The Chautauquan Daily

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GRAVES-MONTGOMERY

In morning talk, Graves-Montgomery to discuss work of foundation

LIZ DELILLO
STAFF WRITER

The story of the Denyce Graves Foundation is an unexpected one: it was born out of conversations about Mary Cardwell Dawson and a cooking show during COVID-19.

Denyce Graves-Montgomery is speaking at 10:45 a.m. today in the Amphitheater about the Denyce Graves Foundation as part of this week's Chautauqua Lecture Series theme "Art in Action: Building Community Through the Arts." She will share about the foundation's history and purpose as well as the significance of its endeavors.

"The foundation sits at the intersection of American history, of social justice and the classical vocal art," she said. "We're dedicated to reshaping the narrative of classical music and amplifying the stories of those artists who have been historically overlooked, and we invest in the next generation of vocal talent through education through mentorship."

Graves-Montgomery is Chautauqua Opera Conservatory Artistic Advisor as well as an internationally acclaimed mezzo-soprano. She is a U.S. Global Music Ambassador and recently received the Service to American Leadership Award from the National Association of Broadcasters Leadership Foundation.

Graves-Montgomery shared how one of her students was performing outside of the historic home of the National Negro Opera Company, which was founded by Mary Cardwell Dawson. Learning and sharing more about Dawson's life was an integral step in how the foundation came to be, she said.

"I was talking about this woman Mary Cardwell Dawson, and people were saying to me: Who is this woman, I don't know anything about her, I never knew about her," Graves said. "She's considered to be the first lady of opera, and who knew that the first lady of opera — the first impresario in the United States — was a Black woman?"

See **LECTURE**, Page 4

A Stellar Performance

With Mazzoli's 'Sinfonia,' de Falla, Stravinsky, CSO to perform evening of celestial dances

GABRIEL WEBER
STAFF WRITER

Grammy-nominated composer Missy Mazzoli believes composing provides an opportunity to express the inexpressible.

"Composing is a way of engaging with the world in a very deep way," Mazzoli said. "It's a way of connecting with other people and a way to give voice to things for which we have no words — it's like the space between emotions."

Mazzoli's "Sinfonia (for Orbiting Spheres)" will open the Chautauqua Symphony Orchestra: Celestial Dances concert at 8:15 p.m. tonight in the Amphitheater. The piece's form was literally written in the shape of a solar system, with the rotations of the planets fitting into revolutions around the sun that combine to form even bigger loops.

Following "Sinfonia (for Orbiting Spheres)," will be Manuel de Falla's *El Amor Brujo* and Igor Stravinsky's "Pulcinella Suite," performed by the CSO and led by Music Director and Principal Symphonic Conductor Rossen Milanov.

According to Milanov, de Falla was "one of the important composers at the beginning of the 20th century."

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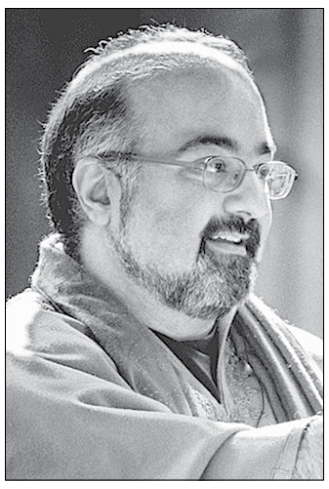

SAFI

Duke's Safi to encourage 'softening boundaries' through meditation

KAITLYN FINCHLER
CONTRIBUTING WRITER

Omid Safi, professor of Islamic studies at Duke University, will share his takes on best meditative practices in his lecture "After Meditation ... What Now?" at 2 p.m. today in the Hall of Philosophy for the Week Three Interfaith Lecture Series theme "Contemplation: Meditation, Prayer and Silence."

"I'm trying to make the case that it's really about softening the boundaries between our self and nature, and softening the boundaries between our self and God," Safi said, "so that other than the self being at the center of the world, it's really existence, reality, God, who is at the center."

Describing meditation as a way of "removing the ego," Safi said he will discuss ancient breathing techniques to soften the boundary between self and nature. He said he also wants to show Chautauquans how being contemplative can be done more efficiently and having a "happier self-understanding."

"Find practices or places where you feel your soul being rejuvenated," he said. "For some, it may look like going for a walk in nature. For some, it might be a conversation with a close friend (and) for some, it might look like a form of ritual prayer or yoga, and then, to do it and do it and do it again until it becomes a habit."

This practice calls for a measure of self-understanding, of being in "touch with our own true self," Safi said.

The last practice is recognizing the presence of the luminous, or God, that people come across, he said, which is another way of "softening the boundaries between yourself and others."

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IN TODAY'S DAILY

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'LOVE MULTIPLIES'

Annual Timothy's Tournament, now in 20th year, held last Saturday in memory of young Chautauquan; new endowments announced.

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HAVE COURAGE, BE HUMBLE

In Monday sermon, Duchesne urges congregation to confront colonizing behavior.

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ARTISTS IN COMMUNITY

Bloomberg Philanthropies' Arts Lead Levin details potential, challenges facing creative sector.

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TODAY'S WEATHER H **77°** L **64°** Rain: **35%** Sunset: **8:50 p.m.**

WEDNESDAY H **78°** L **60°** Rain: **50%** Sunrise: **6:01 a.m.** Sunset: **8:50 p.m.**

THURSDAY H **77°** L **65°** Rain: **65%** Sunrise: **6:01 a.m.** Sunset: **8:50 p.m.**

BRIEFLY

NEWS FROM THE GROUNDS

Climate Change Initiative news

The Chautauqua Climate Change Initiative hosts two events today, presented in partnership with two community groups.

At 9:15 a.m. today in the Hurlbut Church Sanctuary, the Chautauqua Science Group and Climate Change Initiative host Brian Webb, director of sustainability at the College of Wooster, for a talk on "Beyond the Tipping Point: Mobilizing Climate Solutions for a Sustainable Future." This talk will evaluate global progress on addressing the climate crisis and explore the forces necessary to accelerate climate action in the coming decades. Webb will examine the technical, political, financial, and social changes needed to make meaningful progress toward achieving global climate goals, with an emphasis on solutions that are currently available and realistic. By focusing on these essential drivers of change, this talk aims to illuminate a clear path toward meaningful, sustained action that ensures a livable future.

Then, at 12:15 p.m. today in Smith Wilkes Hall, the Bird, Tree & Garden Club and Climate Change Initiative host Wawa Gatheru, founder and executive director of Black Girl Environmentalist, who will present "Fireside Chat: Communicating Climate Change to Unlikely Environmentalists." This engaging discussion explores effective strategies for environmental outreach and education.

Harward to discuss Congress, executive power

As part of the Oliver Archives Center's 2025 Heritage Lecture Series, Brian Harward will present "Strategic Responsiveness: How Congress confronts Executive Power" at 3:30 p.m. today in the Hall of Philosophy. Harward is professor and chair of political science at Allegheny College in Meadville, Pennsylvania. He has published several books and articles on a number of themes in American politics, including congressional delegation, oversight, and presidential power.

ADL's Richman hosts workshops on responding to antisemitism

Scott Richman, regional director of the Anti-Defamation League, will give a free workshop on "Antisemitism and How to Respond to It" at 12:15 p.m. Wednesday in the Hall of Philosophy. Richman oversees the work of the New York/New Jersey region, including incident response, anti-bias education, legislative initiatives, educational programs, fundraising and leadership development. His work is all designed to fight antisemitism and combat hate in all forms, which is also evident in his weekly national podcast called "From the Frontlines." This free workshop will help Chautauquans, of all faith groups, know how to recognize and respond to antisemitism. This workshop is sponsored by Chautauqua's Jewish community groups in partnership with the Department of Religion.

Chautauqua Symphony Orchestra news

Please note that there is no Pre-Concert Lecture with David B. Levy scheduled for tonight; the weekly calendar insert listed it in error.

School of Music news

The School of Music holds an open recital at 1 p.m. today at McKnight Hall

Chautauqua Literary Arts

There's still time to join the Chautauqua Literary and Scientific Circle Class of 2025; the application and supplemental materials deadline has been extended to Friday. Apply online at *clsc.chq.org*. Learn how we'll celebrate the CLSC Class of 2025 this season via a hybrid class meeting at 4:30 p.m. on Wednesday. If you'll be at Chautauqua on any of these dates, join us in the Literary Arts Center at Alumni Hall, or join us from home via Zoom (invitations will be emailed).

Chautauqua Women's Club news

Sabeeha Rehman will lead Chautauqua Speaks at 9:15 a.m. today in the CWC House.

Duplicate Bridge will take place from 12:45 to 4 p.m. today in the CWC House. There is a $10 fee to play.

Chautauqua Softball news

Tarp Skunks vs. Chautauqua All Stars will take place at 5:30 p.m. today at Sharpe Field. All are welcome to come enjoy a fun community event.

CLSC Class of 2024 news

Chautauqua Literary and Scientific Circle Class of 2024 members are invited to a light luncheon from 12:30 to 2:30 p.m. July 15 in the Dining Room of the Literary Arts Center at Alumni Hall. At the luncheon, there will be a drawing for a $50 gift card to the Chautauqua Bookstore. The names of all Class of 2024 graduates who have paid both class and Alumni Association dues for 2025 will be entered into the drawing.

Temporary road closures this week

Hurst and Andrews will be closed from approximately 7 a.m. to 5 p.m. today to allow for essential road repairs. Crews will be working to repair a hole in the road. This work will involve digging equipment throughout the day.

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. Rain location is the Smith. All families are welcome.

Friends of Chautauqua Writers' Center news

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Janet Crosier and Estelle Rauch will read from their work for this week's Authors' Hour.

TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

Chautauquans gather Saturday at Sharpe Field for the annual Timothy's Tournament, a kickball tournament and fundraiser held in honor of Timothy Ritacco. The tournament has grown into a larger endeavor, with new endowments announced at a celebration later on Saturday.

Timothy's Tournament held last Saturday; new endowments announced at post-game celebration

CODY ENGLANDER
STAFF WRITER

TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

There were three games taking place at once during Timothy's Tournament on Saturday. During the games, concession sales and donations came in to support youth programs at Chautauqua.

Saturday marked the 20th annual fundraising tournament in memory of Timothy Ritacco, a young Chautauquan who has left a lasting mark on the Institution.

After Timothy's passing from Sandhoff disease in 2004, his parents Ann Ayers and Mark Ritacco began organizing basketball and kickball tournaments at the Institution, raising awareness and money for medical research on Sandhoff disease and to support projects at Chautauqua, like the playground in Miller Park, opened in 2016, that bears their son's name.

Those efforts turned into "Timothy's Tournament." This year, Team Tacco won for the first time in the kickball tournament's history, defeating the newly established Team Peanut M&M's. The tournament raised over $4,000 dollars for two separate causes.

"We raise a small amount of money for Sandhoff disease research," said Ann. "Mostly, we're focused on funding youth and recreation (at Chautauqua), which puts smiles on kids' faces."

Part of the reason for this fundraiser's success has been the growth of the tournament. There were originally four teams when the fundraiser began — this year, there were 11.

"Some fundraisers get smaller. This is sort of an anomaly, getting bigger every year," said Team Tacco member and Timothy's brother, Tate Ritacco.

While the tournament continues to gain popularity, so do endowment funds for Chautauqua's youth activities.

During a celebration for the 20th anniversary of the tournament Saturday night, Mark and Ann, along with Katie Cooke and Erin Cornelius, announced the creation of two new and separate endowments with a goal of $1 million each: The Kit Trapasso Endowment for Children's School and The Greg and Linda Prechtl Endowment for Boys' and Girls' Club.

> "In Chautauqua, love multiplies across generations."
>
> —ANN AYERS

The goal of these funds is to improve the youth experience in Children's School, Group One and Boys' and Girls' Club.

The endowments will begin providing annual financial support the year after they are established in perpetuity. These funds will be used for the daily schedule of activities for each program. Generous donors have stepped up to the plate already, with the Reeve family and the Ritaccos' Timothy's Fund contributing the initial gifts to establish the endowments.

Last year, Ann — along with Cooke and Cornelius — worked with the Office of Advancement and the Chautauqua Foundation to begin fundraising for Al Dibs Endowment for the Youth Activities Center, with a goal of $250,000. With contributions from over 103 donors, that goal was reached in just one year.

In 2016, Mark and Ann helped unveil Timothy's Playground at Miller Park in their son's memory. Nine years later, they continue to help build a community for the youth of the Chautauqua Institution. Ann sees these endowments as a long-term investment in the community.

"In Chautauqua, love multiplies across generations," Ann said. "We're surrounded by a community that sees our best selves and helps us reach our goals — whether that's riding up the hill for the first time on a bike, becoming a writer, finding your voice on stage, sailing across the lake, healing from a hurt or building a family. Chautauqua is not just where we belong — it's where we become."

Tueday at the CINEMA

Tuesday, July 8

THE PHOENICIAN SCHEME - 6:00 Wealthy businessman Zsa-zsa Korda (**Benicio del Toro**) appoints his only daughter (**Mia Threapleton**), a nun, as sole heir to his estate. As Korda embarks on a new enterprise, they soon become the target of tycoons, terrorists and assassins in director **Wes Anderson**'s (*Moonrise Kingdom, The French Dispatch*) meticulously staged new production. "Star-crammed and detailed, *The Phoenician Scheme* delights!" -*Thelma Adams, AARP* (**PG-13**, 101m)

SING SING - 8:45 Divine G (**Colman Domingo**), imprisoned at Sing Sing for a crime he didn't commit, finds purpose by acting in a theatre group alongside other incarcerated men in this stirring true story of resilience, humanity, and the transformative power of art, starring an unforgettable ensemble cast of formerly incarcerated actors. "A cinematic work of unique empathy, a slice of hand-turned humanity, hewn from the heart with rigorous attention paid to the process itself." -*Katie Walsh,Tribune News Service* (**R**, 105m)

RELIGION

Have courage to engage in difficult conversations, says Duchesne

MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

"I greet you with peace and the gift of great kindness that comes from our Father the Great Spirit and from our Honored Chief, Creator Sets Free (Jesus) the Chosen One," said the Rev. Suzanne Wenonah Duchesne. She was reading from the book of Philemon 1:3 from the First Nations Version of the New Testament.

Duchesne preached at the 9:15 a.m. Monday morning worship service in the Amphitheater. Her sermon title was "Fortifications and Family," and the scripture reading was Philemon 1:3–17. In this letter, the apostle Paul does not condemn slavery; he is not seeking to free Onesimus, but to send him back to his master. "This is a difficult letter to read," said Duchesne.

The history of colonization began with the church, she said, and it began before Columbus. In 1095, during the First Crusade, Pope Urban II was the first to describe the Europeans' right to take land from Indigenous inhabitants. The concept of "terra nullius" (empty land) was central, suggesting that lands not inhabited by Christians were vacant and available for claiming, regardless of the presence of Indigenous peoples, who were considered to be without souls.

The idea of people without souls was extended to Muslims by Pope Innocent IV in 1240. In 1366, this dehumanization was extended to women in Florence, Italy. The interaction of the papacy with the kingdoms of Spain, Portugal and France created a narrative of conquest, said Duchesne.

"We blame this on the Roman Catholic Church, but this all happened before the Reformation, so we are all guilty. No one is in the clear," she said. The church instituted the idea of perpetual slavery of infidels, and through Pope Alexander VI in 1493, the Doctrine of Discovery was issued.

There were some priests who spoke for the people being enslaved she said, who thought they should be protected, but the powerful nobles doubled down on forced slavery so they could hold on to the land and enslave the people. Even William Bradford of the Plymouth Colony did not regret the death of several Indigenous people killed near the settlement, but did regret "that they were not converted."

Duchesne said there was little in St. Paul to recommend him as a reformer. "His record is confusing. At one point he tells slaves to obey their masters, and in another letter he says there is neither slave nor free."

She continued, "What we know as chattel slavery does not apply to the first century. Slaves were the lowest economic class, and even though they were not slaves for life, they were not free. These texts (in Paul) set the stage for chattel slavery and the subjugation of Indigenous people."

VON SMITH / STAFF PHOTOGRAPHER

The Rev. Suzanne Wenonah Duchesne delivers her sermon "This Little Light of Mine" during Sunday's worship in the Amphitheater.

Paul engaged Philemon in this letter, asking him to release Onesimus so that the two of them could work together with Paul. "Paul was talking about co-leadership, a beloved relationship, that Philemon would see Onesimus as the 'heart of my heart,'" Duchesne said. "For this time, it was radical to change society, for this humanization to occur. Paul is asking Philemon to choose to break the hierarchy."

When Duchesne visited the Museum of Mississippi History, she was struck by two dioramas, one of a French settlement and one of a Chickasaw settlement. The French one was surrounded by a high, square palisade with places for guns at the corners. In the Chickasaw one, the family homes were surrounded by a corn crib, and there was a palisade in the center if needed. "Each reflected the cultural values of the two communities: fortification versus family," she said.

Duchesne shared a story told by the Rev. Thom Fassett, a United Methodist minister and member of the Seneca nation about the encounter with the Rev. Jacob Cram and Red Jacket. In 1805, Cram had come from the Boston Missionary Society to the Buffalo Creek Reservation to talk about a better way to worship God.

Cram talked for hours, and when he was done, Red Jacket had some questions and advice. He asked Cram why, if the white people had the same book and same religion, they had so many different denominations. "Why don't you live in the same house?" Red Jacket asked. He suggested that Cram return when he chose to treat the Seneca people honestly.

"The colonizing attitude at Buffalo Creek showed the difference in values," Duchesne said. "Cram valued fortifying the heart, speaking to a people who see each other as family, as beloved. We have to dig deeply into texts that have done harm, which scriptures have been an assault and which embody belovedness, the ones that value relationships."

She said it takes courage and a willingness to engage in difficult conversations. "We have to be humble enough to allow ourselves to be confronted, to not run away when we are confronted (about our) colonizing behavior."

The church kept this letter and there was a later bishop named Onesimus. Paul, in this letter, gave a hint of what beloved relationships look like. With Rome there was no negotiation, she said, "Paul wants to free (Philemon and Onesimus) from the culture, so they could lead and dream of a new way of being church."

Duchesne continued, "How can a relationship like this move to kindness and caring, from (a relationship of) hardened hearts to (a relationship of) heart to heart? We each will find our own way, but we will not be alone, because we are a beloved family."

The Rt. Rev. Eugene T. Sutton, senior pastor for Chautauqua, presided. The Rev. James Daprile read the scripture. The prelude was "Trio No. 7," by Josef Rheinberger, played by Laura Smith, organ scholar, on the Massey Memorial Organ. The Motet Choir — under the direction of guest conductor James Bobb and accompanied by Owen Reyda, organ scholar, on the Massey — sang "Draw us in the Spirit's Tether," music by Harold Friedell and text by Percy Dearmer. Reyda played the postlude on the Massey organ. Support for this week's chaplaincy and services is provided by the Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy.

INTERFAITH NEWS

COMPILED BY STAFF

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 are 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. All are invited to attend the Social Hour at 3:15 p.m. today at the Catholic House on the corner of Palestine and the Brick Walk. The Porch Connection: A Brown Bag Supper Circle at Catholic House is held from 5 to 6:30 p.m. Wednesday on the Catholic House porch at 20 Palestine.

Chabad Jewish House

Rabbi Zalman Vilenkin leads "Everyday Ethics" from 9:15 to 10:15 a.m. today at the Zigdon Chabad Jewish House. There will be a film screening of "Sustainable Nation" at 4:30 p.m today at the ZCJH.

A class of "Positive Living" will be led by Rabbi Zalman Vilenkin at 9:15 a.m. Wednesday at the ZCJH. This class will give you the principles and practices, wisdom and tools, insights and inspiration that will empower you to personalize, internalize and actualize your very own Positivity Bias.

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.

Christian Science House

The Social Hour is at 3:15 p.m. today on the porch.

The Wednesday evening testimony meeting is at 7 p.m. in the Christian Science Chapel. Readings of citations from the Bible and Christian Science textbook are followed by congregants sharing examples of benefits of their study in their daily lives. All are welcome to use our Study Room 24/7 for reflection and prayer. You are invited to study this week's Bible lesson "Sacrament," to read Christian Science periodicals, including *The Christian Science Monitor* and use our computer-based church resources.

Disciples of Christ

Rachelle Moyer Francis and Linda Oesterle will lead "Tis a Gift: Building a Community Art Project" at 3:15 p.m. today at 32 Clark. We will think-pair-share about our various gifts in an interactive workshop about our talents and gifts, and our responsibility to build community. We will sing and create a community art project. Francis and Oesterle were colleagues at Eggert Elementary School in Orchard Park, New York. Together, along with colleague Pat Burakowski, they wrote a book and program they called New Yarts, integrating the arts into the study of New York history. Using art, crafts and music, this powerful curriculum built community within kindergarten, fourth and fifth graders. Their talents include gardening, photography, watercolor, fiber arts, singing and music.

Episcopal Chapel of the Good Shepherd

There is a service of Holy Eucharist at 7:45 a.m. Sunday through Friday. Social Hour will be held at 3:15 p.m. today, all are welcome. There is also an 8:30 a.m Bible Study on Wednesday in the Episcopal Cottage.

Everett Jewish Life Center in Chautauqua

At 12:30 p.m. today in the Everett Jewish Life Center at Chautauqua, Yair Rosenberg will present "Einstein and the Rabbi: The Untold Story of the Physicist's 20-Year Friendship with Rabbi Chaim Tchernowitz, and Their Conversations About the Talmud, Zionism, and God."

The Jewsih Film Series continues with a second screening of the documentary "October 8th" at 3:30 p.m. Wednesday in the EJLCC.

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.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone's 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.

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.

Lutheran House

Be sure to stop by starting at 3:15 p.m. today for our denominational house social. Cookies and cupcakes will be served by members of St. John Lutheran in Girard, Pennsylvania. Missionary April Trout will give an illustrated talk titled "Lutheranism in Tanzania" at 4:30 p.m. today at the house. The Lutheran House hosts Chautauqua Dialogues at 6:30 p.m on Wednesday. We are located on the Brick Walk at the corner of Peck and Clark.

Mystic Heart Meditation

Cantor Julie Newman will lead Jewish Mindfulness Meditation 7:45 to 8:30 a.m. Monday through Friday in the Presbyterian House Chapel.

Religious Society of Friends (Quakers)

Francisco Burgos, Friend of the Week (Chaplain) and executive director of Pendle Hill Quaker Center speaks at "BYO Lunch: A Quaker's Faith into Action" at 12:30 p.m. today at the Quaker House on 28 Ames.

Join us for "Social Hour: Cookies and Community Care" at 3:30 p.m. today at the Quaker House for delicious snacks and hands-on community service projects including making and/or writing pre-stamped post cards.

Come see Love Letters: A Homeboy's Art Exhibit, at 3:30 p.m. today at the Quaker House. There will be an opportunity to write your own letter and, we will mail it for you.

Unitarian Universalist

Weekly Tea & Hospitality will be at 3:15 p.m. today at the U.U. House. All are welcome.

The Cultural Ethics Series Lecture with the Rev. Neal Jones will take place at 9:30 a.m. Wednesday in the Hall of Philosophy. His topic is "Lighting a Candle Instead of Cursing the Darkness."

United Methodist

The Rev. Bradley Marple's title for his Chaplain's Chat at noon today on the United Methodist House porch is "How Jesus Multiplied Himself." All are welcome; join us for a delivered take-out lunch from Hurlbut Church.

Social Hour, featuring punch and homemade cookies, starts at 3 p.m. today on our porch and is hosted by a group from Lakewood UMC.

At 7 p.m. tonight in our chapel, the Rev. Rachel Stuart (Hurlbut Church) and Joe Lewis (Everett Jewish Life Center) will continue discussing Christian/Jewish perspectives and understanding of the Ten Commandments.

At 3 p.m. Wednesday in the chapel, there will be a meeting of the Board of Trustees of the United Methodist House, followed at 4 p.m. by the Annual Meeting of all United Methodists and all others who have made contributions to the House in the preceding calendar year. In addition, "Knitting on the Porch" will also take place at 3 p.m.

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

CSO

FROM PAGE 1

"Although it is a full-blown ballet," Milanov said, "it's a piece that can be performed without necessarily having to follow the plot."

The tale follows a young widow, who has a new lover, and is haunted by a jealous — and dead — husband. The widow and her lover go on to perform a series of rituals for freedom, and in the end, it turns out the husband was not even faithful to her: He had an affair with another woman.

"It is intense in a very Spanish way, with the idea of real and superstitious, but at the same time, it's this incredibly vital music, music full of love and life," Milanov said. "The music is full of even exoticism, in a certain way, because Flamenco is always something that always comes across as something quite distilled and passionate."

Though Stravinsky's ballet *Pulcinella* premiered in 1920 and the "Pulcinella Suite," a distilled version of the ballet, premiered two years later, "if you had just turned on the radio, then you would think you were listening to a piece from the 1700s — it doesn't sound like what you might imagine," Concertmaster Sharon Roffman said.

She has a violin solo in this piece that is often used as an excerpt for orchestra auditions, which "shows its level of difficulty," Roffman said, though it also makes it feel "a bit more familiar." While there are many smaller solos surrounding Roffman's, the speed and the fact that her solo is "all over the place" makes it challenging.

For the ballet itself, Picasso did the original backdrops, and audiences can "almost hear the style of Picasso's work," Roffman said. "Pulcinella Suite" is "really like looking at a Picasso painting; it's got both heartfelt moments and jagged edges," she said.

Mazzoli is artist-in-residence here at Chautauqua, composing an operatic adaptation with librettist Royce Vavrek of George Saunders' *Lincoln in the Bardo*, which was commissioned by and will premiere at The Metropolitan Opera in 2026. She was also at Chautauqua nine years ago when the Opera Company performed her first opera, *Song From the Uproar: The Lives and Deaths of Isabelle Eberhardt*.

Milanov and Mazzoli have known each other for several years, and he has performed Mazzoli's work on several different occasions. While Mazzoli is "extremely successful," specifically in the operatic scene, Milonov said, "Sinfonia" is "the orchestral work that literally put her on the map as a symphonic composer."

Known for her inventiveness, Mazzoli has added a few extra instruments in her "Sinfonia (for Orbiting Spheres)." Eight players, in addition to playing their instruments, will play harmonicas; also, a percussionist will use a melodica, which is like a plastic toy piano that sounds similar to a harmonica.

"(The sound of the harmonica and strings) makes me think of the music of the spheres, like this ancient idea that the moving of the planets made a noise we could actually hear if we listened closely enough," Mazzoli said. "I love that idea, of what would that sound like?"

> Composing is my way of literally making sense of the chaos of the world. I am taking whatever vague inspiration I have and putting it into a grid on the page of music and giving it order — that's very satisfying."
>
> **—MISSY MAZZOLI**
> Composer

"Sinfonia (for Orbiting Spheres)" has this "feeling of nostalgic longing mixed with a sort of exuberance and a sort of other worldliness," she said. It begins with a neo-Baroque feel, she said, that's contemplative and dreamy until a spinning dance-like texture emerges. Then it returns to its origin.

Inspired by the geometry of the natural world, Mazzoli finds that from the initial idea of the shape of a solar system, ideas spring from ideas.

"It's like the piece sort of builds itself fragment by fragment — it feels like it takes on a life of its own," Mazzoli said. "It's almost my favorite part of composing, when it's not like I'm writing the piece, but like I'm discovering it. I'm kind of revealing it to myself. You have to have something to go on and then also let your ear guide you."

Mazzoli has called herself a composer since she was 10 years old, playing piano and writing music.

"It happened very young for me; it just is something that allows me to investigate everything on earth," Mazzoli said. "I can investigate literature and math and philosophy and nature and history and all these things, and then all that feeds my composition."

Seeing this form of creation as a way to process the world, Mazzoli feels that music can be a better way to understand reality.

"Composing is my way of literally making sense of the chaos of the world," Mazzoli said. "I am taking whatever vague inspiration I have and putting it into a grid on the page of music and giving it order — that's very satisfying."

LECTURE

FROM PAGE 1

At around the same time, Graves-Montgomery said, she started an online cooking show, which enabled her to continue a tradition with her students within the isolation produced by the COVID-19 pandemic.

"One of the things that I would do with students (was), when my students were getting ready for a recital or an audition tour or a big concert, I would have them come over to the house, have a small little audience and do sort of a Liederabend or a masterclass situation for them to run through their materials," she said. "And then I would cook."

The COVID-19 pandemic produced immense hardships for performing artists in particular, as opportunities to train and perform became scarce. Graves-Montgomery's culinary practice took on a new significance in that time.

"Basically to sort of lift their spirits, I created an online version of me doing these masterclasses at home, where I would basically go into their homes, into their kitchens and speak with them while they were cooking and while I was cooking," she said.

Graves-Montgomery would discuss Dawson with friends, colleagues, students and on "Cooking with Denyce." Then the Washington National Opera reached out about creating an opera about Dawson, and *The Passion of Mary Cardwell Dawson* premiered in 2021, according to Graves-Montgomery.

"That started something, and it was about celebrating and bringing into rightful prominence these great individuals who have contributed to our cultural fabric but whom we know nothing about," Graves-Montgomery said. "That's how it started, it was about the celebration of these hidden figures."

This combination of fostering community as well as shedding light on and honoring these significant people from history provided the impetus for the foundation. Its flagship program, Shared Voices, is an HBCU conservatory exchange program bringing together students, faculty and administrators from top conservatories and HBCUs.

"They have the opportunity to go into each other spaces and — with a mission — to learn and to share work from each other, and also to have in the canon pieces that are about great, underrepresented artists — whether that's women, whether that's LGBTQ (people), whether that's African American men and women, whomever it might be," she said. "... That's the purpose, to get it on that level."

> The Denyce Graves Foundation and Chautauqua have a shared belief that art is not a luxury, but it's a living language of connection."
>
> **—DENYCE GRAVES-MONTGOMERY**
> Artistic Advisor,
> Chautauqua Opera Conservatory

Each program emphasizes this mission in a unique way. Beyond Shared Voices, the Hidden Voices program aims to create works of art that tell the stories of historical figures like Mary Cardwell Dawson, and the Generational Voices program works to address the vulnerability of emerging artists by providing career mentorship from current, successful artists in the field.

"They're all modeled after the work that Mary Caldwell Dawson did, so that we don't find ourselves right in that situation again where great people and great artists go unheard of," she said.

The Denyce Graves Foundation has numerous initiatives working toward these goals, and Graves-Montgomery highlighted that they each share broader commitments.

"The foundation really is about bringing people together and creating a more compassionate world," she said. "There are three different programs that we have, but it's about creating a more compassionate world through the lens of music and in a way that people can receive it and can hear it."

Graves-Montgomery emphasized the overlapping goals and commitments of the foundation with Chautauqua Institution, underscoring the significance to uplifting the arts in these ways.

"The Denyce Graves Foundation and Chautauqua have a shared belief that art is not a luxury, but it's a living language of connection," she said.

SAFI

FROM PAGE 1

"There's a lot of discussions and realities, even, about the way that there's a 'me first' approach dominating a lot of the world," Safi said. "We see the very devastating consequences of it in terms of racial relations, national tensions, even international crises. The more we can cultivate a sense that 'none of us can do well until we all do well,' I think that's likely to have a profound impact on our ability to live together."

Adding more to his point of the "me first" approach, Safi said, "we live in an age where individually, collectively and nationally, the ego is on full blast."

Bringing different faiths together to practice these mindsets will not be done by having "one nation or one race or one religion" establish supremacy over others, Safi said. He compared it to global politics: if the United States wants to be first, as well as the Russians and the Chinese, it's "just a recipe for a global conflict."

> There's a lot of discussions and realities, even, about the way that there's a 'me first' approach dominating a lot of the world. We see the very devastating consequences of it in terms of racial relations, national tensions, even international crises. The more we can cultivate a sense that 'none of us can do well until we all do well,' I think that's likely to have a profound impact on our ability to live together."
>
> **—OMID SAFI**
> Professor of Islamic Studies,
> Duke University

"The model of this interwoven, interconnected life is a sense of collective thriving," Safi said, "where for me to do well doesn't have to come at your expense and vice versa, but we can only get there if we can rise above this model of supremacy."

Safi said he hopes Chautauquans will hold up these teachings and examine their own lives, even going so far as to ask themselves if they have practices that rejuvenate them.

"(I want people to have) some recognition that this contemplative life is not simply a matter of being — as it were — more religious," he said. "It's also a question of 'How? What kind of religion? Is it a life that is based on sitting with a cosmic mystery that's grander than any of us?'"

Chautauqua Institution

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MUSIC

SYMPHONY NOTES

BY DAVID B. LEVY

'Sinfonia (for Orbiting Spheres)'
Missy Mazzoli

American composer and pianist Missy Mazzoli was born in Lansdale, Pennsylvania, on Oct. 27, 1980. She studied at the Yale School of Music, the Royal Conservatory of the Hague and Boston University. Her teachers have been David Lang, Louis Andriessen, Aaron Jay Kernis, Martin Bresnick, Martijn Padding and John Harbison. Having previously taught at Yale, she is now a member of the composition faculty at the Mannes College of Music. Mazzoli has received critical acclaim for her chamber, orchestral and operatic work. She is also the founder and keyboardist for Victoire, an electro-acoustic band dedicated to performing her music. Recently deemed "one of the more consistently inventive, surprising composers now working in New York" by the New York Times *and "Brooklyn's post-millennial Mozart" by* Time Out NY*, Missy Mazzoli has had her music performed by Third Coast Percussion, the Kronos Quartet, LA Opera, eighth blackbird, the BBC Symphony, Scottish Opera and many others. She was composer-in-residence at the Chicago Symphony Orchestra and from 2012 to 2015 was composer-in-residence with Opera Philadelphia. Her commissions include works for Opera Philadelphia, the National Ballet of Canada, Chicago Lyric Opera, Norwegian National Opera and the Metropolitan Opera. In 2018, she became one of the first two women, along with Jeanine Tesori, to receive a main stage commission from the Metropolitan Opera and was nominated for a Grammy award. On July 11, Chautauqua Institution will be workshopping her upcoming opera* Lincoln in the Bardo*. Her works are published BY G. Schirmer.*

"*Sinfonia (for Orbiting Spheres)" was originally composed for chamber orchestra in 2014 and revised in 2016 for large orchestra. Commissioned by the Los Angeles Philharmonic, it received its first performance on April 14, 2014, under the baton of John Adams. The revised version of the work is scored for two flutes, two oboes, two clarinets, two bassoons (doubling A and C Harmonica), two horns (doubling A Harmonica), two trumpets (doubling C Harmonica), two trombones (doubling F Harmonica), tuba, percussion (two players), piano (doubling Synthesizer: Organ sound) and strings.*

The following program note was written by the composer:

"Sinfonia (for Orbiting Spheres)" is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word "sinfonia" refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It's a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble turns into a makeshift hurdy-gurdy, flung recklessly into space. "Sinfonia (for Orbiting Spheres)" was commissioned by the Los Angeles Philharmonic and later expanded for a concert with the Boulder Philharmonic.

'El Amor Brujo (Love the Magician)'
Manuel de Falla

Manuel de Falla (y Matheu) was born Nov. 23, 1876, in Cádiz, Spain and died Nov. 14, 1946, in Alta Gracia, Argentina. His ballet El Amor Brujo *was composed in three stages. The first iteration dates from 1914 to 1915 as a gitanería, or choreographed gypsy dance. Falla modified and enlarged the work the next year. Its final version emerged between 1921 and 1924 as a ballet pantomimico, complete with three songs. It is scored for contralto voice, two flutes (second doubling piccolo), oboes (doubling English horn), two clarinets, bassoon, two horns, two trumpets, timpani, bells, piano and strings.*

Falla emerged in the first half of the 20th century to become Spain's most prominent composer. Fully immersed in his native culture, the composer moved to Paris in 1907, where he mingled with the likes of Claude Debussy, Maurice Ravel, Paul Dukas, Igor Stravinsky and his fellow countryman Albéniz.

He remained there until the outbreak of World War I. Upon his return to Spain, Falla consolidated his preeminence among Spanish composers as well as establishing his international reputation with works such as *El Amor Brujo* (*Love the Magician*), *La Vida Breve*, "Noches en los jardines de España" ("Nights in the Gardens of Spain") and his most popular work, the ballet *El Sombrero de Tres Picos* (*The Three-Cornered Hat*). He composed very little after 1926, at which time he moved to Mallorca. In 1939, he moved to Argentina, where he remained the rest of his life.

El Amor Brujo tells the story of the Andalusian gypsy Candela who is in love with a young man, Carmelo. As a young girl, however, she had been promised to marry another man. Many years later, her husband is murdered by the husband of another woman named Lucía. Despite his death, her husband's ghost continues to haunt Candela by forcing her to dance with him every night. Candela learns from the women of her village that her husband had been unfaithful and had taken Lucía as his lover. She and Carmelo are told that they needed to perform a ritual dance to exorcise her husband's ghost. When that fails, Candela tricks Lucía into visiting her that night. As she dances with her husband's ghost, she separates herself from him, and Lucía is taken away by her dead lover. As dawn breaks, Candela and Carmelo are now free to be together.

The music comprises 13 short movements, much of which was derived from Falla's interest in Andalusian folk idiom known as *cante jondo* (deep song). As is the case with much Spanish music, its soul lies in the guitar. The order of the movements are as follows:

1. Introduction and Scene
2. In the Cave
3. Song of Suffering Love
4. The Apparition
5. Dance of Terror
6. The Magic Circle (Romance of the Fisherman)
7. Midnight: The Spell
8. Ritual Fire Dance
9. Scene
10. Song of the Will-o'-the Wisp
11. Pantomime
12. Dance of the Game of Love
13. Finale — The Bells of Sunrise

The best-known excerpt of *El Amor Brujo* is the "Ritual Fire Dance." Jazz enthusiasts may recognize Gil Evans' arrangement of the "Song of the Will-o'-the-Wisp," which forms part of Miles Davis' classic album *Sketches of Spain*, released in 1960.

'Pulcinella Suite'
Igor Stravinsky

One of the towering figures of 20th-century music, Igor Stravinsky was born in Oranienbaum, Russia, on June 17, 1882, and died in New York City on April 6, 1971. While his best known works remain the three ballet scores based on Russian themes and scenarios — The Firebird, Petrouchka, *and* The Rite of Spring *— composed for Sergei Diaghilev's Ballets Russes in the early 1910s, Stravinsky wrote works that encompass many genres and explore a wide variety of musical styles, all of which bear his own distinctive traits. His ballet* Pulcinella *was written for the Ballets Russes and is based on a play dating from the 18th century. It was first performed at the Paris Opera on May 15, 1920, under the baton of Ernest Ansermet. Pablo Picasso was both costume and set designer for the premiere. In 1922, the composer compiled the eight-movement "Pulcinella Suite," which premiered in Boston on Dec. 22 of that year with Pierre Monteux directing the Boston Symphony Orchestra. He revised the Suite twice, in 1949 and again in 1965. It is scored for two flutes, two oboes, two bassoons, two horns, trumpet, trombone and strings (divided into a solo group comprising two violins, viola, cello and contrabass and a larger ensemble).*

What is it about clowns? Why, on the one hand, do they bring laughter and delight to many, while at the same time seem frightening and repulsive to others? What, indeed, lies behind that painted smile?

Ever since the rise of the Commedia dell'Arte in the 16th century we know the archetypical clown by many names: Pierrot, Polichinelle, Pedrolino, Pagliaccio, Puncinella, Punch, Petrouchka, Kasperle, to name but a few. In most cases the "sad clown" figure pursues — with no luck — the beautiful Columbine. His rival for her affections is the character Harlequin.

In 1911, Igor Stravinsky, the Russian ex-patriot composer residing in Paris, created a dazzling ballet for Sergei Diaghilev's Ballets Russes titled *Petrouchka*. Still smitten with this Commedia dell'Arte figure, Stravinsky in 1920 returned to a story involving the title character, now adopting the Italianate name of Pulcinella. This ballet score represented a new phase of Stravinsky's style called neoclassicism. In this work, the composer made modern adaptations of what he believed to have been melodies composed by Giovanni Battista Pergolesi (1710–36). It was later discovered that some of these pieces were from the pens of other, lesser known, composers. As Stravinsky wrote, "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible ... but it was a look in the mirror, too." Stravinsky's "discovery of the past" was truly all encompassing, extending well beyond "neoclassical" to embrace the Renaissance, Baroque and even Romantic eras. In the case of *Pulcinella*, unlike *Petrouchka*, the story ends happily for all its characters.

The eight movements that make up the "Pulcinella Suite" are delightful from start to finish. The mordant dryness of Stravinsky's sharp rhythmic and metric style, so familiar from his earlier works, truly brings these 18th century melodies into the 20th century in the most approachable manner. Recognizing that he had a "hit" on his hands, Stravinsky made further adaptations of excerpts from his ballet score, including two works entitled "Suite Italienne," respectively for violin and piano and cello and piano.

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.*

CLASSIFIEDS

Gorelick Lectureship provides for Graves

The Drs. Kenneth and Cheryl Gorelick Lectureship Endowment Fund is supporting the 10:45 a.m. lecture today with mezzo-soprano, founder and artistic director of the Denyce Graves Foundation and artistic advisor of the Chautauqua Opera Conservatory, Denyce Graves.

Ken was a poet, psychiatrist and professor at St. Elizabeths Hospital and the George Washington University Medical School in Washington, D.C. As a pioneer in and one of the world's leading poetry therapists, Ken served on the executive board of the National Federation for Biblio/Poetry Therapy, as president of the National Association for Poetry Therapy and on the National Council of Creative Therapies.

Ken believed in the healing power of literature, the connection of all people through all time and how that connection can be accessed in the stories, great and small, of each and every person. He passed away in 2009, having served as a beloved friend, teacher, mentor and caregiver to countless people.

Cheryl Gorelick grew up in Dunkirk, New York, and occasionally visited Chautauqua as a child. After relocating to Washington D.C. for her career, Cheryl and Ken regularly returned to the area to visit family. They first began coming for morning lectures, eventually staying for several days at the Athenaeum Hotel and building a home on the grounds together in the early 2000s.

Cheryl has been an active member in the Chautauqua Women's Club, Friends of Chautauqua Theater and the Opera Guild. Outside of Chautauqua, she has served on the boards of performing arts organizations including Theater J, Opera Lafayette and Florida Studio Theater. Cheryl's career included senior staff to a D.C. council member, serving on mayoral committees, and licensing chief in the Office of Foreign Assets Control at Treasury. She retired as an international policy analyst with the U.S. Department of Defense.

Levinson, Orr funds support CSO performance

The Jim and Lynn Levinson Fund for the Chautauqua Symphony Orchestra and the David and Barbara Barrett Orr Music Fund are providing support for the Chautauqua Symphony Orchestra's performance of Celestial Dances at 8:15 p.m. tonight in the Amphitheater.

The Jim and Lynn Levinson Fund was established in 2002. The Levinsons enjoyed summers in Chautauqua for more than 30 years. Jim and Lynn's children, 10 grandchildren and 12 great-grandchildren are grateful that their generosity and care for others continues through the many ways they have contributed to Chautauqua. Lynn was on the board of trustees of Chautauqua Institution for eight years and a member of the board of directors of the Chautauqua Foundation for an equal length of time. In addition to her love of the symphony, she was an avid lover of the opera and supporter of the arts in Chautauqua.

Jim Levinson was chairman of the board of Autoclave Engineers of Erie, Pennsylvania, where he served as CEO and president for 30 years. When he wasn't working, he could be found on the golf course or the tennis court, or in his beloved boat fishing on Chautauqua Lake.

Established in 1997, the David B. and Barbara Barrett Orr Music Fund supports the general music programs of Chautauqua. Dr. David B. Orr died on July 7, 2009. A highly regarded research psychologist, he was an educator, author and nationally recognized expert in time-compressed speech. He and his wife first came to Chautauqua for a weekend visit in 1992. In addition to being a benefactor of the CSO, he supported the Chautauqua Women's Club scholarships for young artists, attended most operas, plays and recitals and belonged to the Chautauqua Literary and Scientific Circle Class of 1997. Barbara Orr spent many years as a program evaluation consultant in the social sciences. She graduated with a master's degree from the University of Hawaii and has been active in the CLSC.

Volunteer Recognition Tuesdays

Chautauqua Institution is grateful for the community groups and their volunteers that help create a sense of belonging. Please thank the volunteers listed below if you see them around this week! Each week three groups will be recognized at the Tuesday CSO concert!

CHQ Catholic Community	LGBTQ+ & Friends at CHQ	CHQ United Church of Christ
Don Novak	Bree Deitly	David Graves
Fr. David Tourville	Karen James	Denis Esslinger
Fr. Jim Daprile	Rhoda Schulzinger	Margaret Graves
Jeff Wood	Rochelle Granat	Mitzy Cullen
Laura Anfang	Sarah James	Nancy Ackley
Marcia Bermel	Steve Rozner	Nancy Loy
Mike Metzger	Terry Horner	Nancy Stanley
Steve Drabant	Tim Holland	Rachel Barnard
Terri Calderone	Tom McCray-Worrall	Ruth Becker
Tom Lengel		Susan Rodgers
Trish Beagle		Tom Worley
		Welling Hall

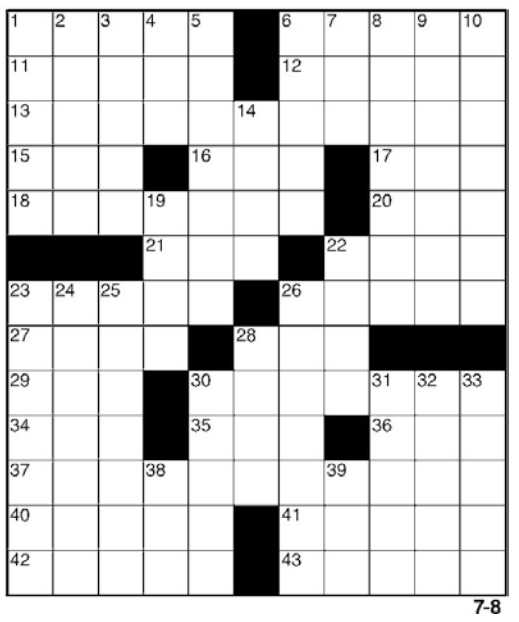
CROSSWORD
By THOMAS JOSEPH

ACROSS
1 They may be checkered
6 Head out
11 Parcel out
12 Pick from the menu
13 Site of a "Now Leaving" sign
15 Shoe color
16 Ulna's place
17 Pitching stat
18 Goddess of the hunt
20 Racket
21 Dachshund doc
22 Tadpole's home
23 Fossil resin
26 Plane parts
27 College head
28 Bowler, e.g.
29 Crested bird
30 Brief vacation
34 Much of N. Amer.
35 Building wing
36 Commotion
37 Rider of the waves
40 Pay for everyone
41 Baker's need
42 Plane parts
43 Kinds

DOWN
1 Some bow ties
2 Church sight
3 Bias
4 Young one
5 Clambake clam
6 Weaving machines
7 Drop the ball
8 Appended
9 Off course
10 Gofer's work
14 Londoner, e.g.
19 Smooth
22 "Troy" star
23 Tweaks
24 Use a ruler
25 Silicon Valley setting
26 Attacks from hiding
28 Ring of light
30 Owed amounts
31 Speed checker
32 That is: Latin
33 Docking spots
38 Dietary concern
39 Early auto

M	A	L	I	A	■	G	R	A	S	■
A	W	A	R	E	■	A	E	R	I	E
M	A	T	E	R	■	R	O	M	A	N
E	K	E	■	O	R	B	■	A	M	A
T	E	X	A	S	H	O	L	D	E	M
■	■	■	R	O	O	■	E	A	S	E
H	O	T	E	L	■	E	A	S	E	L
O	V	E	N	■	E	R	R	■	■	■
T	E	X	A	S	R	A	N	G	E	R
A	R	T	■	H	A	S	■	A	W	E
I	B	I	Z	A	■	E	A	T	I	N
R	I	L	E	D	■	R	H	O	N	E
■	D	E	N	Y	■	S	A	R	G	E

Yesterday's answer



7-8

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.

7-8 **CRYPTOQUOTE**

D A L Y M A E ' Q M D O M W F
H Y M X Q A L X D , H X Q A Q ' F M
H Y M X Q A L X D P A J Y . — S M P W
M D D M E

Yesterday's Cryptoquote: I CAN FEEL A SUNSHINE STEALING INTO MY SOUL AND MAKING IT ALL SUMMER, AND EVERY THORN, A ROSE. — EMILY DICKINSON

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.

King Classic Sudoku

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

Difficulty: ★★ 7/8

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

Difficulty: ★ 7/7

Bloomberg arts lead Levin opens week with lecture on potential, challenges facing nation's creative sector

JULIA WEBER
STAFF WRITER

Arts leader Kate D. Levin delivered the first lecture for "Arts in Action: Building Community Through the Arts," Chautauqua Lecture Series' Week Three theme, at 10:45 a.m. Monday in the Amphitheater. Levin oversees the Bloomberg Philanthropies Arts Program and brought her knowledge of community building through the arts to the Amp stage. Having served as the commissioner of the New York City Department of Cultural Affairs from 2002 to 2013, Levin created support for artists and cultural organizations, expanded economic development initiatives in the creative sector and oversaw the city's commissioning of public art.

During her lecture, Levin discussed current challenges hindering the creative sector and looked at a number of successful initiatives as case studies for supporting public arts and fostering community.

"I think there are some powerful, unacknowledged contradictions here in the U.S. when it comes to culture — especially, but not exclusively, the nonprofit part of the sector — and until we fully grapple with those tensions, the arts won't reach their full potential in the service of our communities," Levin said.

She said that while the financial returns of the arts sector are "staggering," the field often faces a lack of funding compared to fields like science, technology, engineering and math.

Levin also said that through examining a number of case studies of successful pilot projects, she would explain how similar endeavors can build and strengthen communities by addressing community needs.

Levin said a major obstacle in creating comprehensive and effective policy regarding the arts is that the arts are often seen as a secondary priority.

"Too often, the creative sector is talked about and treated as anything but central," she said. "Instead, it's seen as ancillary, ornamental, or the ultimate insult in policy conversations: Nice but not necessary."

Levin explained part of the problem with gauging metrics of success in art comes from the inability to quantify it. Because audiences expect art to address needs, confront issues, provoke thought and simultaneously provide solace, comfort, stimulation, entertainment, education or inspiration — all subjective emotions that vary from viewer to viewer — it can be difficult to accurately measure its success in any one specific way.

"I'm positing that we tend to bring heightened individual expectations to our experience of culture, even if we experience it in the company of others," she said. "With most other sectors, we want excellence to be standardized — visibly so — and universal as a sign of respect and fairness."

Levin used the example of trash collecting as excellence; its excellence lies in a fair and equal service to all, rather than a case in which it excels in one area over another.

"With culture, we often think of its impact precisely to the degree that it doesn't seem standard, that it does feel personally transformative," she said.

Levin also said the public's perception of artists often does not align with the reality of artists' living situations. The myth of artistic genius has led to a misperception of artists, and Levin said many individuals may make art while not considering themselves to be artists because of the incorrect perceptions about them. This misperception has political implications as Congress prioritizes other, more tangible workforces over the creative sector, which Levin explained as a logical extension of the problematic mentality of rarefying artists because "lightning strikes of charismatic inspiration don't add up to a workforce of real people."

As an example of the public's "skewed national perspective" about artists, Levin pointed out U.S. tax code laws, which allow patrons to claim a tax write-off of a donated artwork for its full appraised value, but they only allows artists to claim a tax write-off for the cost of the materials used and not for an artwork's full, appraised value.

"That's (the) market value of a work created by an artist solely through their skill, imagination and labor," she said.

Levin recalled an experience working for the New York Department of Cultural Affairs in which she was puzzled by how few residents identified as artists in U.S. census data. Upon further realization, she concluded that individuals only made this identification if it was how they made a living, which excludes many artists who hold other jobs in addition to their art practices. She called this a "fascinating form of humility in the face of capitalism's correlating income and occupation."

Levin described a thought experiment in which, when participants were asked who played golf, many raised their hands and, as a follow-up question, who considered themselves to be a golfer, many continued to raise their hands. But conversely, when the same question was asked about playing piano versus identifying as a pianist, there was a considerably larger gap between the skill and the identity.

"Excellence in the arts is too often now seen as elite and exclusive rather than on a continuum with room for everyone," Levin said.

"The distinction between amateur and professional in the arts was nurtured with the best of intentions, to cultivate talent and consolidate the sector's value and visibility, but instead, we have somehow internalized that distinction between amateur and professional in a way that has severed the inclusion and welcome so essential to a thriving sense of culture's place in building community."

Levin acknowledged the arts sector's predisposition to categorizing disciplines and art periods when, in reality, artists often work across disciplines, movements and genres quite frequently. She cautioned against this "tendency to force hierarchical distinctions between categories and cultural expression."

"Culture is unpredictable, but it's dependable," she said. "You can't predict content, you can't know in advance what an artwork or performance or exhibition will look or feel like, even when it's a revival of a classic, but you can be pretty confident that whether the work is praised or panned, it will contribute something productive to human dynamism and community because that's what culture has done dependably for millennia now in the West."

In the second half of her lecture, Levin outlined a number of initiatives she has seen to be effective throughout her career in bolstering the arts sector through public participation and civic dialogues.

One public artwork, "The Gates, Central Park, New York City, 1979–2005" by Christo and Jeanne-Claude, had a huge impact both on tourism and the economy, but it also brought a more unique value to the city.

"What we couldn't count was the value to New York, only a few years after 9/11, of being featured in every kind of media around the world — not for war, or death or money, but for imagination, ingenuity and saying 'Yes' to colossal creativity by two immigrant artists who are passionately committed to their chosen home," Levin said.

Levin also described a handful of other case studies including a collaboration with transportation officials to create street paintings to reduce traffic accidents.

According to Levin, these projects delivered both quantitative and qualitative improvements, but they also brought local artists to the status of essential community partners rather than relegating them to the misperceptions Levin highlighted earlier in her lecture.

"Their skill at communicating across many different types of stakeholders and of listening to, involving and celebrating their neighbors is often a local revelation and always a positive lesson learned about the value of artists as community builders," she said.

She reviewed a number of recent grants supporting local communities in their ability to address prevalent issues through many different forms of art. These issues spanned pressing topics such as food insecurity, public health and climate change, all addressed through different art mediums by community members.

"None of the projects I've described are polemics. Rather, they reflect and refract creative interpretation to generate curiosity, serve beauty and build public will around each city's identity, economy and quality of life," she said.

To close her lecture, Levin spoke about the importance of recontextualizing the role of the arts in order to better understand it as a field.

"No one votes based on the arts," she said. "Instead, they vote based on things like the economy or crime, but if you ask people what they love most about the places they live — especially if they live in cities — the answer is always related to culture: the local museum or the park or theater, the bookstore or jazz club down the street, the food scene or festivals that make people feel rooted, energized, inspired."

"To properly position artists as community builders, which so many of them so manifestly are, we need to move past the contorted view of creativity that currently prevails," she said. "The slippage between perception and reality is a challenge, but it's also an opportunity because the things we love most about our communities are the things we build through the arts."

GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Kate D. Levin, lead of Bloomberg Philanthropies Arts Program, opens the Chautauqua Lecture Series Week Three theme, "Art in Action: Building Community Through the Arts," Monday morning in the Amphitheater.

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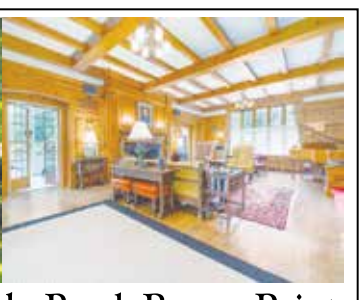

PROGRAM

Tu
TUESDAY
JULY 8

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

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

7:45 **Chautauqua Mystic Heart Meditation Program.** Cantor Julie Newman, Jewish Mindfulness Meditation. Presbyterian House Chapel

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

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

8:30 **Beginner Stand Up Paddleboard (SUP) Class.** Sports Club

8:30 (8:30-12:30) Bestor Fresh Market. Bestor Plaza

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

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

9:15 Chautauqua Speaks. (Programmed by the Chautauqua Women's Club) Sabeeha Rehman, author, *Threading My Prayer Rug.* CWC House

9:15 ECUMENICAL WORSHIP. The Rev. Suzanne Wenonah Duchesne, assistant professor of worship and preaching; New Brunswick Theological Seminary. Amphitheater and CHQ Assembly

9:15 **Chautauqua Science Group**. (Programed by the Chautauqua Science Group and the Chautauqua Climate Change Initiative) "Beyond the Tipping Point: Mobilizing Climate Solutions for a Sustainable Future." Brian Webb, Wooster College. Hurlbut Church Sanctuary

9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Everyday Ethics." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

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. Denyce Graves, founder, artistic director, The Denyce Graves Foundation; artistic advisor, Chautauqua Opera Conservatory. Amphitheater and CHQ Assembly

10:45 Children's Story Time. All families welcome. Bestor Plaza. (Rain location: The Smith Memorial Library Upstairs Classroom)

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

12:00 (12-5) Silent Auction and Sale. (Programmed by the Alumni Association of the CLSC) Literary Arts Center at Alumni Hall.

12:00 (12-2) **Play CHQ.** (Programmed by Youth and Family Programs.) Build a Bridge. Bestor Plaza

12:15 **BTG Brown Bag**: "Communicating Climate Change to Unlikely Environmentalists." (Programmed by the Bird, Tree & Garden Club and Chautauqua Climate Change Initiative.) Wawa Gatheru, founder, Black Girl Environmentalist.) Smith Wilkes Hall

12:15 LGBTQ+ and Friends Discussion Group. "Acknowledging the Subjective Nature of Our Perceptions and Ideas." Bring your lunch. Literary Arts Center at Alumni Hall Dining Room

12:15 Author's Hour (Programmed by the Friends of Chautauqua Writers Center) Janet Crosier, fiction, *Shadows on the Heath.* Estelle Rauch, fiction, selected pieces. Literary Arts Center at Alumni Hall Porch

12:15 **CHQ Assembly Pop-Up Help Desk.** Smith Library Front Porch.

12:30 Lunch Talk. (Sponsored by the Everett Jewish Life Center.) "Einstein and the Rabbi: The Untold Story of the Physicist's 20-Year Friendship with Rabbi Chaim Tchernowitz, and Their Conversations About the Talmud, Zionism, and God." Yair Rosenberg, Staff writer, The Atlantic. Everett Jewish Life Center

12:30 BYO Lunch. A Quaker's Faith into Action (Programmed by Quaker House.) Francisco Burgos, Friend of the Week (Chaplain.) Quaker House, 28 Ames

12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion, Department of Community Relations and IDEA Office.) Presbyterian House

12:30 **Mystic Heart Meditation Seminar (Practice and Discussion.)** Presenter: **Julie Newman.** Hall of Missions

12:45 (12:45-4) Sanctioned Duplicate Bridge. Fee. CWC House

1:00 **Docent Tours.** Strohl Art Center

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

1:00 **Mah Jongg.** (Programmed by the Sports Club.) Experienced players only. Fee. Sports Club

1:00 **School of Music Open Recital.** McKnight Hall.

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

1:30 Miller Cottage Tour. (Programmed by the Oliver Archives Center.) Caroline Acker. Free. Tickets Available at The Smith Memorial Library. 24 Miller Park.

2:00 INTERFAITH LECTURE SERIES. Omid Safi, professor of Islamic studies, Duke University. Hall of Philosophy and CHQ Assembly

2:30 Miller Cottage Tour. (Programmed by the Oliver Archives Center.) Caroline Acker. Free. Tickets Available at The Smith Memorial Library. 24 Miller Park.

3:15 Social Hour at Denominational Houses

3:30 Cookies and Community Care Social Hour. (Programmed by Quaker House.) Quaker House, 28 Ames

3:30 **Islam 101.** "Family Life and Women." Khalid Rehman and Sabeeha Rehman. Hurlbut Church

3:30 Weekly Speaker Reception. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott

3:30 **Heritage Lecture Series.** (Programmed by the Oliver Archives Center.) "Strategic Responsiveness: How Congress confronts Executive Power" Brian. M Harward. Hall of Philosophy.

3:30 Love Letters, A Homeboy's Art Exhibit. (Programmed by Quaker House.) Quaker House, 28 Ames

4:00 (4-6) **Play CHQ.** Drops on a Penny. Timothy's Playground.

4:30 Jewish Film Series. (Programmed by Zigdon Chabad Jewish House.) "Sustainable Nation" Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

5:00 **Masters Series Masterclass**: "Reflections on Grief and Child Loss." Presented in partnership with President Lincoln's Cottage. Callie Hawkins. Fee; visit tickets.chq.org. Ida A. Vanderbeck Chapel

5:30 **Tarp Skunks vs. Chautauqua Softball.** Sharpe Field.

6:00 **Cinema Film Screening.** "The Phoenician Scheme." Fee. Chautauqua Cinema

6:30 **Labyrinth History and Meditation.** (Programmed by the Department of Religion.) Bring gate pass. Beyond Turner Community Center

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. Celestial Dances **Rossen Milanov,** conductor. Amphitheater

- Missy Mazzoli: Sinfonia (for Orbiting Spheres) [9']
- Manuel de Falla: El Amor Brujo [24']
- Igor Stravinsky: Pulcinella Suite [24']

8:45 **Cinema Film Screening.** "Sing Sing." Fee. Chautauqua Cinema.

W
WEDNESDAY
JULY 9

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.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:45 **Chautauqua Mystic Heart Meditation Program.** Cantor Julie Newman, Jewish Mindfulness Meditation. Presbyterian House Chapel

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

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

8:00 Gloves-on Gardening Lessons with Betsy. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson. Corner of Massey & Hawthorne

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 Missions Grove

9:15 ECUMENICAL WORSHIP. The Rev. Suzanne Wenonah Duchesne, assistant professor of worship and preaching; New Brunswick Theological Seminary. Amphitheater and CHQ Assembly

9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Positive Living." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

9:15 Fiber Arts Get Together. Bring your Projects. Smith Memorial Library

9:30 The U.U. Cultural Ethics Series. (Programmed by the Department of Religion) "Lighting A Candle Instead of Cursing the Darkness" The Rev. Neal Jones. Hall of Philosophy

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. Pablo Hernandez Basulto, director of Civic Artistic Programs, The Public Theater. Amphitheater and CHQ Assembly

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 Colonnade

12:00 (12-5) Silent Auction and Sale. (Programmed by the Alumni Association of the CLSC) Literary Arts Center at Alumni Hall.

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

12:15 **Antisemitism and How to Respond to It.** (Programmed by the Department of Religion.) Scott Richman, regional director, Anti-Defamation League. Hall of Philosophy

12:15 **CLSC Young Reader Book Discussion.** *The Family I'm In,* by Sharon G. Flake. Led by Stephanie Dawson and Mary Pat McFarland. Literary Arts Center at Alumni Hall Porch.

12:15 **Massey Memorial Organ Recital. Owen Reyda,** Organ scholar. Amphitheater

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

12:15 Women in Ministry. Hall of Missions

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

12:30 **Masters Series Masterclass:** "Grief Embodied, How Love and Loss Leave Their Mark." Presented in Partnership with President Lincoln's Cottage. Fee; visit tickets.chq.org. Karla Helbert. Heinz Fitness Studio.

12:45 **Guided Group Kayak Tour.** Learn about the Institution grounds at a guided historic tour along the Chautauqua shore. Fee. Sports Club

1:00 **Docent Tours.** Strohl Art Center

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

1:00 Language Hour. (Programmed by the Chautauqua Women's Club.) French, Spanish, German, Italian, and more. CWC House

1:15 **Docent Tours.** Literary Arts Center at Alumni Hall and Pioneer Hall.

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

2:00 INTERFAITH LECTURE SERIES. Chenxing Han, author, Buddhist chaplain and national speaker. Hall of Philosophy and CHQ Assembly

3:00 (3-5) **Ask the Staff Tent Time. Vanessa Weinert**, vice president of marketing and communications. **Karen Schiavone**, associate general counsel. Bestor Plaza

3:00 Knitting and Crochet. Bring your own or come and learn. Methodist House Porch

3:15 **Cinema Film Screening.** "The Phoenician Scheme." Fee. Chautauqua Cinema

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

3:30 African American Heritage House Lecture. **Ray Arsenault**, John Hope Franklin Professor of Southern History, University of Southern Florida. Hall of Philosophy and CHQ Assembly

3:30 **Islam 101.** "Shia-Sunni Divide and Religious Hierarchy." Khalid Rehman and Sabeeha Rehman. Hurlbut Church

3:30 Jewish Film Series. (Programmed by the Everett Jewish Life Center) "October 8." Everett Jewish Life Center

4:00 **Play CHQ.** (Programmed by Youth and Family Programs.) STEM by the Water with Cornell Cooperative Extension. Timothy's Playground

4:00 **Piano Faculty Master Class: Alexander Kobrin,** Heintzelman Family Artistic Advisor. Sherwood-Marsh 101

4:15 **Master Class:** Wild Plants in Native American Culture: Talk and Foraging Walk (Programmed by the Chautauqua Climate Change Initiative and the Bird, Tree and Garden Club) Crystal Cavalier-Keck and Jennifer Francois. Smith Wilkes Hall

4:30 **Masters Series Masterclass**: "Rumi and the Path of Radical Love" with Omid Safi. Fee; visit tickets.chq.org. Literary Arts Center at Alumni Hall Ballroom

4:45 **Chautauqua Mystic Heart Meditation Program.** Leader: **Kim Hehr** (Gong Meditation.) Hurlbut Sanctuary

5:00 (5-6) The Porch Connection: A Brown Bag Supper Circle @ Catholic House. Catholic House, 20 Palestine.

5:00 Men's Softball League. Sharpe Field

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

6:30 **CVA Visiting Artists Lect[illegible]** CANCELED P[illegible] Hultquist Center 101

6:30 **Opera Conservatory.** "Common Threads: The Music of Damien Geter" Fletcher Music Hall.

6:30 Eventides. (Programmed by the Alumni Association of the CLSC.) "Antarctica Photos." Jeanne Wiebenga, local wildlife photographer. Literary Arts Center at Alumni Hall Ballroom.

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

7:00 Christian Science Testimony Meeting. Christian Science Chapel

7:00 (7-7:45) **Pre-Concert Lecture with Chautauqua Dance Circle.** Smith Wilkes Hall

8:15 SPECIAL. Malpaso Dance Company. Amphitheater

8:45 **Cinema Film Screening.** "The Phoenician Scheme." Fee.