



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

The Chautauqua Symphony Orchestra, under the baton of Principal Symphonic Conductor Rossen Milanov, perform on Tuesday in the Amphitheater.

## Grammy-winning conductor Falletta leads soloist Pouliot, CSO with ‘deeply romantic’ works

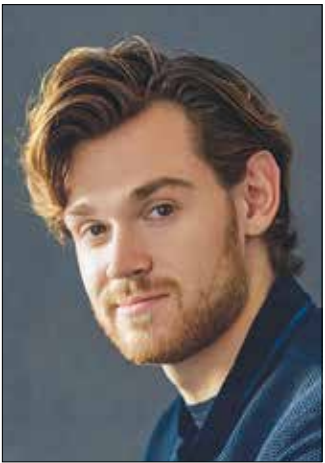


FALLETTA

GABRIEL WEBER  
STAFF WRITER

In a night of discovery and joy, multiple Grammy-winning conductor JoAnn Falletta invites the audience to listen with hearts open and curiosity piqued. The Chautauqua Symphony Orchestra performs at 8:15 p.m. tonight in the Amphitheater, joined by violinist Blake Pouliot, in an evening curated by Falletta. Playing Erich Korngold’s Violin Concerto in D major, Op. 35 and Antonin Dvořák’s Symphony No. 6 in D major,

B.112, Op. 60, the CSO presents a deeply romantic program with works that might be undiscovered gems for the audience. Falletta and Pouliot have worked on many different pieces together; Pouliot has performed in concerts with the Buffalo Philharmonic Orchestra, of which Falletta is music director. After hearing Pouliot play Korngold’s Violin Concerto in D Major with the Montreal Symphony Orchestra on the radio, Falletta has always wanted to play the piece with him.



POULIOT

See **CSO**, Page 4

## Pew VP of research Sahgal to examine religion’s role in government’s laws, policies

KAITLYN FINCHLER  
CONTRIBUTING WRITER

While the United States may be perceived as a Christian nation, the views and opinions of Americans on religion’s place in politics vary. Neha Sahgal, vice president of research at Pew Research Center, will deliver her lecture “Religious Nationalism Around the World” at 2 p.m. today in the Hall of Philosophy for the Week Four Interfaith Lecture Series theme, “Who Believes What, and Why That Matters — in association with Pew Research Center.” (The lecture) is based on a Pew Research Center survey conducted in 36 countries globally with over 55,000 people,” Sahgal said. “In the survey, we asked people questions about what role religion should play in their collective identity as a country and what role religion should play in the governance of the country.” In the United States, Sahgal said the survey found Americans tend to support specific aspects of religious nationalism. “For example, 45% of Americans say that the United States is a Christian nation,” she said. “You might look at that and you might feel alarmed, or somebody who’s a big believer in the First Amendment might



SAHGAL

feel alarmed and say, ‘Oh, 45% of Americans are religious nationalists.’” However, Sahgal said Americans do not consistently support views and attitudes that would lead them to religious nationalism, which is “really interesting and surprising.” “What we’re learning from the data is they don’t mean that America should be run like a theocratic country,” Sahgal said. “They mean that the country should be inspired by Christian values and Christian morals, and we find this quite a bit with Americans. They may support some aspects of religious nationalism, but not others.” Most Americans land in the “fuzzy middle” of what is referred to as “just nationalism,” Sahgal said. See **SAHGAL**, Page 4

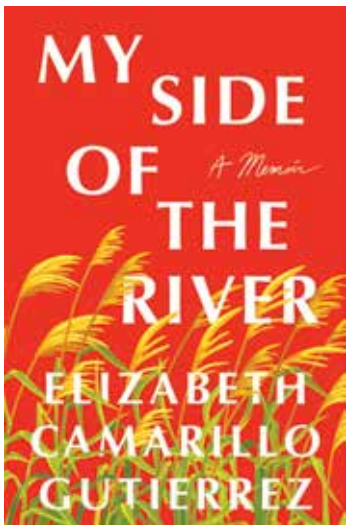
## Gutierrez to present view from ‘My Side of the River’ for CLSC

SUSIE ANDERSON  
STAFF WRITER

When she was 15, Elizabeth Camarillo Gutierrez’s life changed in an instant. One moment she was a high school student in Tucson, Arizona, and the next, her parents were deported to Mexico, and Gutierrez stayed behind, facing homelessness and heartbreak. She refused to let a broken immigration system define her existence. Instead, she transformed her anger into action. “I felt that I had been failed by many things — the government, my parents, to some extent — for being put into a situation like that,” Gutierrez said. “But when I’m angry, what I want to do most is overcome it. It’s a kind of spiteful thing — like, ‘I’m gonna do it just because you’re saying I can’t.’” A testament to her resolve, Gutierrez graduated as the valedictorian of her high school, studied at the University of Pennsylvania, worked on Wall Street, became the legal guardian of her teenage brother and put her life to page in a captivating and tender memoir — all before the age of 30.



GUTIERREZ



Gutierrez will discuss her memoir *My Side of the River* at 3:30 p.m. today at the Hall of Philosophy for the Chautauqua Literary and Scientific Circle. In a week themed “The Future of the American Experiment — A Week in Partnership with American Enterprise Institute and Brookings Institution,” Gutierrez’s story presents the struggles of family separation and the toll of the American dream. As Gutierrez straddles two countries and identities, she sheds light on the emotional and systemic challenges faced by immigrant families and the power of perseverance in the face of displacement. Gutierrez recalled the intensity of her determination from a young age. “I will not let them see me crumble,” Gutierrez said. “... My parents did everything to make sure I could have rights, and I am going to use my rights as much as I can, and I’m going to take everything that is put in my way as an opportunity to better myself so that I can be somebody that can eventually protect my family.”

See **CLSC**, Page 4

## Rowe, Winthrop continue week’s conversation with assessment of youth development, education

JULIA WEBER  
STAFF WRITER

At 10:45 a.m. today in the Amphitheater, Ian Rowe, a senior fellow at American Enterprise Institute, and Rebecca Winthrop, director of the Center for Universal Education at Brookings Institution, will deliver the morning lecture. Together, Rowe and Winthrop will discuss the current opportunities and challenges of youth education and development amid Chautauqua Lecture Series’ Week Four theme, “The Future of the American Experiment: A Week in Partnership with American Enterprise Institute and Brookings Institution.” The lecturers will bring their research to consider how youth development and education can be positioned to meet the country’s most pressing needs. The lecture comes during a week-long partnership between Brookings and AEI, two leading public policy think tanks conducting major research, to discuss a selec-



ROWE



WINTHROP

tion of the country’s most impactful issues in order to construct a meaningful dialogue through which to address them. At AEI, Rowe researches education and upward mobility, family formation and adoption. He brings his experiences as the co-founder of Vertex Partnership Academies, a network of International Baccalaureate high schools; the cofounder of the National Summer School Initiative, an organization providing summer school curricula and resources to school districts; and the chairman of the board of Spence-Chapin, a nonprofit adoption services organization. Rowe is a senior visiting fellow at the Woodson

Center and is a writer for the 1776 Unites Campaign. Winthrop’s area of research at Brookings focuses on global education with specific attention to the skills young people need to live as constructive citizens. She leads the Brookings Global Task Force on AI in Education and coleads the Family Engagement in Education Network. She has been a member of other global education initiatives such as the G-20 Education Task force, Mastercard Foundation’s Youth Learning Advisory Committee, the World Economic Forum’s Global Agenda Councils on education, and she was an education adviser to the Clinton Global Initiative. Winthrop has also served as the chair of the U.N. Secretary General’s Global Education First Initiative’s Technical Advisory Group, where she helped to frame an education vision that focuses on access, quality and global citizenship.

### IN TODAY’S DAILY

#### POIGNANT PIECES

Studio Artists of Chautauqua Opera Company to present first Afternoon of Song of season in Athenaeum Hotel Parlor.

Page 3



#### ‘GOD RUNS AFTER US’

Yamada, preaching on Psalm 23, reminds congregants that the Good Shepherd restores trust, peace.

Page 5

#### ‘MUSIC HAS POWER’

Piano Program alum Mamora returns to School of Music for guest recital with expansive program of Walker, Scriabin, Mozart, Liszt.

Page 6



#### TAKING FLIGHT

For Bird, Tree & Garden Club, Gulvin leads final Purple Martin Chat of 2025, with exclusive Chautauqua (bird) house tour.

Page 9



# THEATER



## 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.

#### Bird, Tree & Garden Club news

Kate Mayberry hosts Forest Bathing at 7:30 a.m. today at the corner of Massey and Hawthorne. Mayberry offers a morning forest bathing experience, providing an opportunity to practice this meditative nature connection technique during the peaceful early hours.

Betsy Burgeson will lead the Miller Cottage Open Garden at 2 p.m. today at 24 Miller. This week's tour highlights mid-summer garden management, companion planting strategies and water-wise gardening techniques.

Jack Gulvin will lead the Purple Martin Chat at 4:15 p.m. today starting at the picnic tables by the Sports Club. Gulvin returns with more Purple Martin insights, this time focusing on their complex social behaviors, migration timing and habitat requirements. This is the last week to see the Purple Martins before their migration.

#### New 'Inside CHQ' episode drops today

This week's podcast guest is John Shedd, vice president for campus planning and operations. New episodes launch every Thursday during the Summer Assembly Season. Submit questions about anything having to do with Chautauqua at [inside.chq.org](http://inside.chq.org). If we share and answer your question on the show, you'll receive a Chautauqua gift bag. Available on Apple, Spotify, and Amazon Music platforms.

#### Chautauqua Travels reception held tonight

Join the Chautauqua Travels team at 5 p.m. tonight on the Athenaeum Hotel Porch for a reception and information session on the experiences plans for the 2026 season of Chautauqua Travels. Meet the team and experts behind Chautauqua's travel programs, explore new destinations and discover how each journey is designed to reflect the values of lifelong learning, enrichment and meaningful connection. No need to RSVP, but space is limited and is on a first-come, first-served basis.

#### Alzheimer's & Dementia Information Session

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

#### Smith Memorial Library news

The Smith Memorial Library will host a Children's Story Time at 10:45 a.m. every Tuesday and Thursday in Bestor Plaza. All families are welcome. Rain location is the Smith Memorial Library.

#### Chautauqua Theater Company news

Join Chautauqua Theater Company for a CTC Theater Chat at 12:15 p.m. today in Smith Wilkes Hall, titled "Theater of Testimony," with *Execution of Justice* playwright and director Emily Mann.



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

The cast of Chautauqua Theater Company's production of Emily Mann's *Execution of Justice* rehearses last Friday in Bratton Theater. *Execution of Justice* continues its run with two performances today in Bratton.

## Mann, Carroll discuss timeliness, importance of mainstage production 'Execution of Justice'

JULIA WEBER  
STAFF WRITER

At 2 p.m. and 7:30 p.m. today in Bratton Theater, Chautauqua Theater Company's mainstage production *Execution of Justice* continues its run of performances.

For Jade King Carroll, CTC producing artistic director, the play speaks to a season centering community in all its forms. While other productions have focused on the coming together of communities, *Execution of Justice* finds a community that has been torn apart by a tragedy and asks how individuals grapple with hard decisions and complex situations.

"Every play this season, in some way, deals with community," Carroll said. "... The question I ask when programming or when directing anything artistically is, 'Why now for me, why now for here and why now in dialogue with the rest of the season?' I think we look at

belonging and community in different ways in each play."

Like Carroll, playwright and director Emily Mann finds herself asking the same question of "why now" before she writes or directs a piece. Mann is a practitioner of documentary theater, a style of theater depicting nonfiction stories through an assemblage of primary sources rather than through a fictionalized script.

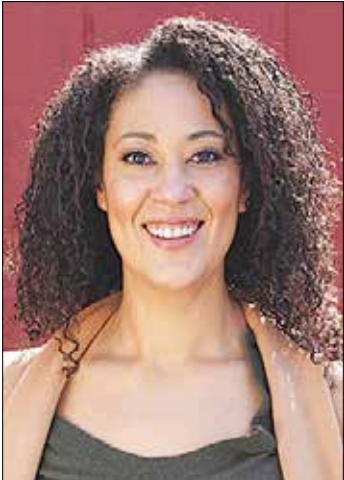
Carroll asked Mann if Chautauqua could stage *Execution of Justice* during the 2025 season, and when Mann revisited the play — which premiered in 1985 — she understood why Carroll felt it was such a compelling piece to include in the season.

"I read it again and went 'boom.' I understood finally what she meant of 'why this play now,'" Mann said. "It really is a portrait of America, and it's America in its fragmentation and its divisions and the same divisions that divided San Francisco in 1978, '79 is what we're dealing with now, except on steroids. It's the exact same divisions. They have not eased; they have only intensified. Looking at the play in that way was extraordinary."

Though the play made its premiere 40 years ago, both Carroll and Mann find it as



MANN



CARROLL

relevant as ever before.

"I think it's tragic. Looking back at 40 years ago, it's a warning that we're now living in, and that was part of the 'why now,'" Carroll said.

*Execution of Justice* follows the trial of Dan White, the former San Francisco city supervisor who assassinated Mayor George Moscone and Harvey Milk — the first openly gay elected official in the state of California. Mann said that while the play is about a very specific incident, it has much broader implications that she believes the country still needs to address.

"There's an inciting incident, certainly, but the bigger questions that they will come out with transcend both the location and the

specific incident. It's a very American incident," she said.

Mann said the week the cast began rehearsals was the same week in which Minnesota lawmaker Melissa Hortman and her husband Mark Hortman were fatally shot, and their dog was mortally wounded in their home. To Mann, it's a calling that now more than ever "we have to look at ourselves."

"Come on, wake up," Mann said. "What are we going to do about it? It's people like Chautauquans who should be at the forefront of that crusade (for change). Not only are they able to, but they have the influence, they have the money and they have the brains — once they accept the truth of this — to do something about it."



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**Thursday at the CINEMA**  
**Thursday, July 17**

**THE PRESIDENT'S WIFE - 3:30 & 9:00** Always the woman behind the man, Bernadette Chirac (**Catherine Deneuve**) has worked long in her husband Jacques' shadow. When he attains the presidency of France in 1995, she fully claims the place in the political elite that she believes she deserves. "Deneuve is delicious in a role affectionately crafted for her." -*Thelma Adams, AARP Movies for Grownups* "Deneuve doesn't just play Bernadette... she rewrites the part history forgot." -*Rex Reed, Observer (NR, In French with subtitles. 92m)*

**MATERIALISTS - 6:00** A young, ambitious New York City matchmaker (**Dakota Johnson**) finds herself torn between the perfect match (**Pedro Pascal**) and her imperfect ex (**Chris Evans**) in *Past Lives* writer/director **Celine Song**'s masterful new feature. "A romantic film for pragmatists, a pragmatic film for romantics. Opposites attract, and it's a perfect match." -*Karl Quinn, Sydney Morning Herald* "Sparkling, smart and sophisticated." -*Rafer Guzman, Newsday (R, 116m)*

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"For all have sinned and fall short of the glory of God."

"But God demonstrates His own love toward us, in that while we were still sinners, Christ died for us."

"So that as sin reigned in death, even so grace might reign through righteousness to eternal life through Jesus Christ our Lord."

"For the wages of sin is death but the gift of God is eternal life in Jesus Christ our Lord."

"If you confess with your mouth the Lord Jesus and believe in your heart that God has raised Him from the dead, you will be saved. For with the heart one believes to righteousness and with the mouth confession is made to salvation."

"For whoever calls upon the name of the Lord shall be saved."

(Romans 3:10,23; 5:8,21; 6:23; 10:9-10,13)

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# OPERA

## ‘Figaro’ opening to bolster Opera Conservatory students’ repertoire

LIZ DELILLO  
STAFF WRITER

Opera fanatics and newcomers alike have not one but two opportunities to see Wolfgang Mozart’s masterpiece *Le Nozze di Figaro*.

“*Figaro* — one of the most beloved operas in the repertory,” said Chautauqua Opera Conservatory Artistic Advisor Denyce Graves-Montgomery. “I personally never tire of it.”

The Chautauqua Opera Conservatory will perform *Le Nozze di Figaro* at 6:30 p.m. tonight in Fletcher Music Hall. This is the first full opera they will perform after the Opera Conservatory’s 25 voice students arrived for their season.

“It’s got just fantastic melodies — beautiful arias from Act I to Act IV,” Graves-Montgomery said. “We also hear this opera excerpted a lot so, for example, if you’re hearing auditions, or if you’re in concerts or recitals, you can often hear pieces of that opera, being performed in other capacities.”

Graves-Montgomery is an internationally celebrated mezzo-soprano; among other accolades, she has received a Grammy Award, an Eleanor Steber Music Award and a Marian Anderson Award. She also founded the Denyce Graves Foundation, a nonprofit at the nexus of social justice, American history and the arts, which she discussed as part of the Chautauqua Lecture Series on July 8.

“It’s a delightful opera with beautiful music, some very famous arias in it, and it’s such a lovely ensemble show,” Jonathan Beyer said. “... I’m really thrilled that this year we’re using the harpsichord for the recitatives, so that’s a really nice element we’ve been able to add to the equation for this performance.”

Beyer is the director of the Opera Conservatory as well as an acclaimed baritone. He was a National Finalist at the Metropolitan Opera National Council Competition and received the Marian Anderson Prize for Emerging Classical Artists.

“It’s been really neat to see this collaborative effort come together ... making this beautiful music and telling this very interesting story, and it’s been wonderful to see that in a short period of time,” Beyer said. “... To see each singer having grown from the time in which they started the rehearsals is very inspiring; each one has stepped up and come a long way from the level in which they arrived.”

They have been working with myriad faculty members to prepare for performances

tonight and Saturday.

“Our wonderful conductor is one of our vocal coaches, Joel Harder, and so he’s conducting the students and has been helping them with their musical preparation,” Beyer said. “... We have the wonderful Jeremy Chan who’s on the piano playing the opera, and then we have Donald Lee, who is on the harpsichord playing the recitative moments — so it’s a real group effort from the Conservatory on this one.”

In addition to those involved at the Opera Conservatory, others from the Chautauqua School of Music are collaborating for the production.

“We’re very excited to be collaborating with the piano department in the music schools,” Beyer said. “There are going to be two piano students that are playing a four-hand version of the overture.”

He also highlighted the production’s director, Nathan Troup.

“He’s the perfect fit for the Conservatory because not only does he have high-profile professional credits, but he also works at the Boston Conservatory and is used to working with students — so it’s this perfect blend of professional approach and educational approach,” Beyer said. “... He’s been doing really wonderful steps with them. It’s not only staging the opera itself, but learning as they go.”

Within their six-week season, students at the Opera Conservatory have limited time when training for these performances, but spend months preparing for their summer repertoire before arriving at Chautauqua.

“When they arrived here, they did a table read with the director, which means instead of singing it, they’re going through all of their lines and making sure everyone has the same idea about the translation, because it’s sung in Italian,” Beyer said. “For most people, Italian is not their native language, so it was a lot of working through that translation and how to do it as if it were a play.”

As this production of *Le Nozze di Figaro* will be performed in Italian, Graves-Montgomery noted the importance of embracing that aspect of the artform.

“It was a wish of the late, great Marlena Malas to do everything in original language, and I agree with that, and I would like to keep that tradition,” Graves-Montgomery said. “It’s one of the few operas that I feel works well also in English, but we’re doing it in the original language.”

Malas was a renowned mezzo-soprano who led the School of Music Voice Pro-

gram and then the Chautauqua Opera Conservatory for 44 years. During her time as director, the Voice Program combined with the Chautauqua Opera Company in 2022, forming the Chautauqua Opera Company and Conservatory. Because it is a musical training program, performing works in their original language is a significant element of the students’ education.

“For many of our students, this is their first time biting off a big chunk of that kind of recitative, so it’s been a big educational experience for a lot of them as well,” Beyer said. “... For many of them at their conservatory in school during the year, they’re not afforded this much stage time, and of course, I believe the best way to teach this craft is by doing it as opposed to sitting around talking about it.”

Across two performances with four acts each, students at the Opera Conservatory are sharing roles in *Le Nozze di Figaro*.

“Part of the training is that they have the opportunity to hear others work on it. I think that you can always learn from other performers,” Graves-Montgomery said. “... Whenever I was performing, and I shared a role with someone, ... I always learned something from those other performances.”

Performing the opera in this format allows students to enjoy more time on stage. Moreover, rehearsing for a part shared with another person can provide invaluable insights for mastering that role.

“The singers have to learn the entire role, however, but we can then offer more opportunity to the singers by allowing them to each share an act — and then they learn the whole role as well and have the opportunity to coach it as well,” Graves-Montgomery said. “... That is something that I don’t think you would normally have if you were just doing the role straight through on your own.”

Since rehearsing for a given role alongside other artists cast in it provides that enhanced learning experience, students can delve deeper into that role within a single production.

“I think you have the opportunity to watch very, very different interpretations of it in real time, and you can learn from those; then, when you go out and you have that on your resume and hopefully, one day when you sing the whole role, you’ll have that information in your back pocket,” Graves-Montgomery said.

The breadth of the students’ preparatory training



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

**Above, Chautauqua Opera Conservatory students, from left, Tieyin Li, Lynn Kang, Helaine Liebman-London and Dominic Townsend rehearse a scene from *Nozze di Figaro* Monday in Fletcher Music Hall. At right, Dominic Townsend, left, Lynn Kang and Justin Bell perform during the rehearsal.**

is derived not only from the unique casting format but from the very decision to perform an opera from Mozart.

“We’re starting with Mozart because it’s healthy and good, and it shows you what needs attention, and it will make everything else better,” Graves-Montgomery said. “It’s just beautifully, beautifully written for the voice.”

While Mozart’s music is widely celebrated among audiences for the performances it brings, his compositions are often favored among opera singers with respect to training.

“It’s also really good to sing. It’s very well written, and if you sing Mozart, your voice gets better. Your voice gets better because oftentimes, he writes for all of the voice types in what’s called the *pasaggio*,” Graves-Montgomery said. “... If you were doing a *glissando* — if you were doing a siren from all the way to the top — you would hear different registered breaks, and so he writes a lot in those register breaks.”

A *passagio*, or “passage” in Italian, is the transition area for voice registers, which are more commonly known as head or chest voices. Derived from the Italian verb *glissare* meaning “to glide,” a *glissando* is a technique in which notes are connected without each being sung individually. In order to perform a *glissando* in a *passa-*



gio, singers must be able to maintain that gliding technique between notes even in their voice register’s transition area.

“It really does allow the voice to line up, and then you can bring that to whatever other repertoire you might be working on,” Graves-Montgomery said. “If you have it on your resume, if you offer that in any audition, it will always be asked. You can have Puccini, you can have Verdi, you can have all of the many thousands of composers; if you have Mozart, nine times out of 10, the adjudicator will ask for the Mozart.”

Because Mozart’s work challenges their vocal technique in this way, training for it is integral for opera singers.

“Mozart also exposes the voice. It shows you the

strength, and it shows you the weaknesses as well. It’s incredibly transparent,” Graves-Montgomery said. “... If you can sing that well, you can bring that discipline into other composers and other works.”

Beyond what Mozart’s *Le Nozze di Figaro* provides for students training to perform it, audiences both tonight and on Saturday have the opportunity to enjoy an exciting performance of this operatic classic.

“I tell my students that, whatever it is that they’re working on, I will often have them work on some Mozart before that piece that they’re working on because I think it’s like vocal medicine,” Graves-Montgomery said. “Not only is it a beloved opera and a real crowd pleaser, but it’s also healthy.”

## Opera Studio Artists to present Afternoon of Song with poignant pieces

LIZ DELILLO  
STAFF WRITER

Chautauqua Opera Company Studio Artists mezzo-soprano Lindsey Weissman, soprano Kathiana Dargenson and baritone Joel Clemens will perform for the Opera Company’s first Afternoon of Song today at 3:15 p.m. in the Athenaeum Hotel Parlor.

An Afternoon of Song is a recital featuring a few of the Opera Company’s Studio Artists. In contrast to the Sing-In, which featured all 16 Apprentice and Studio Artists, Afternoons of Song will have all eight singers perform once over the course of their six-week season, with later recitals occurring on July 29 and Aug. 7.

“These (afternoons) are meaningful to me because people get to know the individual as well as enjoy the music that they’re singing,”

said Music Administrator and Chorus Master Carol Rausch.

Chautauqua Opera faculty members and pianists Rausch, Rick Hoffenberg and Allison Voth will join the singers this afternoon.

While the Studio Artists will perform numerous arias and even a couple trios, they each highlighted a favorite piece from the recital’s repertoire. One of Weissman’s favorites is a selection from Jake Heggie’s *Of Gods and Cats*.

“They might be (what) I’m most excited to perform, because ... (this is) my first time performing them,” Weissman said. “... They both have really strong jazz influence in harmony and rhythms and even the vocal technique, I would say. The style is very free and has a lot of contemporary influence.”

Dargenson shared about her relationship to the song

cycle “Stargazing,” which she will be performing.

“‘Stargazing’ was (is) a song cycle commissioned at Indiana University by the Wylie House, which is a house of the first President of the University,” Dargenson said. “... They commissioned Dr. Raymond Wise, who was my teacher and supervisor.”

With themes ranging from identity and connection, to darkness and outer space, the song cycle appeals to Dargenson for the story it tells.

“He wrote this song cycle about Lizzie Breckinridge. She served the first family — so she was their servant, their maid — and they discovered in the house that she owned books about astronomy,” Dargenson said. “... She really enjoyed stargazing, and they essentially wrote around that story.”

Like Dargenson, Clemens underscored the historical



CLEMENS

stories conveyed. He will perform two excerpts from a song-cycle based on the life of Manfred Lewin, a victim of the Holocaust.

“It’s very reflective of how all those great moments can be taken away so fast, so it’s very heavy, very dark, but then it also leaves in the stars this glimmer of hope for the future,” Clemens



DARGENSON

said. “It’s going to be quite a dichotomy between the two (excerpts), but I think it’ll be really poignant.”

Beyond the individual pieces, Chautauquans can expect an array of music woven together by a chorus of friends.

“The group that we’re working with is so pleasant and so amazing to be



WEISSMAN

around,” Clemens said. “All of our pianists and administrators are super on top of everything and very supportive and always there to offer extra rehearsals, coachings, words of wisdom whenever we need, and then my fellow singers are just some of the best people I’ve ever met.”



# FROM PAGE ONE

## SAHGAL

FROM PAGE 1

Comparing the United States to other countries around the world, Sahgal said Americans don't stand out.

Pew Research Center has surveyed countries such as Indonesia, Bangladesh and Kenya. In Kenya's case, Sahgal said not only are people supportive of religious influence their government, they also feel the Bible should be "the source for all the laws" in

the country.

"But, in the case of the United States, some of the principles of the First Amendment, of separation of church and state, do seem to still resonate with people," she said. "... Some of the principles of the First Amendment and liberal democracy seem really ingrained for Americans. So, even if you see glimpses of people's views toward religious nationalism being expressed in terms of how they want the country to identify, these positions

tend to not be consistent."

Over the last five to six years, the subject has become part of "a lot of popular discourse" in the United States. Watching the Jan. 6, 2021, insurrection, or a man on TV waving a "Jesus Saves" flag "didn't go unnoticed," Sahgal said.

"A lot of people saw that, and other religious leaders immediately came out and said, 'This is a misappropriation of religious symbolism to justify a violent act,'" Sahgal said. "If you're following some of the latest

debates about abortion or about prayer in school, the role that religion should play in American public life is a hotly debated topic."

The goal at Pew Research Center is to ground the debate about religious nationalism in a set of facts, Sahgal said. Doing so, she said, is similar to using Google Earth.

"You look at your house on your street, and then you zoom out and you can see the city and then you can see the entire Earth, and as you keep zooming

out, you get a different perspective," Sahgal said. "You see your life and your daily life in an entirely different perspective, and it's important to do that. It's important to see where you're situated in the context of the world."

While the United States doesn't stand out in terms of opinions on religious nationalism, Sahgal said the levels of religious nationalism and the American public's desire for religion to have a role in politics is "much higher" than Eu-

ropean countries, such as Germany, France or the United Kingdom.

"What I'd like people to come away with is (to) think about their own lives, their own communities, their own families (and) what's happening in their neighborhood," Sahgal said. "How do people express their religious views (with) the people around them? How are they on a daily basis? What do they want as far as the religious identity of the United States is concerned?"

## CSO

FROM PAGE 1

"He's virtuosic, so everything is flawless, but there's an emotional content — a sort of tenderness to this piece — when he plays it," Falletta said. "There's just a real feeling of understanding that I loved, so I hope the audience will feel that as well."

Born in the Czech-Republic, Korngold was declared a genius early on by prominent composer Gustav Mahler. Even though Korngold was a published composer at 11, antisemitic prejudices were on the rise, and by 1933, the German government banned music by Jewish composers — including Korngold.

Korngold's life was likely saved by Hollywood stu-

dios, Falletta said, as he was hired by Warner Studios in 1938 to score its film "Robin Hood." When Korngold fled with his family to California, he was so devastated by the war that he promised not to compose concert works while Hitler was in power.

Korngold's Violin Concerto in D Major was his very first composition after the war ended and was dedicated to Alma Mahler, the widow of Korngold's mentor.

"I just love this piece," Falletta said. "I mean, some people think it's over-the-top romantic; I don't see anything really wrong with that."

Dvořák's Symphony No. 6 in D Major grabbed the attention of the world in 1880, Falletta said. Unfortunately, Dvořák's story is similar to Korngold in that the Vien-

na Philharmonic commissioned the work, but then wouldn't play it because Dvořák was Czech. He ended up bringing the work to Prague to premiere.

"This was an affirmation of his love for his people — for Bohemia and Czechoslovakia. When people hear it, you can hear this landscape," Falletta said. "I just thought this is the perfect thing to hear when you have the breeze around you in the outdoors, so I hope people will like that experience. It's really about his homeland."

That connection between Dvořák and his people is palpable, Falletta said. He was planning on growing up and being a butcher, as that was his father's occupation, but the townspeople noticed that he had a great musical talent and gathered together to put enough money together to send him to Prague. As a sort of landscape painter, Falletta said, Dvořák expressed his warmheartedness through melodic material.

When working with different orchestras, Falletta finds it's important to remain cognizant of the particularities in each symphony.

"You have some orchestras that have an amazing brass section, or some orchestras where the cellos love to sing — I, as the conductor, have to be aware of that and of who they are,"

Falletta said. "They can't tell me in words, but they can tell me in how they play, so I listen to a clarinet play a solo, and I feel like I know him musically so well, even though I don't know his name. My ears are always open to catching what they are doing and ways that I can allow them the space to do that."

What a great conductor offers, Falletta said, has more to do with intentionality in listening than an insertion of one's self.

"The great conductor is the one who is interested in the only important thing — the musicians. It's never about the conductor," Falletta said. "If the conductor is focused completely on helping the musicians succeed and creating a place where excellence can bloom, that's greatness."

Falletta believes music uplifts humanity and fosters unity. She advocates for and mentors young professionals through seminars and the establishment of a collaboration between the Buffalo Philharmonic and the Mannes College of Music to give up-and-coming conductors professional experience.

"Music has never been as important as it is now because music brings us together," Falletta said. "Music is a great force for having people learn about

The great conductor is the one who is interested in the only important thing — the musicians. It's never about the conductor. If the conductor is focused completely on helping the musicians succeed and creating a place where excellence can bloom, that's greatness."

—JOANN FALLETTA

Music Director,  
Buffalo Philharmonic Orchestra

themselves and learn about the world. I noticed that the young musicians (are) all from all different backgrounds, but they come together — music does that. Music is a unifying force. It's a force for understanding, for opening up your mind and knowing yourself."

In getting to know herself through music and conducting, Falletta has found that flexibility is key. She aims toward "being open-minded and willing to change when someone plays something in a way that inspires you to do something different, and to always remember that (the musicians) are actually making that concert happen."

"The conductor makes a lot of decisions, of course, and we're leading them all the time," she said, "but the

concert belongs to them."

Falletta finds that — even with being named one of the 50 great conductors of all time by *Gramophone Magazine* and receiving multiple Grammys — the road of discovery is continuously unwinding in front of her.

"In my music, I'm developing all the time because I work with musicians who are always teaching me," Falletta said. "There's just the idea that I can know more, I can learn from that person, or I can listen to something that will inspire me to change how I felt about it. That's what is the great gift of art — that you never really know. To me, there's something very beautiful about some sense of not knowing and learning all over time."

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# Chautauqua

## INSTITUTION

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## CLSC

FROM PAGE 1

In February 2020, Gutierrez delivered a TED Talk titled "What's Missing from the Immigrant Narrative," highlighting the danger of stereotypes of immigrants in the United States. The talk went viral, and Gutierrez received messages online about a book deal. After investigating the validity of the messages, she sat down to write her story at the age of 24.

"Some criticism I've gotten is that I should have waited 10 years to write this memoir. And I'm just like, 'Who knows if I have 10 years?'" Gutierrez said.

Instead of waiting, Gutierrez took the book deal with a goal of writing a resonant story in an accessible manner. In the process, Gutierrez pushed the boundaries of the memoir genre as a young author.

"I think that there's a lack of younger voices showing what's happening to them in their eyes and their perspective at this moment in literary culture," Gutierrez said. "So in my way, this is a history book to the 'now' of me and to the 'now' of kids who are like me."

Gutierrez has received an outpour of messages since the book's 2024 release from young readers who have said that her memoir made them feel less alone and inspired them to pursue their goals, including higher education. Responses from teachers informed Gutierrez of her impact in helping educators connect with and support students struggling with family separation.

"In similar situations, where kids' parents are deported and they're homeless, (teachers) now know

how to look for these signs and give them the resources and the support and humanity that I think a lot of people are missing right now," Gutierrez said.

When depicting her own life in her memoir, Gutierrez said she struggled with navigating and complicating the stereotypes addressed in her TED Talk: the immigrant laborer — jobs that Americans deem low-wage jobs but immigrants consider valuable opportunities — and the "super-immigrant" or an idealized symbol of American success that casts a shadow on immigrants who do not immediately succeed.

"You grow up, and people are like, 'Oh, it's just another immigrant story,'" Gutierrez said. "... I am more than these traumas I've gone through, and yet I'm using the book to share those traumas. So, I've always felt some sort of frustration internally."

However, Gutierrez prioritized a multidimensional depiction of her family and community in her memoir, stemming from a desire to depict the humanity behind the statistics of immigrant experiences.

"For me, it was really important that — irrespective of everything — my family and the people in my life are shown as full, complex people and not just somebody that, in this society, could be taken and harassed or turned into some sort of villain," Gutierrez said.

Gutierrez said she adopted afierce dedication to her education from her parents. As they watched successful figures on Mexican news, they instilled in her an admiration and aspiration for achievement.

"They call these people

Your education and your success is your armor."

—ELIZABETH CAMARILLO GUTIERREZ

Author,  
*My Side of the River*

'muy preparados' or very prepared, which means that they have gone through extensive education," she said. "They are well-traveled, and they have perspectives worth listening to ... and so for me, it was always like, 'How do I become that?'"

Balancing the roles of older sister and parental figure for her younger brother since she became his legal guardian when he was 16 and she was 23, Gutierrez said she does her best to instill the importance of education in him.

"The stakes are so high for you to do well because unless you are exceptional, people do not take you seriously," Gutierrez said. "Unless you are exceptional, people will think you are worth expelling from a country. So that was my biggest thing. I was like, 'Your education and your success is your armor.'"

Gutierrez's brother recently graduated from college and moved in with her in Brooklyn. Their parents have received green cards to live in the United States. While paying her rent, looking out for her brother and working in product marketing, Gutierrez said it is easy to idealize the life she has achieved. However, the threats and deportations facing immigrant communities today weigh on her conscience.

"I try not to listen to the

news because it upsets me, and then something brings me right back to reality," Gutierrez said. "And it's not just something — it's something with somebody that I really love and adore, and then I have all these feelings of guilt of like, 'Why can't I do more?' I'm like, 'What could I possibly do more?'"

This past week, Gutierrez's uncle was detained by ICE agents after taking photographs alerting his neighbors of suspicious activity of unmarked trucks in their community.

"It's devastating that he was trying to do something so altruistic, but it's also heartbreaking because they took him," Gutierrez said.

In working toward a better and safer future for her loved ones, Gutierrez encourages audiences to find the balance between protecting their safety and speaking up for threatened individuals who make their communities vibrant.

"It's hard because I don't want more people to be taken into these custody centers, but it's also hard because I do think that people need to have a backbone and do what's right and take some risk with it," Gutierrez said. "Because I don't think — the way that things are going — this is going to stop if we are quiet about it."



## RELIGION

# God the good shepherd will return us to trust and peace, says Yamada

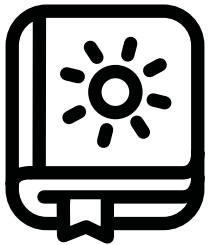
“Do you remember your first fear? Were you afraid of the dark, of getting lost in the grocery or grabbing a stranger’s hand? Your first day of school with a lot of strange kids, thunder shaking the house, hearing loved ones fighting, being forgotten at school after the other kids were picked up, or being alone?” asked the Rev. Frank M. Yamada.

He preached at the 9:15 a.m. morning worship service Wednesday in the Amphitheater. His sermon title was “Stilling the Waters of Our Soul — Relearning Trust,” and the scripture text was Psalm 23.

For Yamada, his first fear was lying awake in his bedroom wondering what would happen if his mother and father both died. What would happen to him? Instead of going to sleep, he would continue to circle downward to deep emptiness, feeling the lack of love and like he was being swallowed whole.

What would bring him out of this spiral? “Hearing my parents doing the laundry at night, hearing the metro-nomic click of the dryer would restore my calm. The sound of my parents’ presence assured me that they were still here,” he said. “We are not taught how to try to get back to peace.”

Yamada recalled the “still face experiment” by American psychologist Edward Tronik. According to *Psychology Today* (July 10, 2023), “The baby is in a seat facing her mother, and the mother is talking, smiling and making eye contact, and the infant responds by vocalizing, smiling back and pointing at things in the room. At one point, the mother turns away, and when she faces the baby, what the infant sees is a still, unsmiling face. The baby goes into over-drive to reengage her or his mother — doing all the things that previously have garnered attention — but no go; the mother’s face remains still. What you see on the video is heartbreaking: when the infant realizes that while Mommy is there, she is also somehow gone, the baby begins to melt down. She looks away, she waves her arms in protest, slumps in the seat and then begins to wail. It’s at that point that the mother relaxes her face and starts interacting with the infant again, re-establishing and repairing the connection. It’s worth noting that the baby is relatively wary and that it takes a bit of time for her to recover.”



## MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Yamada continued, “What are the lessons for us? When the world changes, when there is uncertainty, when we are confronted with a still face or a stranger, how do we return to trust and peace? How do we return to God who has promised to never forsake us?”

He said, “What would a sermon series on the Psalms be without Psalm 23? It is like a Beach Boys concert without ‘God Only Knows,’ or a Nirvana concert without ‘Smells Like Teen Spirit.’”

Psalm 23 begins by talking in the third person about the shepherd; it is a confessional statement about God. “The Lord is my shepherd, I shall not want.” Verses 2 and 3 talk about the shepherd in the second person and why the shepherd can be trusted. “He makes me lie down in green pastures; / he leads me beside still waters; / he restores my soul. / He leads me in right paths / for his name’s sake.”

Yamada noted that the pastoral shepherd was a royal metaphor for a king who would rule justly and take care of the people. “We are now in the middle of the sermon series, in the middle of today’s sermon and in the middle of Psalm 23.”

He prefers the older translation of verse 4, “Yea, though I walk through the valley of the shadow of death, I will fear no evil.” The shepherd is with the sheep, protecting them from harm.

There are times when our fears inside, or change in the world outside, make us feel like we are descending into a desolate valley. He told the congregation, “We have to return to the inner timing that comes from God who is the



## INTERFAITH NEWS

COMPILED BY STAFF

per person.

### 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

All are welcome to use our Study Room 24/7 as a place of quiet study and prayer. You may study this week’s Bible lesson “Life,” read *Christian Science* periodicals, including *The Christian Science Monitor*, and use our computer-based church resources.

### 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.

### Food Pantry Donations

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

### Hebrew Congregation

“Kabbalat Shabbat: Welcoming the Shabbat Service” will take place from 5 to 6 p.m. Friday at Miller Park, led by Rabbi Brent Phillip Gutmann, senior rabbi at Temple Beth Zion, and Cantor Susan Lewis-Friedman. 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’s invited. The

shepherd. We need to return to what (theologian) Martin Buber called ‘I — Thou,’ to hesed. The good shepherd returns us to trust, peace, to smiles. The good shepherd restores us.”

The last verses talk about the table that is set. “It is not the image of the home holiday table, but full of unwanted guests. Maybe that is like your holiday table,” Yamada said. “But it is the Lord who puts us in the place of honor, who anoints and blesses us in front of all. Our cup overflows, and our gratitude gushes.”

Those who are seated at the table with us, he told the congregation, are those who mock what we hold dear. “God says this is my guest of honor, this feast is made for you, a banquet of honor for you. As we return to trust and peace, the still face is replaced by the face of the loving God.”

In verse 6, “Surely goodness and mercy shall follow me / all the days of my life,” should read “Surely goodness and mercy shall pursue me / all the days of my life,” Yamada said. “Like the Father running to meet the prodigal, like a mother reaching for one last hug, God runs after us and will pursue us so that we will dwell in the house of the Lord.”

He continued, “In times when you are surrounded by hostile forces, remember the voice of the Good Shepherd. God says, ‘I will find you places of peace, and I will never leave you or forsake you.’ And for that we give great thanks.”

*The Rev. Rachel Erin Stuart, senior pastor of the Hurlbut Memorial Community United Methodist Church, presided. Melissa Spas, vice president for religion at Chautauqua Institution, read the scripture. Laura Smith, organ scholar, performed the prelude “Bryn Calfaria,” by Ralph Vaughan Williams, on the Massey Memorial Organ. The Motet Choir sang “The Lord is my Shepherd,” music by Howard Goodall, text from Psalm 23. The choir was under the direction of Joshua Stafford, director of sacred music and the Jarred Jacobsen Chair for the Organist, and accompanied by Owen Reyda, organ scholar, on the Massey organ. Stafford performed “Pastorale,” by Charles Villiers Stanford, for the postlude. Support for this week’s services and chaplaincy are provided by the Jackson–Carnahan Memorial Chaplaincy, the J. Everett Hall Memorial Chaplaincy and the Randall-Hall Memorial Chaplaincy.*

### Baptist House

The Rev. Michael Woolf will lead Vespers at 7 p.m. tonight at the Baptist House

### 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 Randall 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. There will be a Catholic Seminar at 12:45 p.m. today in the Methodist House Chapel. The Rev. Donald Edward King, retired priest from Hobe Sound, Florida, and Canton, Ohio, will present “Between Heaven and Earth: Striving to Live A Grateful Life.”

There will be a Catholic Seminar at 12:45 p.m. Friday in the Methodist House Chapel. Michael McGillicuddy, a licensed clinical social worker, is a volunteer facilitator for Cook County Jail, Riverside, Illinois, will present “I Was in Prison and You Came to Visit Me” (Matthew 25:36, 40).

### Zigdon Chabad Jewish House

Esther Vilenkin will lead “Tasting & Exploring Jew-

ish Holiday Cuisine — Simchat Torah, Stuffed Cabbage and More” at 9:15 a.m. today in the Zigdon Chabad JewishHouse. Uncover the flavors and meanings behind the traditional Jewish Holiday foods.

This class will explore their significance and symbolism, while offering participants the opportunity to actually taste and enjoy the foods that will be discussed in this interactive and savoring class.

A class on “Jewish Mysticism & Philosophy,” led by Rabbi Zalman Vilenkin, will take place from 9:15 to 10:15 a.m. Friday in the ZCJH. Explore the rich and profound world of Jewish thought through the lenses of mysticism and philosophy. This course delves into key themes such as the nature of God, the soul, free will, creation and the purpose of existence. No prior background required — just curiosity and a desire to dive deep.

Challah Baking Class will take place from 12:15 to 1 p.m. Friday as part of the Miriam Gurary Challah Baking Series. Discover the meaning of Shabbat foods and rituals while making and braiding challah.

The entire community is invited to join the Community Shabbat Dinner at 6:45 p.m. Friday at the ZCJH. Enjoy a welcoming, warm, inspirational and great social event. And of course, the good food as well! RSVP is required at [www.cocweb.org/shabbat-dinners](#) and the suggested donation is \$45

### 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 Rev. Garrett Bugg leads a discussion about “Moral Injury” at Vespers from 7 to 7:45 p.m. tonight in the Presbyterian House Chapel.

### Religious Society of Friends (Quakers)

Bridget Moix, Friend of the Week (Chaplain), hosts BYO Lunch: A Quaker’s Perspective on the Theme of the Week at 12:30 p.m. today at the Quaker House, 28 Ames.

### Unitarian Universalist

Chautauqua Dialogues will be held at 3:30 p.m. Friday at the U.U. House.

### United Methodist

At 7 p.m. tonight in our parlor, the Rev. Paul Womack will discuss “Our Anxious Age.”

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

### 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](#).

# Ingwerson to speak on improving conditions

At 3 p.m. today in the Literary Arts Center at Alumni Hall Ballroom, Marshall Ingwerson, former editor of *The Christian Science Monitor*, will present his talk, “Now is the Best of Times. No, Really.”

This is a free non-denominational talk, open to the community, and sponsored by the Christian Science House at Chautauqua.

Come listen to Marshall’s ideas followed by Q-and-A to continue the dialogue Despite the perpetual onslaught of bad news, life is truly improving dramatically over time for most people everywhere.

He’ll discuss how disasters, defeat, and decline have always been with us, and they

are easy to point to today. But by stepping back even a bit to look at what has actually happened, we see that a master trend of progress emerges that runs through the jagged course of history. Even in times of trouble, the facts are on the side of the optimists.

As a reporter at the *Monitor*, Ingwerson was based in Boston, Los Angeles, Miami, and Washington D.C. — covering the George H.W. Bush and Clinton White Houses —and then Moscow during the post-Soviet Yeltsin years. His coverage of the oil boom around the Caspian Sea won an Overseas Press Club citation in 1997.

As managing editor of the

*Monitor*, Ingwerson oversaw its transition from a daily print newspaper to a web-first news operation with a weekly print edition and led the development and launch as a daily digital subscription product in 2017.

In thinking broadly about the news every day, Ingwerson observed that the built-in negativity of how news is defined — essentially things that go wrong and how they could get worse — creates an unbalanced and inaccurate view of the world. Progress is spectacularly “undercovered.” And the result is cynicism, declining social trust, and greater divisiveness. Ingwerson committed the

*Monitor* more strongly and explicitly to reporting progress when it appeared and to helping people understand each other across divides.

Ingwerson left the *Monitor* in 2017 to become chief executive of Principia which operates a liberal arts college and a college-prep school. Ingwerson led significant policy changes and developed a new strategic plan that opened the door to reversing nearly four decades of enrollment decline.

Ingwerson is currently in Southern California developing a new idea called the What Works Initiative.

## High Tea

In the Athenaeum Hotel Parlor at 3:30 pm

*A program of poetry and music presented by Kaye Lindauer with Arlene Hajinlian, Pianist, and Patti Fine, Guest*

**Week 4 – Friday, July 18**  
**The writing of John O’Donohue, “For a New Beginning”**

Upcoming Teas:

Week 6 – Wednesday, July 30, Week 8 – Thursday, August 14

*Tickets may be purchased by calling the Athenaeum Hotel front desk at (716) 357-4444 or in advance in person at Hotel front desk.*



MUSIC

Pianist, educator Mamora to present expansive program in alumni recital

GABRIEL WEBER  
STAFF WRITER

Returning to Chautauqua after two years, internationally performing pianist and School of Music alumni Jonathan Mamora takes the stage at 4 p.m. today in Elizabeth S. Lenna Hall for a universal yet unique program.

Most recently, Mamora won the prestigious 2025 Hilton Head International Piano Competition. He has also garnered top prizes from the Scottish International Piano Competition, Maria Canals International Music Competition and the Olga Kern International Piano Competition.

Mamora will be performing “Piano Sonata No. 2,” by George Walker; “Piano Sonata No. 5,” by Alexander Scriabin; “Adagio in B Minor,” by Wolfgang Amadeus Mozart; and “Piano Sonata in B Minor,” by Franz Liszt.

Walker was the first African American to earn a doctorate at the Eastman School of Music in 1956 and to win a Pulitzer Prize for music in 1996. He’s quite a good com-

poser, Mamora said, but not often played.

“This piece I actually found out was his doctoral dissertation at Eastman, where I went too, to do my doctorate,” Mamora said. “I’m like, ‘Oh, great! Let me highlight something from a fantastic composer.’”

Following Walker’s “Sonata No. 2” is a piece contrasting in style and culture, Mamora said. Scriabin described his “Sonata No. 5” as “a big poem for the piano,” which is understandable as it was written at the same time as “The Poem for Ecstasy” — taking the form as both a symphonic and literary poem.

Mozart composed “Adagio” in 1788 when his financial situation was deteriorating slowly. Mozart rarely writes in minor, making this piece sorrowful with its heavier themes; “it’s almost everything that’s best about Mozart,” Mamora said.

Liszt’s “Sonata” not only tackles the expansive battle between good and evil, Mamora said, it’s also incredibly technically demanding — it’s

one of the most difficult pieces Mamora has worked on. Additionally, Liszt’s hands were famously large, which is part of what makes his repertoire so virtuosic.

“First of all, it’s technically demanding, but its spirit, identity and philosophy — whichever way you go about it and approach it — is so complex that by the end of it, you’re both physically spent and emotionally spent,” Mamora said. “So it’s kind of like understanding the thing as a whole, but also all of the little magical moments that Liszt raised that helped build up to the end.”

Not the grand ending one might expect from the existential war between good and evil, “Sonata” ends with the softest, lowest B on the piano.

“It ends in silence, really — that’s sort of the weight of it,” Mamora said. “It’s almost as if the entire story is sort of resolved with silence and so maybe that gives everyone a sort of different picture of how it resolves.”

Comfortable with a variety of demands, Mamora

grew up playing organ, choir, percussion and piano, but he always thought of piano as having the most different possibilities in colors of sound. To Mamora, a part of playing piano is creating an orchestral sound with an instrument that only has one timbre.

“The trick of it is convincing everyone, including ourselves, that we’re hearing more than one thing. It is actually very possible,” Mamora said. “I think having done choir, orchestra and the organ as well can help expand your musical palate.”

Mamora’s parents enrolled him in piano lessons with the goal of becoming a church musician, solidifying his belief that music truly serves a community.

“Playing in the church really influenced this part of my mission,” Mamora said. “I think regardless of if one person holds a particular faith — be it Christian or whatever — music has power.”

Having heard such inspiring music at a young age, Mamora felt every performance

was a chance for connection among the community.

“On any stage you play, whether it’s some crazy concert hall, someone’s home or the Amphitheater in Chautauqua, every moment is an opportunity,” Mamora said. “If you had one person that came up to you and said, ‘This really inspired me,’ or ‘This moved me,’ it’s like, oh that was the case on this horrible piano with these horrible acoustics, and you felt like that. So it had nothing to do with the piano, nothing to do with the room and nothing to do with me. It was the music.”

Music’s deep-rooted influence is clear, particularly through various governments’ attempts to censor it, Mamora pointed out.

“For me, there is the idea of Peter Parker and Uncle Ben, saying, ‘With great power comes great responsibility.’ I have a responsibility not just to do the best that I can with it, but to try to uplift people because music can do that,” Mamora said. “We need to.”



MAMORA

Mamora takes up responsibility in educating, too, and finds that “when you’re teaching, you don’t stop learning.” Students sometimes turn over a piece in a new way, which provides room for freshness and originality.

“I’ve learned from everyone, even my beginning students,” Mamora said. “I’m always learning, so I just hope that it can be an experience, not just for myself, but for everyone — the community, students and whoever may be listening.”

Concerto in D Major for Violin and Orchestra, Op. 35

Erich Wolfgang Korngold

The Austro-Hungarian-born composer Erich Wolfgang Korngold was born in Brünn (now Brno in the Czech Republic) on May 29, 1897, and died in Hollywood, California on Nov. 29, 1957. The son of the famous music critic Julius Korngold, this child prodigy found early success as a composer of concert music, ballet and opera (especially Die tote Stadt, 1920) which brought him high praise from the likes of Gustav Mahler, Richard Strauss, Giacomo Puccini, Jean Sibelius, Bruno Walter, Arthur Nikisch, Engelbert Humperdinck and Karl Goldmark. Fortunately for this Jewish composer, an invitation from film director Max Reinhardt in 1934 to come to Hollywood to work on the score for Shakespeare’s “A Midsummer Night’s Dream” spared him the fate that befell Jews in Europe during the reign of the fascists. This score, making use of Mendelssohn’s overture and incidental music, marked the creation of what has been called the “symphonic film score” and led to several original film music by Korngold for such classics as

“Captain Blood,” “The Adventures of Robin Hood” (1938), “The Sea Hawk” (1940), and “King’s Row” (1941). The legacy of these expertly constructed film scores (many of them for movies starring Errol Flynn) lives on in the work of contemporary film composers such as John Williams, Danny Elfman and Hans Zimmer. Korngold’s “Violin Concerto” (1945), inspired by the encouragement of Bronislaw Huberman (founder of the Israel Philharmonic) marked the beginning of Korngold’s return to concert music. It was premiered on Feb. 15, 1947, with Jascha Heifetz and Vladimir Golschmann with the St. Louis Symphony. The work, dedicated to Alma Mahler-Werfel (the widow of Gustav Mahler), is scored for solo violin, two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, bass clarinet, two bassoons (second doubling contrabassoon), four horns, two trumpets, trombone, timpani, percussion, harp, celesta and strings.

Korngold’s work during the 1930s and ‘40s as an accomplished composer of film scores continued to influence his music written after the end of World War II. As it turned out, he never quite

SYMPHONY NOTES

BY DAVID B. LEVY

thought of his music for each film as merely a soundtrack to visual images, but as a kind of tone poem in the tradition of Franz Liszt and Richard Strauss that could stand apart from the movie to which it was linked. This attitude proves useful in approaching Korngold’s hyper-romantic “Violin Concerto,” as his film scores highly inform each of the three movements of his soaring composition. The opening Moderato nobile uses two such quotations. The solo that begins the work is derived from the score to “Another Dawn” (1937), while the second theme comes from the film “Juarez” (1939). Taken together, Korngold fashions a highly rhapsodic movement which, while reflecting the idiom of Richard Strauss, remains totally original in concept. The second movement, “Romanze,” makes use of a clarinet solo that quotes the composer’s music from “Anthony Adverse” (1936). The concluding rondo, “Allegro assai vivace,” begins as a virtuosic gigue

which uses the principal motive from “The Prince and the Pauper” (1937) for its contrasting second theme. Although we have Bronislaw Huberman to thank for the creation of Korngold’s lyrical “Violin Concerto,” he never got to perform it. That honor fell to the dominant virtuoso of the 20th century, Jascha Heifetz, whose recording of the piece is still available. If Korngold’s Romantic idiom was at one time considered passé, more recently there has been a kind of Korngold revival, as witnessed by recordings made by contemporary violists such as Anne-Sophie Mutter, Gil Shaham, Philippe Quint, and Renaud Capuçon, and our soloist this evening, Blake Pouliot.

Symphony No. 6 in D Major, Op. 60

Antonín Dvořák

The Czech master Antonín Dvořák was born in Nelahozeves, near Kralupy, on Sept. 8, 1841, and died in

Prague, May 1, 1904. His Symphony No. 6 was composed between August and October 1880. The first performance was intended to be given by the Vienna Philharmonic under the baton of its dedicatee, Hans Richter. Because of anti-Czech intrigue, the premiere took place instead in Prague on March 25, 1881, with the Prague Philharmonic led by the composer’s friend, Adolf Čech. The work is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

Throughout his career, Antonín Dvořák was facing a dilemma. Was he to become internationally identified as Antonín Dvořák, the Czech composer, or as Anton, the Germanic European? Either way, his fame in Vienna was spreading rapidly, thanks largely to the efforts of Hans Richter, who was the principal conductor of both the Vienna Philharmonic and the Vienna Court Opera. The Czech lands, along with other nations that were under either German or Austrian hegemony, were asserting their independence, and Dvořák knew that he could not stand idly on the sidelines. In addition to Richter, Dvořák enjoyed support in Vienna from Johannes Brahms, who secured performances and publications of his works throughout Germany and Austria. The Viennese audiences also seemed friendly to the Czech composer, as witnessed by the warm reception his “Third Slavonic Rhapsody” received in 1879. Unfortunately, however, many of the musicians who played in the Vienna Philharmonic and Court Opera complained that Richter was programming far too many works by Dvořák and other Czech composers. To his credit, Richter never

abandoned his advocacy of his Czech friend, conducting the Symphony No. 6 in London, which opened the door for the composition of his Symphony No. 7, which received its premiere in the British capital in 1885.

This, then, was the environment into which Dvořák’s Symphony No. 6 came into existence. A direct model for the new symphony was Brahms’ Symphony No. 2 — a work that shares the same home key of D major, as well as much of its idyllic charm. But just how “Czech” is Dvořák’s Sixth Symphony? In point of fact, nothing particularly reveals the composer’s nationality more than the lively “Furiant” third movement, the title of which is a Bohemian folk dance in triple meter that is filled with duple groupings that lend the piece its spice. Its minor-mode opening and alteration with the major mode provide additional color to this movement, as does the folksy use of the piccolo in the central trio section. But modal inflections and rhythms found throughout the work’s other movements bespeak those of the Czech language of folk idioms without actually quoting a specific folk melody. One particularly fine example is the theme that opens the symphony’s first movement — a lively thematic gesture that sticks in the memory of all who hear it. The work’s traditional four movements are filled with sunshine and lyricism, combined with brilliant counterpoint and dance-like folk elements (scherzo).

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.

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## Annual Meeting

Presbyterian Association of Chautauqua

**Thursday, July 24, 2025**  
4:00 pm  
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*The purpose of this meeting is to elect trustees and the nominating committee, and for the transaction of business of the association.*

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# LECTURE



VON SMITH / STAFF PHOTOGRAPHER

Michael R. Strain, the Arthur F. Burns Scholar in Political Economy at American Enterprise Institute, and Louise Sheiner, the Robert S. Kerr Senior Fellow in Economic Studies at Brookings Institution, discuss American economic policy for the Chautauqua Lecture Series and its Week Four theme, “The Future of the American Experiment: A Week in Partnership with American Enterprise Institute and Brookings Institution,” Wednesday morning in the Amphitheater.

## From tariffs to inflation, Sheiner, Strain discuss state of American economy

MEGAN BROWN  
STAFF WRITER

Wednesday’s morning lecture opened with a broad question posed by the moderator: What is the current state of the United States’ economic system, and what are some core economic realities?

“Everything is great. Everything is going according to plan. There are no problems. Thank you all for coming,” joked Michael R. Strain.

Strain and Louise Sheiner, moderated by Chautauqua’s senior vice president for community relations and Chief Inclusion, Diversity, Equity and Accessibility Officer Amit Taneja, spoke on the state of the economy, people’s emotions around it and what to consider moving forward at 10:45 a.m. Wednesday in the Amphitheater. With the Big Beautiful Bill and President Donald Trump’s tariffs stirring conversations around the economy, Sheiner and Strain wanted to provide an accurate representation of the economy’s true state as part of the Chautauqua Lecture Series Week Four theme “The Future of the American Experiment — A Week in Partnership with American Enterprise Institute and Brookings Institution.”

Strain hails from AEI where he serves as the Arthur F. Burns Scholar in Political Economy and as the director of economic policy studies. His research areas focus on the U.S. economy and labor market, jobs and labor policy, and federal tax and budget policy. In early 2020, he published *The American Dream Is Not Dead: (But Populism Could Kill It)*, and his recent publications reflect a similar idea to the title of the book.

Sheiner, Robert S. Kerr Senior Fellow in Economic Studies and policy director for the Hutchins Center on Fiscal and Monetary Policy at Brookings, held significant positions at the federal level in the late 1990s. She was appointed deputy assistant secretary for economic policy at the U.S. Department of the Treasury and worked as the senior staff economist for the Council of Economic Advisers.

After Strain’s opening tongue-in-cheek remark, he said polling data does not provide a straightforward picture.

“One reasonably consistent finding is that if you ask people, ‘How do you think things are going?’ They say pretty bad,” Strain said. “Then if you ask people, ‘How do you think you’re doing?’, they say pretty good.”

With that tension between the perceived economic state and people’s personal finances, Strain said the “enormous economic and cultural disruption,” from the 2008 financial crisis to the COVID-19 pandemic to post-pandemic



Strain amd Sheiner discuss how inflation has hit Americans’ wallets, and the difference between a perceived economy and a personal one.

inflation, further complicates a decisive statement about the economy.

While Strain painted a broad picture, Sheiner focused on the near-term, particularly on inflation post-pandemic. With the Federal Reserve working to fight inflation, Sheiner believed America was on its way to a successful soft landing, but the situation changed when Trump took office.

“The Fed is still worried about inflation, and we’re looking for inflation coming from the tariffs,” Sheiner said. “Now, the tariffs have been also done in such a way that they have created a lot of uncertainty.”

She referenced the first round of tariffs in April and the flip-flopping of placing and removing tariffs, which leaves a diagnosis of the economy in limbo.

Strain reiterated Sheiner’s description of the strongly negative reaction to inflation. He calculated his own finances and although prices increased, his house and retirement portfolio still were increasing.

“And yet,” Strain said, “when I would take my family to lunch on Saturday afternoon at a restaurant that we have been going to for years, and instead of \$50, the bill was \$70, I felt like somebody was punching me in the face, and taking a \$20 bill out of my wallet and running away with it. I did not like that feeling. That’s the way that the American people reacted to inflation.”

While Strain acknowledged many factors have impacted inflation, he critiqued former President Joe Biden’s American Rescue Plan of 2021, which Strain believes was “an extremely reckless piece of fiscal policy.”

“This pushed the capacity of the economy to supply goods and services beyond its limit,” he said. “What followed from that was inflation.”

From this, Strain said that

Democrats should learn to not take the economic views of the fringe party members on the far left.

“That’s not the right way to manage the economy,” he said. “Reality matters. There are political consequences to spending too much money.”

For Republicans, Strain said they should heed the reaction to Biden’s economic agenda as a warning, especially with the recent budget deficit increases in the Big Beautiful Bill, Trump’s trade war and immigration restrictions.

“The Trump Administration seems to have learned no lesson from the Biden Administration when it comes to how intolerant the American people are of prices going up due to government action,” he said.

Sheiner views the American Rescue Plan as people trying to learn from the government responses after the Great Depression. Because the fiscal response to the Great Depression was too small, recovery was “extremely slow.”

“What I am worried about (is) the next time we have a recession, we will boomerang,” she said. “... We don’t want to overlearn the lesson and say, ‘Oh, don’t do stuff during a recession.’ We should have a fiscal response. It’s important to try to make sure it’s right sized.”

To add to Strain’s point about the American Rescue Plan, Sheiner said the Fed should have boosted rates when it saw how much the bill was doing for the economy. With the increase in spending power from the Big Beautiful Bill, Sheiner wants the Fed to be careful with its response to avoid further inflation.

With the passing of the Big Beautiful Bill and other extenuating factors, Taneja asked what Sheiner and Strain view as the most significant barriers for upward mobility for Americans.



VON SMITH / STAFF PHOTOGRAPHER

Strain doesn’t view the bill as creating the biggest barriers for upward mobility.

“Maybe we could just characterize or comment on the name of that bill,” he said, “and perhaps that’s an indication of how far we’ve come from seriousness that we actually call this the name of the law.”

Instead, Strain thinks the biggest barrier is education. While Strain believes the United States had some correct responses during the pandemic, keeping children out of classrooms was not one of them.

“If you’re an upper-income American and in 2020 you had a third grader, you’re probably able to help your child catch up. If you’re a lower-income American, it’s going to be much harder,” he said. “So not only is that going to be a barrier for their mobility, but it’s going to exacerbate inequality in upward mobility.”

Sheiner agreed that education does pose a barrier, but she believes that legislation in the Big Beautiful Bill will exacerbate education inequality.

“The types of spending that we do to help, particularly, poor families, poor children — whether it’s healthcare, education, housing, food stamps — has these very long-run beneficial effects,” she said. “It helps them get more education, helps their parents be less stressed out and be better parents.”

By addressing other factors, Sheiner said education can be more accessible.

“As a society, we need to do more to make it easier for lower-income families to live with less stress,” she said. “... and to allow parents more dignity to be good parents and not be so on the edge.”

Another Trump policy impacting Americans is tariffs, which Taneja said also impacts the nation’s relationships with its allies.

been able to stay open. People will change their purchasing habits,” he said. “It will be disruptive and hugely problematic.”

If the next president resets things, though, Strain said, the damage could be reversed.

When thinking of the next president, Taneja asked if the gender of America’s president, especially with the shift toward a desire for hypermasculine leadership, could impact how that president tries to remedy hurt relationships.

Both Strain and Sheiner said they didn’t see a president apologizing. In Sheiner’s opinion, because of the conservative backlash to America moving toward a more inclusive society, she also doesn’t view Americans electing a female president within the next decade.

Ultimately, with the current political turmoil, Taneja wanted to know where they both saw hope for the future of the American experiment.

Strain immediately pointed to Chautauqua.

“You all could be doing a lot of stuff today and this week, and you choose to be here because you are active citizens trying to understand what’s going on, trying to influence each other,” he said. “That’s a wonderful thing, and that’s the cornerstone of our democracy.”

Since America’s democracy is set up to have elections every two years, Strain believes citizens will turn to the ballot box to stand up for what isn’t working for them. Sheiner agrees that civil engagement is crucial. When she despairs or hears Trump say that he is running for a third term, she tries to view America in all its history.

“We have a long history of democracy. I don’t think you can destroy that overnight. When you think about certain countries where it was destroyed quickly, they didn’t have that strong, long formative part of their country of a democracy,” she said. “I do think that this is a period where we will look back and say that was a bad period. I’m hopeful from that perspective.”



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## Arrison Endowment and Chautauqua/Jamestown Fund support CSO’s Korngold, Dvořák performance

The Clement and Karen Arrison Endowment for Classical Violin and the Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts are providing support for this evening’s Chautauqua Symphony Orchestra’s performance of Korngold and Dvořák at 8:15 p.m. to-night in the Amphitheater. The Arrison Endowment

was established in 2009 to support CSO performances featuring violin soloists performing classical works and to underwrite violin masterclasses for students in the Chautauqua School of Music. Karen Fick Arrison first came to Chautauqua as a small child and was inspired by her close interaction with several talented Institution per-

formers. It was a shared love of classical music that led Karen to introduce her future husband, Clement, to Chautauqua. Clem, the retired president of an industrial machinery company, began collecting rare instruments at an early age and was an avid concertgoer, amateur musician and member of the exclusive Stradivari Society of Chi-

cago, an organization that loans rare instruments to promising young musicians around the world. The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts, created in 1992 by the L. James and Hazel C. Clarke Memorial Trust, supports programs of interest to residents of Chautauqua County.

## Braham Lectureship supports Rowe, Winthrop

The Selina and Walter Braham Lectureship is providing support for the 10:45 a.m. lecture by Ian Rowe and Rebecca Winthrop today in the Amphitheater. The Braham Lectureship was created in 1979 through contributions, by family members and friends, to honor the Chautauqua couple, Selina and Walter Braham. Judge W. Walter

Braham served as Chautauqua’s president from 1956 to 1960, after having been a member of the Institution’s board of trustees for many years. A prominent figure here for 55 years, Braham was a member of the Lawrence County (Pennsylvania) Bar. After his terms as a judge in Lawrence County, he served as president of the Pennsylvania Bar Asso-

ciation. Selina Whitla Braham, his wife, visited Chautauqua each summer since her childhood. Her desire to provide the same experience for their children led to the Braham’s purchase of a lake-side home here in 1940. An active member of the Chautauqua Bird, Tree & Garden Club, Selina Braham was memorialized in

1960 when BTG members provided landscaping at the north end of the Chautauqua Post Office in her name. This garden was expanded in the fall of 1991. The Braham children were active at Chautauqua for many years, and their grandchildren remain engaged in the life of the Institution.

Chautauqua Institution  
Corporation Meeting Set For  
August 9, 2025

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, August 9, 2025, beginning at 12:00 p.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's by-laws. Chautauqua Institution's audited financial statements may be found at <https://chq.org/about/board-of-trustees/>

Class B Trustee Nominations

Any member of the Corporation is eligible to be nominated for election as a Class B Trustee. Nominations for Class B Trustee must be submitted by a member of the Corporation.

All nominees for the position of Class B Trustee shall be identified in writing to the Secretary of Chautauqua Institution not more than thirty (30) (July 9, 2025) and not less than fifteen (15) (July 25, 2025) days in advance of the scheduled date (i.e., the annual meeting of the Members of the Corporation) for their election to provide the Secretary with sufficient time to ensure that each such nominee is eligible for election as a Class B Trustee under Section 5 of the Charter, to ensure the compliance by the nominee(s), prior to election, with the requirements of the Corporation's Conflict of Interest Policy as required by New York State Not-for Profit Corporation Law, and to make adequate arrangements for the time-consuming logistics associated with presentation of multiple nominees for the position of Class B Trustee at the annual meeting of the Members of the Corporation. To be placed on the ballot for election, each nominee for the position of Class B Trustee must submit to the Corporate Secretary by 5:00 p.m. Eastern Time on the third (3rd) business day after a request by the Corporate Secretary, any and all documents and related information reasonably requested by the Corporate Secretary to verify the nominee's eligibility as a Class B Trustee. For purposes of the election of any Class B Trustee, the Members of the Corporation entitled to vote at any annual meeting (and their voting designees or holders of proxies) shall be as reflected on the books and records of the Chautauqua Institution on and as of a record date that is fifteen (15) (July 25, 2025) days prior to the date of the annual meeting of the Members of the Corporation.Members may self-nominate or be nominated by other members. Anyone wishing to nominate a candidate should request a Nomination Form by contacting the Secretary at [srozner@chq.org](mailto:srozner@chq.org) or 716-357-6246.

Members may self-nominate or be nominated by other members. Anyone wishing to nominate a candidate should request a Nomination Form by contacting the Secretary at [srozner@chq.org](mailto:srozner@chq.org) or 716-357-6246.

Voter Designations

Members who are not the sole individual owner of their property and who wish to cast a ballot for the election of Class B Trustee at the Saturday, August 9, 2025, Annual Corporation meeting must assign and complete the voter designation form which must be received and filed with the secretary of the Corporation no later than 15 days (July 25, 2025) prior to the Corporation meeting.

Proxy Voting

If you wish to assign a proxy for your vote, please contact the Corporate Secretary, Shannon Rozner, at [srozner@chq.org](mailto:srozner@chq.org). Voters wishing to assign a proxy must do so no later than July 25, 2025. Note: All proxy, nomination, and voter designation forms must be issued by the Corporate Secretary to be eligible. Please contact the Corporate Secretary, Shannon Rozner at [srozner@chq.org](mailto:srozner@chq.org). Note: All proxy, nomination, and voter designation forms must be issued by the Corporate Secretary to be eligible. Please contact the Corporate Secretary, Shannon Rozner at [srozner@chq.org](mailto:srozner@chq.org)

## Van Kirk Dill Fund supports Gutierrez

The Louise Shaw Van Kirk Dill Fund is supporting the lecture by Elizabeth Camarillo Gutierrez at 3:30 p.m. today in the Hall of Philosophy. The Louise Shaw Van Kirk Dill Fund was created in 1988 through a bequest of Mrs. Dill and by gifts made by her husband, Hugh Mack Dill; her daughter, Caroline Van Kirk Bissell; and her son, the late H. Spencer Van Kirk III. The purpose of the fund is to support the lecture appearances at Chautauqua of authors through the Chautauqua Literary and Scientific Circle program. The fund was created in recognition of her deep love for and involvement in Chautauqua Institution. Mrs. Dill was a life-

long Chautauquan who gave unselfishly of her energy on behalf of Chautauqua's CLSC program, its gardens and the Bird, Tree & Garden Club. Mrs. Dill died in 1987 in McKeesport, Pennsylvania. She was the daughter of the late Walter C. Shaw, co-founder of the G.C. Murphy Company, and the late Una Virginia Carpenter Shaw. Her brother, Walter C. Shaw Jr., a former chairman of the Chautauqua Institution Board of Trustees, died in June 1989. Her son, Spencer, died in 1997. Her daughter, Caroline Van Kirk Bissell, continues her love and support of Chautauqua Institution through her involvement in various organizations.

## McCarthy Memorial Fund supports Sahgal

Eugene Ross McCarthy Memorial Fund is supporting the lecture by Neha Sahgal at 2 p.m. today in the Hall of Philosophy. The fund is also providing support for Friday’s lecture by David Campbell with Alan Cooperman. The Joseph H. and Florence A. Roblee Foundation of St. Louis, Missouri, established this lasting in tribute to Mr. McCarthy, who was born in Michigan in 1882. Raised in Auburn, New York, McCarthy spent most of his adult life in St. Louis, where he worked as executive vice president of the

Brown Shoe Company. He was named vice chairman of the company's board upon his retirement at age 65. Following his full-time business career, McCarthy served actively on behalf of the YMCA after World War II. McCarthy was a regular Chautauqua visitor. His daughters, the late Carol McCarthy Duhme and Marjorie McCarthy Robbins, were active at Chautauqua. Mrs. Duhme served as a trustee of Chautauqua from 1971 to 1979, and her husband, H. Richard Duhme Jr., taught sculpture.

CROSSWORD

By THOMAS JOSEPH

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34 Dance class outfits

38 Control

41 Harry Belafonte classic

DOWN

1 Goes bad

2 Mideast nation

3 Music genre

4 Suppress

5 Indian gown

6 Big ditch

7 Music genre

8 One — million

9 Bud

10 Jargon suffix

16 Suitable

19 Music genre

20 Musical Horne

21 Cuts off

22 Star in Lyra

23 Heaps

28 Music genre

29 Grad-to-be

30 Gifted

31 Study stops

35 Travel jobs

36 Salon

37 Classify

38 Mob pariah

39 Chunk of history

40 Descartes conclusion

Yesterday's answer

F	A	S	T		I	M	P	A	L	A
A	L	T	O		S	U	E	D	E	S
C	O	I	N		A	F	R	E	S	H
E	T	C		T	A	F	T			
		K	H	A	K	I			C	O
L	A	Y	E	R		N	U	R	S	E
E	L	B	A			L	O	L	A	
G	O	U	R	D		O	N	I	O	N
S	U	N		A	T	L	A	S		
			K	N	E	E		S	E	T
T	E	N	N	I	S			S	A	N
A	G	E	I	S	T			O	N	Y
B	O	O	T	H	S			S	T	A

A X Y D L B A A X R  
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-17 CRYPTOQUOTE

Q H A V M ' D U M V Q Q N H W H

Q H ' W H L V J M L , P Z D J C M ' D J D

S Z M D V L V ? — I Z B X R F Z A

R V M D L V R H W X

Yesterday's Cryptoquote: IT ISN'T HARD TO BE GOOD FROM TIME TO TIME IN SPORTS. WHAT IS TOUGH IS BEING GOOD EVERY DAY. — WILLIE MAYS

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

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

Difficulty: ★★★ 7/17

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

Difficulty: ★★★ 7/16





# AN EXCLUSIVE CHAUTAUQUA (BIRD) HOUSE TOUR



Chautauquans gather around one of Chautauqua’s five Purple Martin condos as Jack Gulvin leads a Purple Martin Chat last Thursday near Sports Club.

## BTG’s Jack Gulvin to present final Purple Martin Chat of season

STAFF PHOTOS BY **GEORGE KOLOSKI**

At 4:15 p.m. today near Sports Club, forester Jack Gulvin will lead the final Purple Martin Chat of the summer. The talk, programmed by the Bird, Tree & Garden Club, offers an opportunity for Chautauquans to learn more about Chautauqua’s resident Purple Martin population and get an up-close look at this year’s chicks residing in the Purple Martin condos near Sports Club. Gulvin, who has been leading the talks since 1999, maintains the five condos on the Institution grounds and performs regular nest checks throughout the nesting season, which is nearing its end. Chautauqua’s Purple Martins arrive in early April and stay through early September, when they return to their homes in the Amazon Basin for the winter.



At top, Gulvin and Nancy Loy have a discussion about Purple Martins during last week’s chat. Above left, Jane Stirniman uses a pair of binoculars to get a closer look at the Purple Martins. At right, Gulvin gives an up-close view of chicks in a nesting box.





PROGRAM

<div><div>Th</div><div>THURSDAY JULY 17</div></div>			by Zigdon Chabad Jewish House.) Tasting & Exploring Jewish Holiday Cuisine – Simchat Torah. Stuffed Cabbage and more.” Esther Vilenkin. Zigdon Chabad Jewish House		
7:00	(7–11) Chautauqua Farmers Market. Massey and Miller	10:00	(10–1) Classics with Brian Hannah on WQLN NPR. Live radio broadcasting. Author’s Alcove	12:45	<b>Duplicate Bridge.</b> Fee. Sports Club
7:00	(7–9) <b>“Dawn Patrol” Round Robin Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	10:15	Service of Blessing and Healing. UCC Randell Chapel	1:00	<b>English Lawn Bowling.</b> 20-minute free instruction, then opt to play for fee. Bowling Green
7:30	Forest Bathing. (Programmed by the Bird, Tree & Garden Club.) Kate Mayberry. Corner of Massey & Hawthorne	<b>10:45 CHAUTAUQUA LECTURE SERIES.</b>		1:30	<b>Public Shuttle Tour of Grounds.</b> Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center
7:45	<b>Chautauqua Mystic Heart Meditation Program.</b> Leader: <b>Bhante Chipamong Chowdhury</b> (Theraveda Buddhism.) Presbyterian House Chapel	10:45	Children’s Story Time. All families welcome. Bestor Plaza. (Rain location: Smith Memorial Library)	2:00	Bird, Tree and Garden Club Miller Cottage Open Garden. (Programmed by the Bird Tree and Garden Club.) Betsy Burgeson. 24 Miller
7:45	Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	11:00	(11–5) <b>Gallery Exhibitions Open.</b> Fowler-Kellogg Art Center and Strohl Art Center	<b>2:00 INTERFAITH LECTURE SERIES.</b>	
8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door	12:00	<b>Play CHQ.</b> (Programmed by Youth Programs and Activities.) Bracelets. Bestor Plaza		“Religious Nationalism Around the World.” <b>Neha Sahgal</b> , Vice President of Research, Pew Research Center. Hall of Philosophy and CHQ Assembly
8:30	<b>Gentle Stretch Stand Up Paddleboard (SUP) Class.</b> Sports Club	12:15	<b>CTC Theater Chat.</b> (Programmed by the Chautauqua Theater Company.) “Theater of Testimony.” Emily Mann, playwright and director of <i>Execution of Justice</i> . Smith Wilkes Hall.	<b>2:00 THEATER. Chautauqua Theater Company</b> presents <i>Execution of Justice</i> . (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater	
8:30	Information Session about Alzheimer’s and Dementia. Presented in partnership with the Alzheimers Association of Western NY. Turner Community Center, Room 104.	12:15	<b>Book Talk.</b> (Programmed by the Alumni Association of the CLSC.) Welling Hall presenting Katherine Stewart, <i>Money, Lies, and God: Inside the Movement to Destroy American Democracy</i> . Literary Arts Center at Alumni Hall Porch	3:00	Lecture. (Programmed by the Christian Science House.) “Now is the Best of Times. No, Really.” Marshall Ingwerson, former editor, <i>Christian Science Monitor</i> . Literary Arts Center at Alumni Hall Ballroom
8:45	Catholic Mass. Episcopal Chapel of the Good Shepherd	12:30	<b>Chautauqua Mystic Heart Meditation Program.</b> Leader: <b>Bhante Chipamong Chowdhury</b> (Theraveda Buddhism.) Hall of Missions	3:15	<b>Chautauqua Opera Company</b> presents “An Afternoon of Song.” Athenaeum Parlor
8:55	(8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	12:30	BYO Lunch: Quaker Perspectives on the Weekly Theme. (Programmed by Quaker House.) Bridget Moix, Friend of the Week (Chaplain). Quaker House, 28 Ames.	3:30	<b>Creating an Inclusive Chautauqua Workshop</b> (Programmed by IDEA Office). Literary Arts Center at Alumni Hall Prose Room
<b>9:15 ECUMENICAL WORSHIP. The Rev. Frank Yamada</b> , executive director, The Association of Theological Schools; Presbyterian Church, USA. Amphitheater and CHQ Assembly		12:30	<b>Chautauqua Dialogues.</b> (Programmed by the Department of Religion and IDEA Office.) Everett Jewish Life Center	3:30	<b>Cinema Film Screening.</b> “The President’s Wife.” Fee. Chautauqua Cinema
9:15	Jewish Discussions. (Programmed	12:45	Catholic Speaker Series. “Between		

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CATHERINE DENEUE

THE PRESIDENT'S WIFE

NR 92m


Thursday 7/17 - 6:00

Materialists

R 116m

www.chq.org/things-to-do/chautauqua-cinema

Chapel of the Good Shepherd			McGillicuddy, LCSW, Volunteer Facilitator, Cook County Jail, Riverside, Illinois. Methodist House Chapel		
4:15	Purple Martin Chat. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, forester. Sports Club	8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door	1:00	<b>English Lawn Bowling.</b> 20-minute free instruction, then opt to play for fee. Bowling Green
5:00	(5–6) <b>Chautauqua Travels Reception &amp; Information Session.</b> Athenaeum Hotel Porch.	8:30	8:30- 8:45) <b>Movement and Meditation with Monte Thompson.</b> (Programmed by Chautauqua Mystic Heart Meditation Program.) Hall of Philosophy Grove	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
5:00	<b>Master Series Masterclass.</b> Rebecca Winthrop. Fee. Literary Arts Center at Alumni Hall Ballroom	8:45	Catholic Mass. Episcopal Chapel of the Good Shepherd	1:30	<b>Public Shuttle Tour of Grounds.</b> Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center
6:00	<b>Cinema Film Screening.</b> “Materialists.” Fee. Chautauqua Cinema	8:55	(8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	<b>2:00 INTERFAITH LECTURE SERIES.</b>	
<b>6:30 OPERA. Le Nozze di Figaro.</b> Chautauqua Opera Conservatory. Joel Harder, conductor. Separate ticket required. Visit tickets.chq.org. Fletcher Music Hall		9:00	Nature Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, forester. Smith Wilkes Hall		“The Challenges & Considerations of Surveying Jewish Americans.” <b>David Campbell</b> , Packey J. Dee Professor of American Democracy; director, Notre Dame Democracy Initiative. <b>Alan Cooperman</b> , director of religion research, Pew Research Center. Hall of Philosophy and CHQ Assembly
6:30	<b>Chautauqua Dialogues.</b> (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ House	<b>9:15 ECUMENICAL WORSHIP. The Rev. Frank Yamada</b> , executive director, The Association of Theological Schools; Presbyterian Church, USA. Amphitheater and CHQ Assembly		<b>2:00 THEATER. Chautauqua Theater Company</b> presents <i>Execution of Justice</i> . (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater	
6:45	<b>Pre-Concert Lecture. David B. Levy.</b> Hultquist Center 101	9:15	Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House	3:30	<b>Islam 101:</b> “Islam in America.” Khalid Rehman and Sabeeha Rehman. Hurlbut Church
<b>7:30 THEATER. Chautauqua Theater Company</b> presents <i>Execution of Justice</i> . (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater		10:00	<b>Chautauqua Opera Conservatory.</b> Masterclass with Steven Osgood. McKnight Hall	3:30	<b>Chautauqua Dialogues.</b> (Programmed by the Department of Religion and IDEA Office.) U.U. House, Episcopal Cottage and Alumni Hall
<b>8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.</b> “Korngold and Dvorak.” <b>JoAnn Falletta</b> , conductor. <b>Blake Pouliot</b> , violin. Amphitheater.		10:15	Service of Blessing and Healing. UCC Randell Chapel	5:00	Hebrew Congregation Evening Service. “Kabbalat Shabbat.” Rabbi Brent Phillip Gutmann, Cantor Susan Lewis-Friedman, cantor, Temple Beth Zion, Buffalo, NY. Miller Park
<ul style="list-style-type: none"><li>Erich Korngold: Violin Concerto in D major, Op. 35 [24’]</li><li>Antonin Dvorak: Symphony No. 6 in D major, B.112, Op. 60 [41’]</li></ul>		<b>10:45 CHAUTAUQUA LECTURE SERIES. Jonah Goldberg</b> , Asness Chair in Applied Liberty, American Enterprise Institute. <b>Jonathan Rauch</b> , senior fellow, Governance Studies, Brookings Institution. Amphitheater and CHQ Assembly		5:00	Men’s Softball League. Sharpe Field
9:00	<b>Cinema Film Screening.</b> “The President’s Wife.” Fee. Chautauqua Cinema	11:00	(11–5) <b>Gallery Exhibitions Open.</b> Fowler-Kellogg Art Center and Strohl Art Center	5:30	<b>Cinema Film Screening.</b> “Jane Austen Wrecked My Life.” Fee. Chautauqua Cinema
		12:00	(12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Behind Colonnade	6:45	Community Shabbat Dinner. (Programmed by Zigdon Chabad Jewish House.) Chabad invites all Chautauquan to join a community Shabbat dinner. RSVP required. Zigbon Chabad Jewish House
		12:15	Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House	7:30	Service of Sung Compline. (Programmed by the Episcopal Cottage.) Episcopal Chapel.
		12:15	Twelve-Step Meeting. Marion Lawrance Room, Hurlbut Church	<b>7:30 THEATER. Chautauqua Theater Company</b> presents <i>Execution of Justice</i> . (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater	
		12:15	<b>Summer on the Steps with Literary Arts.</b> Saying It Plain: An American Patchwork Book Launch. Literary Arts Center at Alumni Hall Porch.	8:00	<b>Cinema Film Screening.</b> “Mission Impossible: The Final Reckoning.” Fee. Chautauqua Cinema
		12:30	<b>Chautauqua Dialogues.</b> (Programmed by the Department of Religion and IDEA Office.) Lutheran House	<b>8:15 AMPHITHEATER SPECIAL. Straight No Chaser.</b> Amphitheater	
		12:30	Introduction to Jumu’ah Muslim Prayer. Jumu’ah Prayer Service will follow. Hall of Christ Sanctuary		
		12:30	Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) “Campbell Garden & Miller Park Rain Gardens.” Betsy Burgeson, supervisor of garden and landscapes, Chautauqua Institution. Campbell on Whitfield		
		12:45	Catholic Holy Eucharist. Episcopal		



Building on the Foundation

You have shown me the path to life, and you make me glad by being near to me.

Sitting at your right side, I will always be joyful.

Psalm 16:11

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Hurlbut Church, 21 Scott Avenue, Chautauqua



Madelon Maupin


Bible Scholar and Founder of BibleRoads

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SCAN FOR MORE INFO



JULY 17



Please join us this Thursday 7/17 as we celebrate the life and legacy of civil rights icon John Lewis. John Lewis was a courageous and inspirational civil rights advocate who approached voting rights and immigrant rights with stunning spiritual courage. Many of us stand on the shoulders of this giant. This event will honor his legacy through the arts and actions.

African American Heritage House

40 Scott

5:30-6:30