experiencing smaller congregations, and with an increase in immigration to the United States, the constitution of Catholic churches looks different than it had years ago.

Muslim and Hindu communities are also seeking institutions that align with their beliefs.

"Many American Muslims feel deeply connected to faith, meanwhile, but are 'unmosqued' for lack of access to communities that empower women as equals or embrace LGBTQ people," wrote Stanton in the same article. "Hindus search for American expressions of a faith that grew out of South Asia. Seekers who dabble in multiple traditions befuddle many clergy but are coalescing in increasingly holistic communities of practice."

His desire to adapt to new Jewish communities led him to collaborate with Spratt to create Tribe, which hosts events like Sholom 20s & 30s. This group works to bring "Jewish, Jew-ish, Jewishly-adjacent or Jewishly curious" young adults together to celebrate Shabbat or just spend happy hours together.

Outside of his community in New York City, Stanton looks at nationwide and international events to see how to align interfaith groups. For Interfaith Kosovo, he attended along with other Tribe members to learn about how the country handled interfaith relationships between Jews and Muslims. They hoped to take their knowledge with them back to New York and implement it in their own community.

"The nerve-wracking thing for me is I don't know the outcome," Stanton said to *Religion News Service* reporter Kimberly Winston in 2016. "But the exciting thing is I think we've picked the right people. I think they are going to figure it out."

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The Chautauquan Daily

Celebrating 149 Years of Nearly-Continuous Publication
chqdaily.com

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 22 through August 24, 2024. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

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

55 issues; home delivery by carrier, $78.75; mail, $128.25.
Postal regulations require that mail subscriptions be paid in advance.

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MUSIC

SYMPHONY NOTES

BY DAVID B. LEVY

'Leonore' Overture No. 3, Op. 72a

Ludwig van Beethoven

One of history's pivotal composers, Ludwig van Beethoven was born on Dec. 15 or 16, 1770, in Bonn, Germany, and died in Vienna on March 26, 1827. Of the four overtures associated with his only opera, Fidelio *(originally titled* Leonore*),* the Leonore Overture No. 3 *was composed in 1805–1806 for its first revision. Its first performance took place on March 29, 1806, in Vienna's Theater an der Wien. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.*

Léonore, ou L'Amour conjugal is the title of a rescue drama written by the French playwright Jean-Nicolas Bouilly. The play would attract little attention nowadays were it not for the fact that Beethoven based his only opera, *Fidelio* (originally titled *Leonore*), upon it. The play, originally set against the backdrop of the French Revolution of 1789, is filled with the virtues of love, loyalty and political freedom that were ever near and dear to the composer's heart.

Fidelio exists in three versions, and Beethoven composed no fewer than four separate overtures for it. The original version was first produced in Vienna's Theater an der Wien on Nov. 20, 1805, under the worst possible circumstances — Beethoven not only had to deal with a weak libretto by Joseph Sonnleithner, but the soldiers of Napoleon's Grand Army had occupied the Austrian capital only days earlier. The Viennese citizenry was too frightened to leave home to attend the theater, and it should come as no surprise that the enterprise failed miserably.

The overture used for this earliest version of the opera is now known, strangely enough, as *Leonore* Overture No. 2. The *Leonore* Overture No. 1 was composed in 1806–1807 for a projected performance of *Fidelio* in Prague. The performance never took place, and this overture was never performed during Beethoven's lifetime.

When Beethoven revised *Fidelio* throughout 1805 and 1806, with improvements to the libretto provided by his friend Stephan von Breuning, he also composed the Leonore Overture No. 3. This work has many elements in common with the opera's original overture, now known as the *Leonore* Overture No. 2 — including off-stage trumpet calls — and it still was intended to be played before the opera begins. When Beethoven made his final revisions in 1814, he wrote an entirely new overture, known as the "*Fidelio* Overture." This new overture, however, raised a dilemma for conductors who wished to use the musically superior *Leonore* Overture No. 3 at the beginning of the opera. To ensure the inclusion of *Leonore* Overture No. 3, some conductors have opted to play it at the beginning of Act II, while others place it at some point after the dungeon scene of Act II — the climactic moment when Leonore, disguised as the assistant jailer Fidelio, rescues her unjustly imprisoned husband Florestan from murder at the hands of the evil and ambitious minister Pizarro. The trouble with the first option is that the dramatic events of the scenes that follow become redundant. The problem with placing the overture after the rescue scene is that the overture loses its impact, the audience having already experienced the very events that the overture now exhibits in purely musical sounds. When performed as a concert piece, as it is on this program, however, none of these issues are of concern.

The overture's introduction, after its suspenseful opening descriptive of Florestan's dark subterranean prison cell, develops material derived from his introductory aria in Act II, "*In des Lebens Frühlingstagen*" ("In the Springtime of Life"), in which the prisoner reflects on the justness of his cause and his hope for liberation. While most of the music in the sonata-form overture's main body is based upon material not used in the opera itself, the music still captures the opera's heroic spirit admirably. The trumpet calls that announce the King minister's arrival in the opera are placed at the moment of greatest musical tension for a piece cast in sonata-form — near the end of the development section. After recapitulation, starting with the solo flute and bassoon, the musical energy ebbs in a moment filled with expectation. Starting with a burst of energy in the strings, the coda crowns the overture with a triumphant ending reflective of the victory of truth over tyranny, as well as Leonore's bravery and faithfulness. The *Leonore* Overture No. 3 offers further confirmation of Beethoven's genius as the unsurpassed master of dramatic expression through purely instrumental means.

'Prelude and Liebestod' from 'Tristan und Isolde'

Richard Wagner

(Wilhelm) Richard Wagner was born in Leipzig, Germany, on May 22, 1813, and died in Venice on Feb. 13, 1883. His opera Tristan und Isolde *held its first performance on June 10, 1865, at the Imperial and Royal National Theater in Munich conducted by Hans von Bülow. Both Wagner and Bülow created concert endings for the opera's "Prelude." The idea of joining "Prelude" with "Isolde's Transfiguration" to form a concert piece was Wagner's own idea. Franz Liszt's transcription misnamed the work "Prelude and Liebestod," the title by which the orchestral original version is still largely known.*

Wagner's epic opera *Tristan und Isolde*, which was composed between 1854 and 1859 and received its first performance in Munich in 1865, is one of the pivotal works in the history of music. Many of the reasons for its importance can only be explained using highly technical musical terms. The layman, however, would more profitably spend his or her time examining the concept of *liebestod*, a composite German word that literally means "love-death." An understanding of this word can give one entry into the musical means used by Wagner to tell the opera's powerfully moving story of love — a story based upon a medieval tale as told by Gottfried von Strassburg. In fact, as we shall see, one person's misunderstanding of *liebestod* gave this work the incorrect title by which it is popularly known.

Tristan and Isolde's love flies in the face of all accepted social conventions. Isolde, an Irish princess, is betrothed to Tristan's uncle and sovereign, King Mark of Cornwall. As the curtain rises, Tristan brings Isolde to Cornwall against her will. We learn from Isolde's narrative in Act I about the history of her relationship with Tristan and the deep-seated roots of her bitter hatred toward him. As the ship nears Cornwall's shore, Tristan and Isolde resolve to reconcile their conflict by drinking a cup of atonement. Expecting death, the pair instead are seized by overwhelming and involuntary passion. (The purported agent is a love potion substituted for poison by Isolde's handmaid Brangäne, but this is merely a ruse rendered necessary by the literary sources for the legend.) In Act II, the lovers meet secretly at night, only to be discovered by Mark and his courtiers. Unable to defend his actions, Tristan is mortally wounded by his rival Melot. (The love duet that is the centerpiece of the act includes a foreshadowing of "Isolde's Transfiguration" from Act III.) Act III takes place in Tristan's ancestral castle in Kareol. As Tristan lies in a coma, his faithful friend Kurwenal keeps watch for the arrival of Isolde. When she arrives, Tristan dies in her arms, and the opera ends with Isolde's ecstatic "Transfiguration," as she sings blissfully of their imminent union in death.

Liebestod is, as Wagner scholar Robert Bailey points out, a "psychological reference point which exists before the action of the opera we witness." The music associated first with the opera's "Prelude," therefore, is the true representation of *liebestod*. Wagner's name for the music linked to the end of *Tristan und Isolde* — and linked in the concert hall with the "Prelude" — is "Transfiguration." We have this information from Wagner's own hand, first evidenced by a letter dated Oct. 5, 1862, that reads:

"I'd entitle the whole thing
a) "*Liebestod*." Prelude.
b) "Transfiguration." Conclusion of the opera."

Wagner, desperately in need of money, welcomed opportunities for the public to hear excerpts from his yet uncompleted, new opera. Conductors, foremost among them being Hans von Bülow, led performances of "Prelude," but unfortunately, they used poorly constructed concert endings (in the context of the opera, the prelude goes directly into the first act). Wagner was extremely unhappy about these endings and decided that he needed to rectify the situation himself by writing his own concert ending, and then, as mentioned above, a coupling of the prelude with the ending of the opera, music which he consistently referred to as "Transfiguration." The popularly known title of "Prelude and *Liebestod*," is, therefore, a misnomer. The origin of the mistake lies with none other than Franz Liszt, Wagner's mentor and father-in-law, who, in his 1867 piano transcription of "Transfiguration," mistakenly called the music "Isolde's Liebes-Tod." Unfortunately, publishers repeated the error after Wagner's death, thus continuing the transmission of the incorrect title up to the present day. Since the publication of Robert Bailey's critical edition of the score (W.W. Norton, 1985) under Wagner's intended title, however, it behooves us to restore the work's proper name: "Prelude and Transfiguration."

When Wagner conducted the Tristan excerpts himself in Munich in December 1864, he provided the following program notes:

"Prelude and
Transfiguration
Prelude (Liebestod)

As suitor, Tristan transports Isolde to his king and uncle. The two are in love. From the timidest lament in inappeasable longing, the tenderest shudder, to the most terrible outpouring of an avowal of hopeless love, the sentiment traverses all phases of the vain struggle against inner ardor, until this, sinking back powerless upon itself, seems to be extinguished in death.

Final Section
(Transfiguration)

Yet what Fate divided in life now springs into transfigured life in death: the gates of union are thrown open. Over Tristan's body the dying Isolde receives the blessed fulfilment of ardent longing, eternal union in measureless space, without barriers, without fetters, inseparable!"

— Ernest Newman, *The Wagner Operas* (New York, 1949)

This performance by the Chautauqua Symphony Orchestra will present the "Transfiguration" as it occurs in the original opera, i.e., with Isolde singing Wagner's text, rather than the version for orchestra alone one customarily hears in the concert hall.

Excerpts from the 'Ring of the Nibelung'

Richard Wagner

(Wilhelm) Richard Wagner was born in Leipzig, Germany, on May 22, 1813 and died in Venice on Feb. 13, 1883. He was the most important composer of German opera in the latter half of the 19th century. His crowning achievement was the Ring of the Nibelung, *a four-opera epic that occupied him from the late 1840s until its premiere in the summer of 1876 in an opera house in Bayreuth built to his own specifications.*

Wagner's original plan was to write an opera, *Siegfrieds Tod* (*The Death of Siegfried*), treating the climactic moment from the medieval Austro-German classic epic *The Song of the Nibelungs*. Siegfried, whose name means "Peace through Victory," is the central hero of the saga.

Over a period of more than 25 years, however, Wagner extended the plot, melding it with stories and characters from Icelandic *Eddas* (*most notably The Saga of the Volsungs*), to create a new myth for the German nation of his time. Wagner structured the *Ring into a Preliminary Evening* (Das Rheingold) followed by a set of three-act operas: *Die Walküre*, *Siegfried*, *and Götterdämmerung*. The entire cycle is performed annually at the Festspielhaus in Bayreuth, as well as in major opera houses throughout the world. Each performance of the *Ring* cycle is a major event.

Tonight's concert by the Chautauqua Symphony Orchestra presents music derived from the entire *Ring* cycle, although not in the same order in which the operas are. The first of these, "Forest Murmurs" ("Waldweben"), is derived from Act II of *Siegfried*. The young hero has been raised in a forest by the Nibelung dwarf Mime, the covetous brother of Alberich, whose theft of the gold from the Rhein and subsequent forging of the powerful ring launches the multi-generational saga. In the opera's first act, Siegfried forces Mime to reveal the identity of his true parents, Siegmund and Sieglinde. Having re-forged his father's broken sword, Siegfried finds himself alone in the forest near the cave of the ferocious dragon Fafner. In one of the *Ring*'s most tender moments, the lonesome lad sits down under a Linden tree and imagines what his parents must have been like. Undulating figures in the strings accompany his musings until the song of a forest bird (oboe, flute and clarinet) interrupt his reverie. Siegfried yearns to understand what the bird is trying to tell him as his journey toward maturity and self-discovery continues. This orchestral excerpt ends in a blaze of excitement derived from the end of Act II.

The final music from *Das Rheingold* is known in its orchestral excerpt as "The Entry of the Gods into Valhalla." Wotan has stolen the accursed ring from Alberich in order to provide ersatz payment for the construction of his castle. Despite warnings of his inevitable doom from the goddess Erda, Wotan confidently leads his wife Fricka and the other gods triumphantly into their new home. Only the cynical skepticism of the demi-god Loge and the distant lament of the Rhinedaughters threaten to taint the procession by hinting at the gods' immorality. As the gods cross over the Rainbow Bridge created by the god Froh, the opera ends in a blaze of glory, dominated by the orchestra's brass section.

In the final excerpt, sung tonight by one of the great Brünnhilde's of our time, Christine Goerke, we experience the spectacular end of Act III of the *Ring*'s final opera *Götterdämmerung* (*Twilight of the Gods*). Siegfried has been slain by the villain Hagen, Alberich's son. Brünnhilde, who now understands her true purpose as the agent of redemption for a multitude of sins, sets the stage for the climax of the *Ring* saga. Often referred to as the "Immolation scene," it also reveals the final stage of her own attainment of wisdom. The long-yearned-for twilight of the gods is now at hand, as Wagner's complex network of themes (leitmotivs) are woven together.

This grand scene begins with Brünnhilde's noble and ceremonious command to the Gibichungs to create a funeral pyre worthy of the exalted hero. As the Gibichungs fulfill her commission, her thoughts turn next to the attributes of Siegfried, whose unwitting faithlessness to her stood in stark contrast to his true nature ("Never were oaths more nobly sworn; never were treaties kept more truly; never did any man love more loyally: and yet every oath, every treaty, the truest love — no one betrayed as he did"). Brünnhilde's thoughts turn next to her father Wotan, beseeching him to look upon her suffering that was necessary so "that a woman might grow wise ... All! All! All things I now know ... Rest now, rest now, you god!" Taking the ring from the dead Siegfried's hand as her inheritance, she addresses the Rheindaughters, promising that their stolen gold would now be restored to its original state and cleansed from its curse through fire and water. As she thrusts a torch into the funeral pyre's logs, Brünnhilde commands Wotan's ravens to summon the fire-god Loge to do the same to Valhalla. As she mounts her steed Grane, she joyfully rides into the flames to join him forever in death. The orchestra takes over as we hear the leitmotivs associated with Siegfried and Valhalla, over which we hear the redemptive strains first sung by Siegfried's mother in Act III of *Die Walküre*, "O most sublime wonder!"

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. tonight in Hultquist 101.*

CLASSIFIEDS

CHAUTAUQUA WOMEN'S CLUB TUESDAY AFTERNOON BRIDGE SCORES

JUNE 24, 2025

SECTION A

	North/South			East/West	
1st	Margaret Blackburn - Bill Blackburn	68.33%	1st	Luann Cohen - Edythe Sklar	62.61%
2nd	Leslie Tramer - Jonathan Tramer	54.58%	2nd	Shelley Dahlie - Patricia Fincher	56.75%
3rd	Dianne Martin - Rolene Pozarny	53.92%	3rd	Michael Beldon - Louise Beldon	56.08%

Please come enjoy our friendly, non-intimidating games.

12:45 p.m. Tuesdays the Chautauqua Women's Club

Reinberger, Miller-Beggerow funds support CSO's opening night concert, soprano Goerke in Amp

The Reinberger Fund for the Performing Arts and the Miller-Beggerow Fund in honor of Cornelia Chason Miller provide support for Chautauqua Symphony Orchestra's opening night with Christine Goerke at 8:15 p.m. tonight in the Amphitheater.

The Reinberger Fund was established through an initial grant of $10,000 from the Reinberger Foundation of Cleveland in 1990. In 1991, the Reinberger Foundation expanded the endowment fund and in 1995 added $20,000 to the fund. The Fund for the Performing Arts is dedicated to the support of the CSO, including distinguished performing artists and guest conductors.

The Miller-Beggerow Fund in honor of Cornelia Chason Miller was created to support the CSO, including guest soloists and conductors. Cornelia Chason Miller was born in 1907, daughter of Dr. Gordon Chason and Mary Kornegay Chason.

Mary Kornegay Chason had a deep love and appreciation for education and culture, so she and young Cornelia would journey from Bainbridge, Georgia, to Chautauqua Institution for summer sessions.

She would be delighted to know this gift has been made so others can also share the Chautauqua experience.

Locke-Irwin Fund supports Stanislaus' morning lecture

The Locke-Irwin Fund is supporting the Mathy V. Stanislaus lecture at 10:45 a.m. today in the Amphitheater. The fund is also providing support for the Chautauqua Symphony Orchestra on July 4.

The Locke-Irwin Fund was established in 1982 by Alfreda L. and Forest B. Irwin to support the Chautauqua Institution Archives, Chautauqua Symphony Orchestra or the Chautauqua Lecture Series.

Alfreda came to the Institution as a child with her grandparents. Her husband, Forest, bought the family cottage at 39 Palestine as a Mother's Day gift in 1955. Residing all summer at Chautauqua, Alfreda became a reporter for *The Chautauquan Daily* in 1958, assistant editor in 1959 and editor in 1966.

Retiring from the post in 1981, she was named editor emerita and Chautauqua's official historian, a post she held until 1999.

As a historian, Alfreda authored three editions of *Three Taps of the Gavel*. Alfreda is one of two people in Chautauqua's history to twice receive the "Chautauqua Salute."

Institution President Daniel Bratton awarded her the President's Medal, the highest honor bestowed by the Institution.

Forest B. Irwin was also a Chautauquan. Forest was deeply involved in the Chautauqua Literary and Scientific Circle, Sports Club and United Methodist House in various capacities. He passed away on March 15, 1989. The bowling green at Chautauqua is named in his honor.

Jackson Fund provides for Stanton's Interfaith Lecture

The Dr. William N. Jackson Religious Initiative Fund is providing support for the lecture by Rabbi Josh Stanton at 2 p.m. today in the Hall of Philosophy. The fund is also providing support for the lecture from Wajahat Ali with Besheer Mohamed on July 16.

The fund was established in 1992 to support religious lectures and visiting chaplains. The Rev. Dr. William N. Jackson is a former director of the Chautauqua Institution Department of Religion (1984–1989). Dr. Jackson served in Presbyterian churches in Abington, Pennsylvania; Boardman and Canton, Ohio; and Flint, Michigan. Dr. Jackson served briefly as Dean of Chapel at Westminster College and was a frequent speaker on college campuses and at youth conferences and retreats.

In retirement he has served in nine interim pastorates, including Shadyside and Sewickley churches in Pittsburgh. He also served at Hurlbut Church at Chautauqua. He was Chaplain of the Week at Chautauqua on three occasions and has also preached at four of the "sister" Chautauqua locations.

A strong advocate for missions, Dr. Jackson has had a far-reaching ministry in interracial and interfaith programs. He has been an active advocate in churches. He has served in ministries to the homeless and disenfranchised.

At Chautauqua he has been a member of the board of the Presbyterian House and of the two Chautauqua choirs. He is the author of two books and has composed several children's anthems and songs.

Clement Olson Fund provides for CLSC lecture from Eig

The Gail Anne Clement Olson Fund is providing support for Jonathan Eig's Chautauqua Literary and Scientific Circle lecture at 3:30 p.m. today in the Hall of Philosophy. The Gail Anne Clement Olson Fund is also providing support for Damon Young's CLSC lecture on July 3 and Kevin Nguyen's CLSC lecture on Aug. 7.

The Gail Anne Clement Olson Fund was established in 2013 to provide support for the CLSC and recitals. Gail Anne was a lifelong New York State resident with ties to Rochester and Buffalo. She was an active Chautauquan who enjoyed concerts and lectures during her many summer stays. With her twin passions of music and world culture, it is only fitting that she expressed her love of Chautauqua through her philanthropy in support of its musical programming and informational lectures.

CROSSWORD

By THOMAS JOSEPH

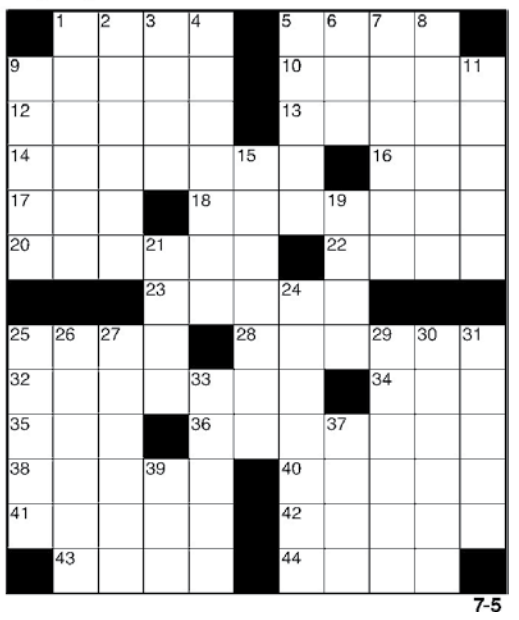
ACROSS

1 Be overly fond
5 Poet Khayyám
9 Locker poster
10 Stable mothers
12 States
13 Put on a pedestal
14 Tendency
16 Arthur of TV
17 Suffer
18 Heading off
20 Clear, as a drain
22 Play parts
23 Hand costs
25 Rural spread
28 Anxiety
32 Making springs
34 Signer's need
35 Pound sound
36 Auto option
38 Organ's kin
40 Gaggle group
41 Canary chow
42 Shine
43 Thin board
44 Not natural, in a way

DOWN

1 Enter completely
2 "Paper Moon" co-stars
3 Go around
4 Letter after delta
5 Letter after psi
6 Upper limit
7 Language of Qatar
8 Let up
9 Pacific island group
11 Some deer
15 Triton orbits it
19 Bud holder
21 Pack down
24 Busy
25 Airplane wing parts
26 Eagles' homes
27 Tennis star Nadal
29 For each
30 Felt
31 NBC correspondent Richard
33 Admission of defeat
37 Hot
39 Contract to protect secrets: Abbr.

Yesterday's answer



7-5

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.

6-26 **CRYPTOQUOTE**

U X O N R K C I Q N J C U C R K C Q I C N R C V R Q D O R N W X Z W C L Z F B A Q D J C N W Z R K C I E C I V Z W : K C G C B D C J C A D W U C . — S D U J N B J N W Z

Yesterday's Cryptoquote: DON'T GO BACKWARDS — YOU'VE ALREADY BEEN THERE. — RAY CHARLES

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.

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

Difficulty: ★★★ 6/26

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

Difficulty: ★★★ 6/25

LECTURE

GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Sian Leah Beilock, president of Dartmouth College, speaks on the purpose of — and forces shaping — higher education during her Chautauqua Lecture Series presentation Wednesday in the Amphitheater.

Beilock outlines role colleges must play in holding to educational mission

LIZ DELILLO
STAFF WRITER

Sian Leah Beilock believes universities must focus on what they are: places of education.

"When we are singularly focused on being an educational institution, our mission and values do not change depending on who is in political office," she said. "At Dartmouth and universities across the country, we have to exist to teach students how to think, not what to think; our mission is to educate."

Beilock, president of Dartmouth College and an influential cognitive scientist, spoke at 10:45 a.m. Wednesday in the Amphitheater for the Chautauqua Lecture Series. She addressed forces transforming the landscape of higher education in the United States, continuing Week One's focus on "Themes of Transformation: Forces Shaping Our Tomorrow."

In her lecture, Beilock stated that institutions of higher education must remain committed to their educational mission. Universities need to cultivate an environment where different perspectives can engage together on divisive issues. Preparing students for a rapidly evolving world requires providing them with the skills and tools to navigate it.

She encouraged institutions of higher education to center their core mission and values and to reconsider the university's role in the current politically polarized landscape.

"If our universities are to better serve this generation — if we are to better serve our country in the world at this critical moment — we need a new way of thinking," she said. "We need to redefine success not by prestige or ranking, or endowment size, but by actually providing that purpose in preparing our young people to lead."

In pursuing these aims, Beilock elaborated three pillars guiding Dartmouth's efforts: knowing their educational mission, fostering diversity, and teaching students how to think as opposed to what to think.

"Our goal has been to realign our core purpose and values," she said, sharing three pillars Dartmouth focuses on to that end. The first pillar she discussed was knowing their mission.

"We are an educational institution, not a political organization. We are not even an advocacy or social justice group," Beilock said. She affirmed that such institutions have "vital roles," but that universities play a different one. They must be "beacons of truth" and remain focused on their educational mission.

> "Our goal as an institution is actually very simple: to get the best and brightest young people together from wherever they are in the world to speak their minds in a brave — not a safe — space. To do so, we must inherently value diversity in all of its forms. It is an essential component of academic excellence."
>
> **—SIAN LEAH BEILOCK**
> President,
> Dartmouth College

The second pillar Beilock discussed is the need to foster diversity. In order to have those rich yet civil conservations across stark differences, diverse perspectives are necessary.

"Our goal as an institution is actually very simple: to get the best and brightest young people together from wherever they are in the world to speak their minds in a brave — not a safe — space," she said. "To do so, we must inherently value diversity in all of its forms. It is an essential component of academic excellence."

Diversity makes campuses stronger, Beilock said, but she emphasized that the second pillar doesn't stop at diversity — a specific environment must be cultivated.

"This diversity comes with responsibility. It means accepting that real, passionate debate will occur across lines of difference, but it also means setting clear guidelines and rules so that they can happen. We fiercely defend free speech and the right to protest, but we have also — often in a juxtaposition to many of our peers — made it clear that no one is entitled to rob others of their own free expression," she said. "... These kinds of expressions don't elevate free expression, they silence it."

The third pillar holds that institutions of higher education must teach their students how to think, as opposed to what to think. This requires providing students with "the tools to form their own opinions" and is the primary objective of the Dartmouth Dialogues initiative.

The program works to facilitate discourse, enabling students to develop the skills to engage with different viewpoints. With students participating during first-year orientations and again in their second year, Dartmouth Dialogues provides the opportunity for students to build up those tools.

"The ability to have a conservation with somebody you disagree with and put yourself in someone else's shoes are not magic or innate talents that some are born with," she said. "They are teachable, learnable skills."

For Beilock, a considerable aspect of remaining focused on Dartmouth's mission is committing to institutional "restraint." She defined institutional restraint as having institutions and departments only release public statements that relate to their mission.

"At Dartmouth, we believe this fundamental concept, but we believe it must be adapted to meet the moment," she said.

In adopting a policy of institutional restraint, the aim is "to make sure the individuals — faculty, staff, students and alumni — feel free to speak their minds, (and) don't shy away from voicing an opinion because it may not be held by that institution as a whole — that is where we practice restraint," Beilock said.

Illustrating the importance of institutional restraint in upholding the three guiding pillars, Beilock elaborated how institutional statements and actions can harm the university's academic mission.

"Consider a student interested in majoring in a certain subject visiting the department homepage to explore course offerings (who is then) slapped in the face with an official statement exonerating her own political ideology — how comfortable would that student feel taking a class in that department, let alone share (their) perspective in class or in the paper?"

Because the university's aim is fostering the space for that dialogue — not dictating its content — such departmental statements run counter to Dartmouth's educational mission.

"We embody the exact opposite of our mission in those cases, which again, is to be the face of intellectual inquiry that seeks truth through questioning and dialogue," she said.

At the same time, Beilock acknowledged that these pillars are not an easy thing to achieve. They are demanding, require accepting that one is imperfect and won't get everything right.

"Just because that is our aspiration — it is not a guarantee that we are always there," she said. "We have to continuously ask whether we have strayed from our mission and how we can get back."

Beilock was clear that institutions of higher education do not derive integrity from esteemed students or the championing of political causes, but rather from their continued commitment to their educational mission.

"Our integrity comes from living up to our mission and values again and again, teaching students how to think, readying them to live a better life — fuller and more impactful than before," she said.

A college education should not merely help people find the right answer; it should help them ask the right questions, Beilock said. Beyond accumulating information, what students gain at educational institutions should be skills for building common ground and coming to a shared understanding.

"Let's keep showing up," she said. "Let's defend the integrity of our institutions, not with slogans but with substance. Let's invest in an educational model that explains minds, builds character, and strengthens American democracy. Let's keep believing that when we get it right, higher education is not just giving you a diploma to hang on the wall — it shapes the future."

PROGRAM

GEORGE KOLOSKI / STAFF PHOTOGRAPHER

American roots band The Wood Brothers perform Monday evening in the Amphitheater. The band consists of brothers Chris Wood (above left, on bass) and Oliver Wood (above right, on guitar) and multi-instrumentalist Jano Rix.

Th

THURSDAY
JUNE 26

7:00 (7–11) Chautauqua Farmers Market. Massey and Miller

7:00 (7–9) "Dawn Patrol" Round Robin Doubles. Chautauqua Tennis Center

7:00 Forest Bathing (Programmed by the Bird, Tree & Garden Club.) Kate Mayberry. corner of Massey & Hawthorne.

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

8:00 **Chautauqua Mystic Heart Meditation Program.** Leader: **Venerable Jissai Prince-Cherry** (Zen Buddhism.) Presbyterian House Chapel

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

8:30 **Alzheimer's and Dementia Info Session.** Presented in partnership with Alzheimer's Association of Western New York. Turner 104

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

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

9:15 ECUMENICAL WORSHIP. The Rev. Jim Wallis, author, public theologian, preacher. Amphitheater and CHQ Assembly

10:00 (10-3) **Archives Exhibitions Open.** "True and False Artifacts." Oliver Archives Center

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

10:45 CHAUTAUQUA LECTURE SERIES. Mathy V. Stanislaus, vice provost and director, The Environmental Collaboratory, Drexel University. Amphitheater and CHQ Assembly

10:45 **Library Story Time.** All families welcome. Bestor Plaza

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

12:00 (12-2) **Play CHQ**. (Programmed by Youth and Family Programs.) Tie Dye Thursdays. Fee. Bestor Plaza

12:00 (12-2) **Play CHQ**. (Programmed by Youth and Family Programs.) Yarn Buddies. Bestor Plaza

12:15 **Chautauqua Theater Company Theater Chat.** Smith Wilkes Hall

12:15 Book Talk. (Programmed by the Alumni Association of the CLSC.) *Supremacy: AI, ChatGPT, and the Race that Will Change the World* by Parmy Olson, presented by MJ Johnston. Literary Arts Center at Alumni Hall Porch

12:30 **Chautauqua Mystic Heart Meditation Program.** Leader: **Venerable Jissai Prince-Cherry** (Zen Buddhism.) Hall of Missions

12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Everett Jewish Life Center

12:30 BYO Lunch: A Quaker's Perspective on the Theme of the Week. Liz Nicholson, Friend of the Week (Chaplain). Quaker House, 28 Ames.

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

1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green

1:30 **Miller Cottage Open Garden Tour.** (Programmed by the Bird, Tree & Garden Club and the Oliver Archives Center.) Betsy Burgeson, supervisor of gardens and landscapes and Carolyn Acker. Free tickets available at Smith Memorial Library. Miller Edison Cottage

1:30 Public Shuttle Tour of Grounds. Fee. (Purchase ~~tickets at Main Gate Welcome~~ Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center

CANCELLED

2:00 INTERFAITH LECTURE SERIES. Rabbi Joshua Stanton, rabbi, East End Temple; Interfaith and Intergroup Initiatives, Jewish Federations of North America. Hall of Philosophy

2:30 **Cinema Film Screening.** "Anora." Fee. Chautauqua Cinema

2:30 **Miller Cottage Open Garden Tour.** (Programmed by the Bird, Tree & Garden Club and the Oliver Archives Center.) Carolyn Acker. Free tickets available at Smith Memorial Library. Miller Edison Cottage

3:30 CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE PRESENTATION. Jonathan Eig, *King: A Life.* Hall of Philosophy

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) United Methodist House

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

4:00 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) African American Heritage House

4:00 **Play CHQ**. (Programmed by Youth and Family Programs.) Frogs and Slingshots. Miller Park

4:15 Purple Martin Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, forester. Sports Club

4:15 **Chautauqua Softball League Kids' Drop-in Softball Game.** Equipment provided. Sharpe Field

5:30 **Adult Drop-in Softball Game.** Sharpe Field.

5:50 **Cinema Film Screening.** "The Ballad of Wallis Island." Fee. Chautauqua Cinema

6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ House

6:45 **Pre-Concert Lecture. David B. Levy.** Hultquist Center 101

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. "Opening Night with Christine Goerke." **Rossen Milanov**, conductor. **Christine Goerke**, soprano. Amphitheater

8:30 **Cinema Film Screening.** "Anora." Fee. Chautauqua Cinema

F

FRIDAY
JUNE 27

6:00 **Sunrise Kayak & Paddleboard.** Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club

7:00 (7–11) Chautauqua Farmers Market. Massey and Miller

7:00 (7–9) "Dawn Patrol" Round Robin Doubles. Chautauqua Tennis Center

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

8:00 **Chautauqua Mystic Heart Meditation Program.** Leader: **Venerable Jissai Prince-Cherry** (Zen Buddhism.) Presbyterian House Chapel

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

8:30 (8:30-8:45) **Movement and Meditation with Monte Thompson.** (Programmed by Chautauqua Mystic Heart Meditation Program.) Hall of Philosophy Grove

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

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

9:00 (9-10) Member Coffee Hour. (Programmed by the Chautauqua Women's Club.) CWC House

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

9:15 ECUMENICAL WORSHIP. The Rev. Jim Wallis, author, public theologian, preacher. Amphitheater and CHQ Assembly

9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Jewish Mysticism and Philosophy" Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

10:00 (10-3) **Archives Exhibitions Open.** "True and False Artifacts." Oliver Archives Center

10:00 **Opera Conservatory Masterclass. Jonathan Beyer**. McKnight Hall.

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

10:45 CHAUTAUQUA LECTURE SERIES. Chris Hayes, author, *The Sirens' Call: How Attention Became the World's Most Endangered Resource.* Amphitheater

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

12:00 (12-2) Flea Boutique. (Programmed by the Chautauqua Women's Club.) Behind the Colonnade

12:15 **Summer on the Steps.** (Programmed by Chautauqua Literary Arts.) **Kwame Alexander**, Michael I. Rudell Artistic Director of Chautauqua Literary Arts. Literary Arts Center at Alumni Hall Porch

12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House

12:15 Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church

12:30 **Masters Series Townhall**. **Mathy V. Stanislaus.** Fee, visit tickets.chq.org. Smith Wilkes Hall

12:30 Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) **Betsy Burgeson,** supervisor of garden and landscapes, Chautauqua Institution. Massey and Hawthorne

12:30 Introduction to Jumu'ah Muslim Prayer. Hall of Christ Sanctuary

12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Lutheran House

1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green

1:00 (1-3) Mah Jongg. (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House

1:15 Informal Critique Session. (Programmed by the Friends of the Chautauqua Writers' Center.) Bring 10 copies of one page of poetry or prose. Literary Arts Center at Alumni Hall Poetry Room

1:30 Public Shuttle Tour of Grounds. Fee. (Purchase ~~tickets at Main Gate Welcome~~ Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center

CANCELLED

2:00 INTERFAITH LECTURE SERIES. Rami Nashashibi, founding executive director, Inner-City Muslim Action Network. Hall of Philosophy

3:30 Educational Discussion. (Programmed by Smith Memorial Library.) "Understanding Insurance Options for Estate Planning, Health Management and Wealth Accumulation." Kelly Rui Chen. Smith Memorial Library

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Unitarian Univeralist House

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Episcopal Cottage

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Literary Arts Center at Alumni Hall

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

4:00 **AI Workshop with ASU Students**. Arizona State University Lincoln Center for Applied Ethics faculty and students. Hultquist Center (on space-available basis)

5:00 Hebrew Congregation Evening Service. "Kabbalat Shabbat: Welcoming the Sabbath." Shabbat'zza – Post-Service Pizza Picnic in the Park. Bring your own beverage. Bring salad or dessert to share. If rain, service at Smith Wilkes Hall and no Shabbat'zza. Miller Park

5:00 **Men's Softball League.** Sharpe Field.

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

6:00 THEATER. New Play Workshop. *Pranayama,* by James Anthony Tyler. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Talkback follows with **Lily Wolff**, new works associate, Chautauqua Theater Company. Bratton Theater

6:30 **Masters Series Roundtable. Norm Ornstein, Chris Hayes and Kate Shaw.** Fee, visit tickets.chq.org. Norton Hall

7:30 Service of Compline. Episcopal Chapel.

8:15 AMPHITHEATER SPECIAL. Diana Krall. Amphitheater

8:30 **Cinema Film Screening**. "Sinners." Fee. Chautauqua Cinema