

Using Venezuela as autocratic example, Corrales shows how ‘no democracy is safe’

ANTONELLA RESCIGNO
STAFF WRITER

Throughout the early 2000s, Venezuelans didn't believe authoritarianism would occur in their country. "There is a lot of history of democracy. That can't happen here," citizens had said.

"Nobody was predicting it for Venezuela back when it happened, and that is an important lesson to know because there is no safe democracy nowadays," said political scientist Javier Corrales.

At 10:45 a.m. today in the Amphitheater, Corrales will explore the early stages of Venezuela's political transformation and how this is important for other nations, including the United States, as part of Chautauqua Lecture Series' Week Six theme "The Global Rise of Authoritarianism."

In his morning lecture, he will use Venezuela's example to create a "checklist" of patterns that he has seen while studying these autocracies rising from democracies. His message is clear: Democracies are always at risk of becoming autocracies.

Corrales, a Harvard graduate and Dwight W. Morrow 1895 professor of Political Science at Amherst College, spent the first 10 years of his academic and professional journey studying the rising of new democracies and the challenges that they face. Early in his career, his work was focused on countries that had successfully transitioned from autocracies to democracies.

"It was an area of optimism where you were



CORRALES

getting these dictatorships transitioning to democracy," he said. "Now, I decided to study the opposite trend."

In his book *Autocracy Rising: How Venezuela Transitioned to Authoritarianism*, he explains the unique characteristics of Venezuela's ruling regime while presenting theories on the specific patterns shown by countries transitioning from a democratic government to an authoritarian one.

Venezuela's regime leaves room for a lot of questions.

"It doesn't look like your traditional dictatorship, at least at the very beginning. You can spend a lot of time not noticing how it is becoming a dictatorial regime until it is too late," Corrales said.

Autocracies are not about the right or the left, according to Corrales. In fact, they are about division of power.

"We tend to think that governments are divided between left wing and right wing, which is a division that definitely exists," he said, but populism plays a key role in this process.

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Guest conductor Abrams joins CSO, Kobrin for ‘iconic’ program

GABRIEL WEBER
STAFF WRITER

Grammy Award winner Teddy Abrams returns to Chautauqua, conducting the Chautauqua Symphony Orchestra in concert with internationally renowned pianist and the Heintzelman Family Artistic Advisor for the Chautauqua Piano Program Alexander Kobrin in a performance of Beethoven's iconic works.

The CSO will perform Ludwig van Beethoven's Piano Concerto No. 3 in C Minor, Op. 37 — which Kobrin will be featured in — and his Symphony No. 7 in A Major, Op. 92, at 8:15 p.m. tonight in the Amphitheater under Maestro Abrams' baton.

Kobrin keeps a Beethoven



ABRAMS



KOBRIN

portrait in his studio, but said that no matter how well he plays, Beethoven's frown never eases. Although Beethoven was somewhat known for his abrasive personality, it was warranted, Kobrin said, since he was losing his hearing, he had very little money and struggled with social conventions.

Beethoven's will surpassed his circumstances, however, as he reportedly used a wooden stick pressed against his piano to feel vibrations in order to compose at this time in his life. The first movement of the concerto is powerful, exciting and dramatic, Kobrin said, while the last is rather full of humor

See **CSO**, Page 4

Baird to contextualize Israel-Hamas conflict in framework of power, vulnerability

KAITYLYN FINCHLER
CONTRIBUTING WRITER

The Abrahamic faiths — Christianity, Judaism, Islam — all come from the same land. When said land is still fought over centuries later, many religious and thought leaders wonder how much religion plays a role in conflict.

Rabbi Justus Baird, senior vice president at the Shalom Hartman Institute — a research and educational center serving Israel and world Jewry, according to its website — will deliver his lecture "When a Minority Participates in History" at 2 p.m. today in the Hall of Philosophy for the Week Six Interfaith Lecture Series theme "Religion's Role in Conflict and Extremism."

"We've all been watching the conflict between Israel

and Hamas, as well as the very public debates that have been going on about it," Baird said. "I'm going to try to put those issues into a larger perspective and a Jewish perspective."

The debates are "raging" not only between pro-Israel and pro-Palestinian factions, but among religious groups in general, as well as between Jews and Israelis.

"I want to offer some ideas, some ways to think about and maybe better understand what is happening," Baird said. "One key framework I'll explore is power and vulnerability."

The ideas of both wielding power and navigating vulnerability are "really driving" Jewish and Israeli thinking and behavior, he said.

"If you don't take into ac-

count both of these at the same time, it's hard to make sense of what is happening," Baird said. "I also want to explore the theme of the week about religion and violence by offering a hypothesis for why I think the conflict between Israelis and Palestinians has continued for so long and why it might continue for a while longer, and what it might take to transform it."

Different people have different frameworks for resolving what they believe the Israeli and Palestinian conflict is about, Baird said. Some people may think it's about religion, land or history.

"Based on some of the teachings of some people that I respect, I think it's true about not having a shared story," he said.

While it's "certainly true

that" there are religious people — Jews, Muslims and Christians — in the region who look at their tradition and see it as a way of promoting peace, Baird said there are also people in those traditions who have said it's right to push others out and fight to the point of excluding everyone else.

"Anyone who thinks that is definitely not paying attention to what's going on," Baird said. "You can't really break through by using religion only because, ultimately, religion is involved in it, but it's not the only driver — it's probably not even the primary driver. It's being used by the multiple sides to push things in their direction."

As the birthplace of the Abrahamic traditions, Baird said, the region holds a

"special place" in the hearts of many Americans of faith.

"Here at Chautauqua, it's my first time here in the summer," he said. "Earlier today, I saw Palestine Park as another example of, even at the very beginnings of this particular community, there was a sense of trying to connect to that region and to that Holy Land. I feel it's probably appropriate to continue to do so today."

Baird said he hopes the audience comes away with some suggestions for how to have conversations about conflict in the region in productive ways.

"I hope that the audience comes away with some new ways of thinking about what's going on in the region," Baird said. "I hope that they come away with some



BAIRD

new ways to think about the political conflicts here in America, as well, because I think that similar things are driving the political conflicts that we're navigating here in our own country."

IN TODAY'S DAILY

A TRIBUTE TO SATIRE

Friends of Chautauqua Writers' Center, Friends of Chautauqua Theater to honor Feiffer.

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WHERE DOES ONE LOOK FOR HOPE?

Take concrete action to recognize good in world, Berg preaches, drawing on story of Jeremiah.

Page 3

MUSEUMS AS GREEN INNOVATORS

Phipps CEO Piacentini to speak for Bird, Tree & Garden Club, Climate Change Initiative, on sustainability.

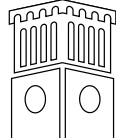
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EDUCATE, AGITATE, ACT

Stewart, League of Women Voters CEO, opens week on global authoritarianism, urging action at home.

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TODAY'S WEATHER



H **86°** L **68°**
Rain: **0%**
Sunset: **8:50 p.m.**

WEDNESDAY



H **83°** L **67°**
Rain: **20%**
Sunrise: **6:01 a.m.** Sunset: **8:50 p.m.**

THURSDAY



H **71°** L **61°**
Rain: **55%**
Sunrise: **6:01 a.m.** Sunset: **8:50 p.m.**

THE ARTS



BRIEFLY

NEWS FROM THE GROUNDS

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

Schmitz to speak for Heritage Lecture Series

As part of the Oliver Archives Center's Heritage Lecture Series, Chautauqua Institution Archivist and Historian Jonathan D. Schmitz will present "Science and Religion (and Art) at Chautauqua" at 3:30 p.m. today in the Hall of Philosophy.

Friends of Chautauqua Writers' Center news

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, poet Carol Jennings and mystery writer Deb Pines will read from their work as part of the Friends of Chautauqua Writers' Center Authors Hour.

The deadline to participate in the annual Robert Pin-sky Favorite Poem Project is noon Saturday. For ques-tions, email 4normarees@gmail.com or friendsofthewrit-erscenter@gmail.com.

School of Music news

At 4 p.m. today in Elizabeth S. Lenna Hall, HaeSun Paik gives a School of Music Piano Guest Faculty Recital, titled "Mu-sic of Beethoven, Schumann and Bartok." One of the most sought-after pedagogical influences in Korea, Paik was the youngest pianist of her generation to be appointed as a mu-sic professor at Seoul National University, where she taught for 10 years. She was on the piano faculty at the Cleveland Institute of Music and currently is a member of the piano faculty at New England Conservatory.

Bird, Tree & Garden Club news

Richard Piacentini, president and CEO of Phipps Conserva-tory and Botanical Gardens, hosts a masterclass at 4:15 p.m. today in Smith Wilkes Hall, titled "A Deeper Dive into Bio-phililia: Practical Applications." This extended session exam-ines the human connection to nature and provides practical strategies for incorporating biophilic principles into daily life, garden design and environmental stewardship.

Chautauqua Softball news

Chautauqua Softball League kids' pick-up game for ages 5-13 is at 4:15 p.m. today at Sharpe Field. Extra gloves are available. Contact carriezachry@gmail.com for more information.

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

Men's softball playoff game is at 6 p.m. today at Sharpe Field.

Please see chqrec.com for match-ups.

Chautauqua Women's Club news

Gary Sirak and Jane Kerschner will present for Chautauqua Speaks at 9:15 a.m. today at the CWC House.

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

Chautauqua Symphony Orchestra League news

David B. Levy will deliver his super-informative Pre-Con-cert Lecture at 6:45 p.m. tonight in Hultquist 101, and the evening's interviewee will be Lenelle Morse. Lenelle has been a member of the first violin section for 33 years.

Smith Memorial Library news

The Smith Memorial Library programs a Children's Story Time at 10:45 a.m. today on Bestor Plaza (or in the library if it rains). For early readers, Summer Reading activity packs are available in the Children's Room.

The Smith Memorial Library hosts a Fiber Arts Get To-gether from 9:15 to 10:15 a.m. Wednesday. Bring your project to share with friends.

From 12:15 to 1:15 p.m. today in the Alex Brown Room in the Smith, there will be conversation on brain fog. Join a lunchtime discussion on memory issues and brain fog with Chautauquan and Long COVID expert John Haughton. Top-ics will include why memory issues happen after COVID and other infections, what can be done about it and how it may relate to Alzheimer's and other dementias.

Chautauqua Science Group news

At 9:15 a.m. today in the Hurlbut Church Sanctuary, Jean-nette Wolfe discusses "How Biological Sex and Gender In-fluence Health Care Outcomes – A Science-Based Primer to Our Brain, Body and Behavior."

Opera Company's Finke, Hlati to sing for 'Afternoon of Song,' with pianists Charney, Hoffenberg, LaNasa, Rausch

LIZ DELILLO
STAFF WRITER

Chautauqua Opera Compa-ny will host an Afternoon of Song at 3:15 p.m. today in the Athenaeum Hotel Parlor. This recital includes Studio Artists soprano Em-ily Finke and tenor Lwazi Hlati, as well as pianists Miriam Charney, Rick Hof-fenberg, Nathaniel LaNasa and Carol Rausch.

"One of the things that makes the music on this program particularly re-warding from a pianist's perspective is that several of the composers were note-worthy piano composers in their own right, and that skill and knowledge of how to write for the piano really comes through in the reper-toire," Hoffenberg said.

From Liszt to Beethoven to Poulenc, pieces in this recital are "quite demand-ing for the pianist, but in the most rewarding way," Hoffenberg said.

For LaNasa, the collabo-ration between singer and pianist is a highlight when rehearsing.

"We each have our own interpretations of what this poetry means, or what we think. ... (We) collaborate and figure out the most ef-fective way and the most true way within each piece to express these poems and these stories; it's my favorite part of song recit-als," LaNasa said. "... There's a negative space between us — it's part of your pro-file and part of my profile — and that negative space becomes the song."

Finke also emphasized the story-telling element of recitals.

"I love doing song recit-als in this setting where it



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

Chautauqua Opera Company Young Artist Kathiana Dargenson, soprano, bows after a performance July 17 in the Athenaeum Hotel Parlor.

is intimate and I can real-ly feel like I'm speaking to audience members, telling them these stories, ... al-most like in kindergarten, when there's a teacher and the kids are all sitting in a circle around you, and they're reading a story," Finke said. "... I like to think about it that way, where I'm trying to tell the story to everyone in the room and trying to include everyone in this experience."

Finke was the soprano soloist in the Chautauqua Symphony Orchestra's per-formance of Mahler's Sym-phony No. 2, sung as Willie in *Lincoln in the Bardo*, will play Joan in *Sitcom* and cover for the role of Musetta in *La bohème*.

Fellow Studio Artist Hlati played Havens in *Lincoln in the Bardo*, will cover Rodolfo in *La bohème* and perform in the ensemble for *Sitcom*.

"You have to bring out your artistry with all of the elements, ... so it's you, pure, and your own artistry," Hla-ti said. "It gives you an op-

portunity to really bring out your best artistry within you; it's really hard in a very exciting way, as performers."

One of the pieces Hla-ti looks forward to singing is Beethoven's "Adelaide," on which Hoffenberg will accompany.

"It has a variation in style, different movement into it," Hlati said. "I like how when someone's playing for you, it has that sense of collabora-tion in it, where the singer and accompanist have to be together in expressing the music itself."

Finke noted that al-though she introduces her-self as an opera singer, art songs are one of her favorite forms of music.

"It is such a rich and var-ied form of art and perform-ing, with such amazing his-tory and just so much variety within the repertoire," Finke said. "One of my favorite things about performing it is doing it in spaces like (the Athenaeum Parlor), where I am physically on the same level as the audience."

The enthusiasm for vocal recitals was a shared senti-ment among the singers and pianists, and Rausch noted how significant it is when an opera star gives a recital.

"You knew (them) from the grand scale of opera, but to get to know them in a recital setting — people just clamored for those op-portunities," Rausch said. "... If there's less recital-giv-ing in the outside world, it's still alive and well here. I'm proud of that"

Beyond the celebration of classical music, rehears-ing for the recital revital-ized Finke's love for these beautiful works.

"It's been such a treat to get to experience these pieces with all of you," Fin-ke said to Hlati and the pia-nists being interviewed with her. "... All of your knowl-edge and your experience (and) wisdom that you are imparting ... is breathing new life into these works for me after having put some of them away for some time and bringing them back out."

Today, Friends of Chautauqua Writers' Center, Friends of Chautauqua Theater co-produce reading of 'Feiffer's People'

SUSIE ANDERSON
STAFF WRITER

When Jules Feiffer joined author Roger Rosenblatt on the Chautauqua Amphi-theater stage in June 2014, Feiffer discussed the idea of choosing one path.

"The grown-ups inform you that you have to pick one thing to do, because if you scatter your inter-ests, you end up not doing anything well. ... And that wasn't what I wanted to do. One of the things I was nev-er any good at was listening to grown-up advice," Feiffer said, according to a lecture recap in *The Chautauquan Daily* on June 27, 2014.

Feiffer was a cartoonist, children's book author, nov-elist, screenwriter and play-wright. He died at age 95 in January at his home in up-state New York. In celebra-

tion of his life and work, the Friends of the Chautauqua Writers' Center and Friends of Chautauqua Theater will co-sponsor a reading of ex-cerpts from Feiffer's 1969 play *Feiffer's People* featur-ing Chautauqua actors at 4 p.m. today in the ballroom of the Literary Arts Center at Alumni Hall. Stephen Stout of Friends of Chautauqua The-ater will direct the reading.

Rather than choose a sin-gle thing to do, Feiffer com-bined several artistic pur-suits in an extensive career. Feiffer rose to fame for his regular cartoon strip in *The Village Voice*, for which he received a Pulitzer Prize and a George Polk Award. Feiffer wrote acclaimed plays, nov-els and screenplays, includ-ing *Little Murders*, *Carnal Knowledge*, and the animated short "Munro," which won an Academy Award. He has also received Lifetime Achie-vement Awards from the Writ-ers Guild of America and the National Cartoonist Society.

One of Feiffer's earliest plays, titled *Crawling Arnold*, caught the attention of Fred Zirm, president of the Friends of the Chautauqua Writers' Center, when he was a the-ater director.

"The one little thing I can't resist name-dropping in that first production of *Crawl-ing Arnold* ... I was fortunate enough that, in this first pro-duction, a freshman came in to play Miss Sympathy, and her name was Julia Lou-is-Dreyfus," Zirm said, "So I said, 'Oh, this directing is a piece of cake.'"

After seeing Feiffer on-stage with Rosenblatt in 2014, Zirm expressed his gratitude backstage for Feiffer's work. When Zirm told Feiffer that *Crawling Arnold* was the first thing he'd ever directed, Feiffer said, "Oh, that was my first play, too."

Phil Lerman, an actor, au-



RACHAEL LE GOUBIN / DAILY FILE PHOTO

Jules Feiffer, right, speaks with Roger Rosenblatt in a morning lecture conversation on June 26, 2014, in the Amphitheater.

thor and playwright, will read an introduction to the read-ing. For him, Feiffer served as a prominent voice of Jewish humor in the 1960s, among names such as Lenny Bruce and Allen Ginsberg.

"Feiffer was the most prominent voice of that neu-rotic but intellectual Jewish humor," Lerman said.

Through quick and caust-ic wit, Feiffer took cartoons to new levels as a social crit-ic, Lerman said.

"He became a great sup-porter of liberal causes in cartoons, ... and he also was a great scold of the liberals who were not as strong as him," Lerman said.

In addition to Feiffer's il-lustrations, including his work for Norton Juster's *Phantom Tollbooth* — a CLSC Young Readers selection in 2014 — his snappy dialogue emerged as a staple in both his comics and plays.

"When you read his car-toons, they all have incredibly funny and ironic and some-times absurd and trusting di-alogue," Lerman said.

Feiffer's wit as a writer and cartoonist characterizes his work in *Feiffer's People*. A collection of brief sketch-es, monologues and play-

lets, *Feiffer's People* offers a characteristically inven-tive display of Feiffer's voice. Stout said he looks forward to bringing the music of the words to the ears of Chau-tauquans. Transforming the resounding build of comics to a theatrical reading, Ler-man looks forward to seeing Feiffer's words brought to life.

"He has a brilliant ability to build, build, build and then pun," Lerman said.

Bringing the words from page to performance in the reading is part of the magical marriage of literary and the-ater arts, said Stout.

"I really like the fact that it's a collaboration between those two kinds of arts — literary arts and theater arts — because that's kind of where (Feiffer) lives in my thinking," Stout said.

In a celebration of a lauded cartoonist, writer and social critic, the reading will echo levity and depth straight from Feiffer's heart.

"Feiffer was writing at a time of an incredibly divid-ed country and typified the importance of having voices that speak out," Lerman said. "I think rediscovering him and his words at this moment is as relevant as it can be."

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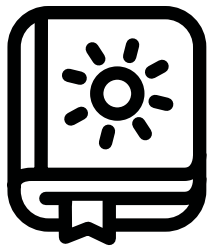
**Tuesday at the
CINEMA**
Tuesday, July 29

I'M STILL HERE - 5:30
As Brazil faces the tightening grip of a military dictatorship, Eunice Paiva (**Fernanda Torres**), a mother of five, must reinvent herself and her family when authorities abduct her husband. Directed by **Walter Salles** (*The Motorcycle Diaries*). Oscar Winner, Best International Feature. "In the face of inhumanity, Salles's film simply radiates love." -*Nick Howells, London Evening Standard* (PG-13, 137m, In Portuguese with subtitles)

EVERY LITTLE THING - 8:30 Author and rehabber **Terry Masear** wants to save every injured hummingbird in Los Angeles. Over the course of **Sally Aitken's** intimate and moving documentary, we become invested in Terry's hummingbird patients -- including Cactus, Jimmy, Wasabi, Raisin, and Mikhail. "These are small, scary steps for hummingbirds, seeding faith in giant leaps for humankind." -*Robert Abele, Los Angeles Times* "Every Little Thing comes to embody the fragile yet uncontainable mystery of all life." -*Bilge Ebiri, New York Magazine* (NR, 93m)

RELIGION

Take concrete action to recognize good in world, have hope, says Berg



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

There is a group of retired men who gather at a café in Tel Aviv every morning and talk about the state of the world. “Given the state of the world,” said Rabbi Peter S. Berg, “the talk is pretty depressing.” Then one day, one of the men said, “You know, I am an optimist.” Another man asked, “Then why are you so worried?” The first man said, “It’s not easy to be an optimist.” “This year is a difficult one to be an optimist,” Berg said. “In a world of trouble and turmoil, what can we think, feel, expect?” He preached at the 9:15 a.m. Monday morning worship service in the Amphitheater. His sermon title was “Buy a Field of Hope,” and the scripture reading was Jeremiah 32:1–9.

In a world where a wife gives up on a marriage that is too much struggle, parents give up on a son with drug problems, a daughter gives up on parents who won’t accept who she is, an employee walks out of a job for not being appreciated, and a cancer patient fights despair, where does one look for hope?

Berg suggested that the story of a man who lived in the seventh century BCE in the town of Anathoth, called Jeremiah, might provide some answers. Jeremiah woke up every day surrounded by hostile enemies, his country Judah was threatened by Egypt and Babylon, and he had criticized his own government because of the moral vacuum in its leadership.

“The court prophets were telling the king (Zedekiah) that God was on his side — everything would be OK. Jeremiah was called the weeping prophet, expressing his personal distress over the situation around him. Jeremiah was under attack for who he was and what he believed,” Berg said.

Jeremiah saw the world, Israel and himself realistically, Berg noted. Jeremiah’s joy was gone. He was heartsick and dismay took hold of him. He was under house arrest, and Jerusalem was under siege by Babylon. “In his very darkest day, Jeremiah heard the voice of God,” Berg said.

God told Jeremiah that his cousin was coming with an offer Jeremiah could not refuse. “It did not seem like a good time to buy land in Jerusalem — it was not a great real estate moment — but buy it as a sign of hope that the city will be rebuilt,” Berg said.

He continued, “That was crazy real estate advice, like buying a lot in mid-town Atlanta after Sherman burned it down.”

Jeremiah knew he had heard the word of God and bought the field. He bought a field in occupied land while sitting in jail, and he made a show of it, so it was on the record. “How did he muster the hope to buy it, to take the risk?” Berg asked the congregation. He made three suggestions for how this was possible.

First, Berg said, Jeremiah was a Jew. “Without hope, we would perish. Our music and liturgy express the hope that is possible for ourselves and the world.”

Rabbi Hugo Green, a Holocaust survivor and a broadcaster on the BBC for many years, was sent to Auschwitz at age 13. He and his father were sent to work; his brother and grandfather were sent to the gas chambers.

In spite of the horror in their lives, Green’s father looked for ways to find scraps of Jewish observance. On the first night of Hanukkah, his father made a menorah out of scraps of metal, made a wick from the thread of his uniform and used butter he had gotten from a guard to help the wick burn.

Green protested that the butter could better be used on a scrap of bread. His father said, “We can live a long time without food but not a single day without hope. The menorah is a symbol of hope, not just now but everywhere.”

Abraham had hope when God promised him children; Moses had hope that he could speak to Pharaoh; the Exodus provided hope that the people would be free of slavery; the homecoming from exile provided hope that the people could start again; Jewish worship was transformed after the Romans burned the Temple; after the pogroms, inquisitions and the Holocaust there was the return to the Holy Land.

The late Rabbi Lord Jonathan Sacks said that Jews invented hope. The Greeks believed that your fate was determined by your past. Jews rejected determinism. “Jewish hope is a protest against escapism, against the blind acceptance of fate,” said Berg.

The second reason for Jeremiah’s hope was that it was



DAVE MUNCH / PHOTO EDITOR

Rabbi Peter S. Berg delivers his sermon “What Was Jonah Afraid Of?” Sunday in the Amphitheater.

rooted in the God of Israel. God had not abandoned Jeremiah and the people, and he believed that God would surely rebuild the city.

Berg noted that hope is often like a wish list — I hope my daughter will get into the University of Michigan, I hope I can find a parking place, I hope it won’t rain. “This is not how hope is in faith,” Berg said. “It is not a wish list. It is an orientation of life.”

Author Peter Berger has said hope is a signal of transcendence. Hope is future-focused and only humans are able to think in the future tense, to live in the present in the same body in which we think about in the future. Hope looks at the world that is and the world that might yet be.

To be hopeful is to look at the long view and see “that the arm of God bends toward justice,” said Berg. He cited the website “Ashley Madison,” with the motto “Life is short, have an affair.” The website was hacked in 2015, exposing users seeking out an affair. The message, Berg said, was “life is short, the long view does not matter.” But, the long view “tells us to be generous, kind, just, to look at our responsibilities not just our rights, goodness over gain, justice over power.”

The third aspect of Jeremiah’s hope is that he took concrete action to recognize the good in the world. In the book of Genesis, Berg said, after each day of creation God said, “‘Hakarat ha tov, it is good.’ And at the end it was very good. Jeremiah is our model for recognizing the good even in times of trial. When we recognize the good, we can perform the good.”

Itzhak Perlman, renowned violinist, had polio as a child and wears leg braces and uses crutches. The journey from the wings to center stage is a long one; but when he plays he soars, said Berg.

At one concert, as he was playing, one of the strings on his violin snapped. The orchestra stopped playing, and the audience thought Perlman would have to stop or leave the stage or bring out a new string. Then Perlman

signaled he was ready to begin.

“We know it is impossible to play with only three strings,” said Berg. “But Perlman refused to know that. He raised his bow, remembered the music and changed the music to play with the instrument he had. Sometimes the artistic task is to see how much music you can make with what you have left.”

Berg continued, “This is our mission — to recognize the good in the world and practice it, to uphold people rather than embarrass or belittle them. I have a challenge for you. Think of one person you completely disagree with and imagine the one good thing in them. Do this for yourself as well. Even if you have a broken string, you have something to be hopeful about, a reason to play music.”

Jeremiah expressed his hope in recognizing the good and bought a field. “Do it in the face of unfair gun laws, lack of racial understanding. Move from being separate to enter into interfaith understanding. Speak with kindness,” said Berg. “To do these things is to buy a field of hope. Let us buy a field as people of hope.” The congregation applauded.

The Rt. Rev. Eugene T. Sutton, senior pastor for Chautauqua, presided. Renee Andrews, former president of the Hebrew Congregation of Chautauqua, read the scripture. The prelude was “Allegretto,” from Sonata No. 4, by Felix Mendelssohn, performed on the Massey Memorial Organ by Owen Reyda, organ scholar. Joshua Stafford, director of sacred music and the Jared Jacobsen Chair for the Organist, directed the Motet Choir in singing “Verleih uns Frieden,” music by Felix Mendelssohn and text from Latin, circa the sixth century CE translated by Martin Luther. Reyda accompanied the choir on the Massey organ. Stafford performed the postlude, “Introduction zur Thodenfeier,” by anonymous. Support for this week’s chaplaincy and preaching is provided by the Harold F. Reed, Sr. Chaplaincy and the Samuel M. and Mary E. Hazlett Memorial Fund.

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THE CHAUTAUQUAN DAILY

LETTERS POLICY

The Chautauquan Daily welcomes letters to the editor. Letters should be submitted electronically, no more than 350 words and are subject to editing. Letters must include the writer’s signature including name, address and telephone number for verification. The Daily does not publish anonymous letters. Works containing demeaning, accusatory or libelous statements will not be published.

Submit letters to:

Sara Toth, editor
stoth@chq.org

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FROM PAGE ONE

CSO

FROM PAGE 1

The second movement is when Kobrin forgets about Beethoven's perpetual frown. "You have this absolutely beautiful, pure and warm music, which has nothing to do with anything — no drama, agony or anger," Korbin said. "It's just absolutely gorgeous."

Beethoven's Symphony No. 7 is a special piece for Abrams, as it was one of the very first pieces he conducted with an orchestra. The first movement is incredibly challenging, but has its own kind of sonic world, while the second movement is one of the most famous sequences Beethoven ever wrote; it's an iconic masterpiece in terms of form, emotional control and expression.

When Abrams was given this piece as an assignment at 9 years old, he realized just how critical the role of conductor is in shaping the way a performance unfolds. The compactness of the composition made it especially fun to conduct, he said, as there's no dead time in the piece and every single thing is connected.

"Rather than just waving your arms to keep time, I realized that every gesture has an impact and elicits a response from the musicians," Abrams said. "It's because of the exclusivity

of that particular movement that I think I really understood that conducting starts with some of the basic things that we all observe, but has levels of nuance — psychological and emotional implications that take a lifetime of study and work and never ends. It was the second moment of this particular symphony that opened that up for me — it's very, very special."

After that experience at age 9, Abrams was hooked. He finds it's a unique kind of energy source, in that conducting transcends time and language.

"I think anybody who has the rare opportunity to stand in front of an orchestra and conduct immediately senses the magic that is conducting. Providing a sonic experience for the musicians while not making a sound yourself is the great paradox of conducting, which is something that you can only fully apprehend when you're doing it," Abrams said. "A lot of people who have not experienced conducting, except as an observer, would assume that it's a display of authority and power. It's actually the total opposite — what the conductor is doing is facilitating so that the musicians can actually play their very best. You're taking the energy that's given to you, that you feel is kind of aggregated by the output of

all the actual instrumentalists, and you're shaping that energy and returning it to them; that's an act of reciprocal generosity."

An associate professor at Eastman School of Music, Kobrin finds that trusting one's identity is paramount to the discovery of music and the world.

"You don't have to be happy with your identity all the time. That's why we say we learn all our lives," Kobrin said. "There is always something to learn and experience. I'm practicing music now with the idea that every day I am experiencing something new; I'm not trying to copy paste what I've done yesterday. You can't just take it from the other day, you have to rediscover it again."

When Kobrin embarked on the journey to play all 32 of Beethoven's sonatas — a performance in front of around 5,000 people — at Eastman, he had a "memory slip," and his fingers just stopped moving. When he looked at the audience, he said "and so on" — they laughed, and the world kept turning.

After the concert, no one mentioned anything, except that they loved his reaction. He learned that a mistake doesn't impact anything at all — as long as you're able to say "and so on."

"I'm looking forward to Beethoven in terms of anything can happen. There is a

“

Rather than just waving your arms to keep time, I realized that every gesture has an impact and elicits a response from the musicians. It's because of the exclusivity of that particular movement that I think I really understood that conducting starts with some of the basic things that we all observe but has levels of nuance — psychological and emotional implications that take a lifetime of study and work and never ends. It was the second moment of (Beethoven's Symphony No. 7) that opened that up for me — it's very, very special."

—TEDDY ABRAMS
Guest Conductor,
Chautauqua Symphony Orchestra

glimpse of something super fresh; either you fall or you make it," Kobrin said. "It's exciting, and that changes your approach to rehearsal and your playing."

Abrams has been music director of the Louisville Orchestra since 2014; he also won Musical Conductor's 2022 Conductor of the Year for his well-rounded approach to conducting. Engaging with civic social activism through music with the Louisville Orchestra Creators Corps, an initiative that provides a fully funded residency for three composers, and the In Harmony tour, a community-building project that takes the orchestra around Kentucky for concerts and special community events, Abrams aims to empower his community.

While the audience only sees the conductor's role on a podium, that's only the tip of the iceberg. In a literal sense, there is a great deal of studying, diligence and compassion involved.

"Leadership is meeting people where they are and helping them to move forward as a group, regardless of what your vision might be," Abrams said. "You have to work with the circumstances and the realities before you to bring them to the place that they can go."

Zooming out, Abrams believes that a conductor's role is larger than a responsibility to the musicians he works with. Named a "maestro of the people" by *The New York Times*, Abrams prioritizes the understanding and serving of his community at large.

"If you're thinking about the making of music as one element, and then a totally separate, unrelated audience as the notion of engagement and impact, then you're going to have this really insurmountable psychological divide; I think that's where institutions run into problems. They think about what they produce, culturally separate from the way they engage people. And those two things need to be totally joined," Abrams said. "People are dazzled by an orchestra. They are universally drawn to what it represents and what it can do. It's just a matter of us finding people and setting up experiences where we can expand the definition of audience."

CORRALES

FROM PAGE 1

Populist movements often emerge to represent citizens who feel unheard. In his work, he has found that leaders frequently target minority groups to consolidate power and he sees

Hugo Chávez, the Venezuelan revolutionary who gave a foundation to Nicolás Maduro's regime, as an example of that.

"People were infatuated with Chávez," he said, "... The Venezuelan regime had a lot of support both in Venezuela and abroad at

the very beginning. It was a difficult challenge to argue the contrarian view in so many ways."

Corrales will also discuss one of the most puzzling questions about Venezuela, many of which surround Maduro. If everyone hates Maduro so much, how come he is still there? Under Chávez, the challenge was different. How can you say Chávez is a bad guy when he is doing all these good things? With Maduro, the issue is not popularity but persistence, Corrales said, which is how authoritarian leaders remain in power even when they have no support.

In the early stages of these processes, the country is ripe with polarization: some defend the regime and others are horrified.

"We need to figure out how to deal with the polarization that happens at the very beginning," Corrales said.

Corrales compared autocracies to cancer: "It matters significantly in the fight against cancer at what stage you catch the small things."

While an authoritarian regime looms over Venezuela, the people haven't given up on restoring democracy to their country. Drawing from his personal roots, Corrales sees this as a unique response from the

“

We need to figure out how to deal with the polarization that happens at the very beginning."

—JAVIER CORRALES
Author,
Autocracy Rising: How Venezuela Transitioned to Authoritarianism

Venezuelan people. Corrales, the son of Cubans living in exile in Puerto Rico, recalled how in Cuba, the opposition to the regime gave up at some point, and it was silenced. Venezuelans continue to show their faith for a democratic tran-

sition. In Venezuela's presidential election last year, they still went out and voted for a democratic solution. Although the regime didn't respect it, the people made their point.

"They still reject the regime," Corrales said.



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THE CHAUTAUQUAN DAILY

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MUSIC

For CCI, BTG, Phipps CEO Piacentini to speak on green innovation

In 1891, philanthropist Henry W. Phipps wrote to Pittsburgh Mayor H.I. Gourley of his intention to “erect something that (would) prove a source of instruction as well as pleasure to the people” — complementing an already existing conservatory on the city’s North Side that bore the philanthropist’s name.

He stipulated, however, that both conservatories operate on Sundays — that way, the city’s working class could visit on their day of rest. The idea of using one’s leisure time for self-betterment was already a driving ethos of Chautauqua Institution, 170 miles to the north, and now more than 130 years after the creation of Phipps Conservatory and

Botanical Gardens, the two nonprofits share yet another value: environmental sustainability.

Phipps — one of America’s oldest and largest conservatories — is a world leader in sustainable practices among gardens, zoos and aquariums. And since 1994, it has been led by president and CEO Richard V. Piacentini.

At 12:15 p.m. today in Smith Wilkes Hall, Piacentini will speak in a joint presentation of the Bird, Tree & Garden Club and Chautauqua Climate Change Initiative. His lecture, “Green Innovation by Botanical Gardens,” will explore how modern botan-



PIACENTINI

ical gardens serve as centers for research, education and environmental innovation beyond their traditional role as plant collections.

Piacentini is largely responsible for guiding Phipps from public to private management, and for the green transformation of its facilities and operations. In a 2024 interview with *Newsweek*, Piacentini said he was considering renovations to Phipps’ buildings which, at that point, were 100 years old. The architect he hired told him about a new certification program that was gaining traction: Leadership in Energy and Environmen-

tal Design, or LEED.

“We were just kind of blown away,” Piacentini told *Newsweek*. “We had no idea that buildings had such an impact on the environment.”

What followed in subsequent years was the construction of the first LEED-certified visitor center in a public garden; the first LEED-certified greenhouses; the Tropical Forest Conservatory, one of the most energy-efficient in the world; and the Center for Sustainable Landscapes, arguably Phipps’ crown jewel of sustainability.

The CSL is one of the greenest buildings in the world — it generates all of its own energy and treats all storm and sanitary water captured on-site, and is the

first and only building to meet seven of the highest green certifications from international accrediting programs.

But Piacentini wasn’t done; he wanted to take what Phipps had done and make it possible for other institutions. Thus was born The Climate Toolkit, a collaborative opportunity for museums, gardens, zoos, science centers, nature centers, field stations and related institutions who want to learn how to aggressively address climate change within their own organizations and inspire the communities they serve to follow their lead.

“A lot of people have no idea where to start,” he told *Newsweek*. Currently, there

are 150 cultural institutions using Phipps’ toolkit for guidance.

“If you think of the collective power in this, there’s something like 100,000 museums in the world,” Piacentini said in his interview with *Newsweek*. “We need to lead by example.”

Institutions like Phipps are uniquely positioned to spearhead climate action, Piacentini said last year, for one simple reason: Museums are trusted, and they should use that trust to build public awareness of climate issues.

“Climate change is not going to be solved with just top-down solutions,” he told *Newsweek*. “I think museums can help in that role in generating that basis of support.”

Concerto No. 3 for Piano and Orchestra in C Minor, Op. 37

Ludwig van Beethoven

One of history’s pivotal composers, Ludwig van Beethoven was born on Dec. 15 or 16, 1770 (the date of his baptism was Dec. 17), in Bonn and died in Vienna on March 26, 1827. One of the pivotal figures in the history of Western music, his nine symphonies, five piano concertos, “Violin Concerto” and several overtures remain at the heart of the symphonic repertory. His Third Piano Concerto is dated 1803, although the earliest concept sketch dates back as far as 1796. The score was published in 1804 with a dedication to the Prussian Prince Louis Ferdinand. It received its first performance at Beethoven’s Akademiekonzert of April 5, 1803, in Vienna’s Theater an der Wien, sharing the program with Beethoven’s first two symphonies and his oratorio Christus am Oelberge. The composer composed his own cadenza for the first movement of the work in 1809. The “Concerto” is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The start to Beethoven’s career in Vienna was a good one. His reputation as a brilliant pianist was quickly established and commissions poured in steadily. His first two concertos for piano demonstrated clearly that he had learned well from the models offered by Mozart’s masterpieces of the 1780s. He also composed several sonatas and sets of variations during these early stages of his Viennese career.

The Piano Concerto No. 3 in C Minor, Op. 37, is a work whose boldness was inspired in no small part to the availability of an instrument built by the French manufacturer Érard that boasted a wider range than the five-octave fortepiano heretofore at his disposal. Beethoven, upon hearing a performance of Mozart’s C-Minor Piano Concerto (K. 491) remarked to the English composer and pianist J. B. Cramer, “Ah, dear Cramer, we shall never be able to

do anything like that.” Another influence may have been a sonata by Johann F. X. Sterkel, whose theme bears an uncanny similarity to the second theme in the first movement of Op. 37. Beethoven’s “Concerto” in turn inspired subsequent piano concertos by Louis Spohr, Johann Nepomuk Hummel, Frédéric Chopin, and the young Johannes Brahms.

The serious demeanor of Op. 37, Beethoven’s only concerto in a minor key, is its most distinguishing trait, making it kin to his other stormy C-minor compositions, such as the Piano Sonatas Op. 10 No. 1, and Op. 13 (Pathétique), the String Quartet, Op. 18, No. 4, and the Symphony No. 5, to name but a few. The imposing first movement, marked “Allegro con brio,” signals a newer “symphonic” mode of expression not found in his first two concertos. Even when faced with a viable model, as was the case with this work, Beethoven had the rare gift of absorbing it and then turning it to his unique creative purpose. Among this movement’s several magical moments, the listener is advised to pay close attention to the return of the orchestra following the cadenza. Normally at this point in the structure of a concerto, the soloist stops playing. Mozart’s K. 491 is an exception to this rule. Beethoven, however, heightens the dramatic effect even more than his idol could ever imagine.

The opening of the second movement, “Largo,” still has the ability to take the listener by surprise, despite the tranquility of its principal theme. The reason is Beethoven’s choice of a remote tonality — E Major (four sharps) — inserted between two movements in C Minor (three flats). But, as usual, Beethoven is thinking along the lines of long-term strategic planning. The final chord of the “Largo” is marked forte (loud or strong), which is no small surprise in its own right, given how the music had been winding down in dynamics. The highest pitch in the final chord is a G sharp, which Beethoven ingeniously reinterprets enharmonically as A flat, forming the apex of

the “Rondo’s Allegro” opening theme. Even those of us who know the piece well, the effect of this juxtaposition of G sharp and A flat strikes the ear as freshly today as it surely must have done for those in attendance at its premiere in 1804.

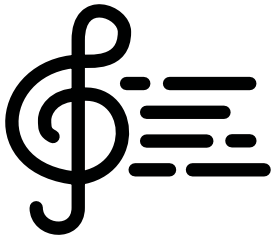
Symphony No. 7 in A Major, Op. 92

Ludwig van Beethoven

The Symphony No. 7 is one of Beethoven’s most exciting and brilliant works. It received its first performance on Dec. 8, 1813, at a concert to benefit the victims of the battle of Hanau in the war against Napoleon. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Beethoven’s grand Seventh Symphony bears a dedication to Count Moritz von Fries, one the master’s most loyal Viennese patrons. But its date of composition (1812) and the circumstances of its first performance link the work, albeit indirectly, to that most powerful of political figures, Napoleon Bonaparte.

The premiere performance of the Seventh Symphony took place on Dec. 8, 1813, as part of a concert at the University of Vienna for the benefit of casualties from the Battle of Hanau, where Austrian and Bavarian troops attempted to halt Napoleon’s retreat from his defeat at Leipzig. The concert, which had been arranged by Mälzel, the inventor of the metronome, was a gala affair. Among the members of the festive orchestra were some of Vienna’s most prominent musicians, including Antonio Salieri, Johann Nepomuk Hummel, Ignaz Moscheles, Louis Spohr, Giacomo Mey-



SYMPHONY NOTES

BY DAVID B. LEVY

erbeer and the celebrated bassist Domenico Dragonetti. Most of the large audience, which included a shy young musician by the name of Franz Schubert, eagerly anticipated hearing the first public performance, not so much of the Seventh Symphony, but of the fully orchestrated version of a work originally composed for a mechanical instrument called the panharmonicon — a patriotic pièce d’occasion by Beethoven titled “Wellington’s Victory.”

The Seventh Symphony did not go unnoticed or unappreciated, however, although the critical acclaim for it seems to have devolved mainly upon the second movement, the “Allegretto,” which was enco- red at the premiere. The rest of the work only later found wide acceptance. A story is told describing how the deaf Beethoven behaved while “directing” of the coda of the first movement, a passage that features one of his most dramatic and exciting

crescendos. The composer encouraged the orchestra to play as softly as possible at the start of this passage by crouching beneath his music stand. As the music grew in volume, he raised himself higher and higher until the climax, at which point he leapt wildly in the air. It was this very passage that led his contemporary Carl Maria von Weber to write that Beethoven was “ripe for the madhouse.”

Hector Berlioz called the first movement of the Seventh Symphony a peasant dance (“ronde des paysans”), but the most celebrated characterization of this work comes from the pen of Richard Wagner, who in his essay “The Artwork of the Future” dubbed it “the apotheosis of the dance.” Both Berlioz and Wagner clearly were responding to the work’s inexhaustible rhythmic energy and drive. The first movement opens with an immense and harmonically adventuresome introduction that prepares the way for a Vivace dominated by a persistent dotted-note figure that permeates virtually every measure. Listeners are always thrilled by the stunning high horn parts. The “Allegretto”’s immediate popularity is understandable, as it is an extremely appealing and hypnotic piece. One of its most arresting features also is a rhythmic figure — this time based on

a dactyl (long-short-short) reminiscent of the Renaissance dance known as the Pavane. The scherzo, a Presto in F Major, is surprising in that it is the only movement of the work that is not cast in either A Major or Minor. As is the case in the Fourth Symphony, this scherzo is in five parts, in which the contrasting trio section comes around two times. Another noteworthy feature of this movement is the reduced dynamic level at which Beethoven presents the second hearing of the scherzo. The finale may have been inspired by the Irish folk melody “Nora Creina,” a setting of which Beethoven produced for George Thompson of Edinburgh around the same time he was composing this symphony. Some of Beethoven’s most explosive moments may be found here, at one point calling for the rarely used dynamic marking of triple forte.

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.

OFFICE OF ADVANCEMENT

Welcome to Week Six:
“The Global Rise of Authoritarianism”

“The freedom of thought is a sacred right of every individual man, and diversity will continue to increase with the progress, refinement, and differentiation of the human intellect.”
—Felix Adler

Chautauqua remains a beacon of dialogue — independent and committed to a diverse and inclusive community. **Help us keep that tradition strong with a legacy gift.** Designate Chautauqua as a beneficiary of your life insurance or retirement account; you can also leave a gift in your will. Meet with Jenny 716-357-6409 or Susan 434-760-2996 today!

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Volunteer Recognition Tuesdays

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

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Norma Rees
Roger Deebke
Teresa Kammerman

RELIGION

BUT FIRST, COFFEE



John Rathmell, donning a baseball cap, joins his friends for coffee and conversation July 18 on the porch of the Presbyterian House. Rathmell has been stopping by the porch for coffee for more than 20 years and has made long-lasting friends along the way — like Joe Jackson, Bob Battaglin, Alex Short, Tony Muir and John Hunter, who meet each morning to debrief about their previous day at Chautauqua.



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER



Above left, Rathmell listens as his longtime friends discuss their thoughts about the previous day’s morning lecture and their upcoming plans for the rest of the day. Above right, Short, Muir and Hunter discuss the Chautauqua Opera Conservatory’s July 17 performance of *Le Nozze de Figaro*.



Blessing and Healing Daily Service

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

Chautauqua Catholic Community

Daily Mass is celebrated at 8:45 a.m. weekdays in the Episcopal Chapel of the Good Shepherd. All are invited to attend the Social Hour at 3:15 p.m. today at the Catholic House on the corner of Palestine and the Brick Walk. “The Porch Connection: A Brown Bag Supper Circle @ Catholic House” is held from 5 to 6:30 p.m. Wednesdays on the Catholic House porch at 20 Palestine.

Chabad Jewish House

Rabbi Zalman Vilenkin will host the class “Everyday Ethics” from 9:15 to 10:15 a.m. today at the Zigdon Chabad Jewish House. These popular discussions focus on everyday ethical issues and use the Talmud and other Jewish sources as its guide.

Vilenkin hosts the class “Positive Living” from 9:15 to 10:15 a.m. Wednesday at the ZCJH. Can I overcome my anxiety? How can I get myself to think positively? Is the world really a good place? If you have these questions,

then this course is for you. These classes will give you the principles and practices, wisdom and tools, insights and inspiration that will empower you to personalize, internalize and actualize your very own Positivity Bias.

Chautauqua Prays for Peace through Compassion

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

Christian Science House

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

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



INTERFAITH NEWS

COMPILED BY STAFF

Disciples of Christ

Social Hour is at 3:15 p.m. today at 32 Clark.

During Social Hour, the Rev. William Somplatsky-Jarman will discuss “Cherishing God’s Creation: Faith Community Addresses Global Climate Change.”

The first Earth Day in 1970 welcomed the participation of an estimated 20 million people in the United States and helped jumpstart increased attention for the need for eco-justice defined as the well-being of all humankind on a thriving earth. Faith groups responded, as well, with new initiatives in theological and Biblical studies, congregational and personal lifestyle changes, and active engagement in international and domestic public policy. This is especially true with global climate change. In 1992, the nations gathered at the Rio Earth Summit to launch work on climate change. Faith groups were there as well and have been involved deeply ever since. Somplatsky-Jarman, ordained Disciples of Christ clergy, served 32 years in the national office of the Presbyterian Church (U.S.A.) from 1984 to 2016. Responsibilities included being the initial staff building the national and international eco-justice program. He represented the church at the Rio Earth Summit in 1992 where the Framework Convention on Climate Change was adopted. While in Rio, he helped form the Climate Change Steering Committee of the World Council on Churches and has been a committee member since then.

Episcopal Chapel of the Good Shepherd

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

Everett Jewish Life Center at Chautauqua

David Greenberg will give a talk at 12:30 p.m. today on “The Alliance: John Lewis and Black-Jewish Relations, from the Civil Rights Movement to the Halls of Congress.” For many decades now, stories have appeared about strains in the historic alliance between Blacks and Jews; some Black public intellectuals have recently grown hostile to Israel, and Jews have grown alienated from regimes of “inclusion” that manage to exclude them. Some historians argue that the Black-Jewish alliance of the civil rights era was a myth. But the life of John Lewis — from his time as a youthful leader of the Student Nonviolent Coordinating Committee to his service as the “Conscience of the Congress” — tell a different tale.

There will be a talk at 3:30 p.m. today in the EJLCC with speaker Jeremy Ben-Ami on “Antisemitism as a Political Tool: Protecting Democracy and Dividing our Community.” Ben-Ami, president of J Street, will attempt to find common ground as he lays out a framework for uniting our community, and the country, on the fight against antisemitism while also upholding our shared commitment to democracy, free speech and academic freedom.

Jewish Film Series will show “The Blond Boy from the Casbah” at 3:30 p.m. Wednesday at the EJLCC.

Food Pantry Donations

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

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone’s invited. The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays and dinner from 5 to 6:30 p.m. Thursdays at Hurlbut Church. All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

Labyrinth

The Labyrinth is available throughout the week to all Chautauquans and friends. Veriditas-trained facilitators Norma and Wally Rees offer a Labyrinth walk at 6:30 p.m. tonight, rain or shine. It is accessible through the Turner Community Center or through the Turner parking lot if arriving via Route 394. Bus and tram services are available to Turner. Remember your gate pass.

Lutheran House

Be sure to stop by starting at 3:15 p.m. today for the denominational house social. Cookies and cupcakes will be served by members of St. Mark Lutheran church in Mayville, New York.

The Lutheran House hosts Chautauqua Dialogues at 6:30 p.m. Wednesday. We are located on the Brick Walk at the corner of Peck and Clark.

Mystic Heart Meditation

David Gluck leads Hindu Meditation at 7:45 a.m. weekdays in the Presbyterian House Chapel. Gluck also leads a seminar at 12:30 p.m. today in the Hall of Missions.

From 8:30 to 8:45 a.m. Wednesday, Monte Thompson leads “Movement and Meditation” in the Hall of Philosophy Grove.

Kim Hehr leads Gong Meditation at 4:45 p.m. Wednesday in the Hurlbut Church Sanctuary.

Presbyterian House

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

Religious Society of Friends (Quakers)

Tom and Liz Gates, Friends of the Week (Chaplains), will host BYO Lunch: A Quaker’s Faith into Action at 12:30 p.m. today in Quaker House, 28 Ames.

Social Hour: Cookies and Community Care is at 3:30 p.m. today in Quaker House, 28 Ames. Come see Love Letters: A Homeboy’s Art Exhibit, at 3:30 p.m. today at the Quaker House. There will be an opportunity to write your own letter and we will mail it for you. Join us for an unusual opportunity to hear about “A Quaker’s Lived Experience of Authoritarianism in the USSR” by Welling Hall at a BYO Lunch at 12:30 p.m. Wednesday at the Quaker House.

Unitarian Universalist

Hospitality Hour is at 3:15 p.m. today in the U.U. House. All are welcome.

Larry Rizzolo will give a talk titled “Science and Ethics at the Beginning and End of Life” as part of the Cultural Ethics Series at 9:30 a.m. Wednesday in the Hall of Philosophy.

United Methodist

The Rev. Larry Marshall’s title for his Chaplain’s Chat at noon today on the United Methodist House porch is “Faithful Leadership.” All are welcome.

Social Hour, featuring punch and homemade cookies, starts at 3 p.m. today on our porch and is hosted by a group from Agape United Methodist Church of Seneca, New York.

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

“Knitting on the Porch” is at 3 p.m. Wednesday.

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.

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 Jen Stahl, Guest

Week 6 – Wednesday, July 30
The Unicorn Tea

Upcoming Tea:
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.

LECTURE

Anderson unpacks diverging interpretations of Protestant work ethic, concluding ILS theme on spirit of capitalism

LIZ DELILLO
STAFF WRITER

The concept of the Protestant work ethic developed in ways running counter to Max Weber's recounting of Puritan thought in *The Protestant Work Ethic and Spirit of Capitalism*, argued Elizabeth Anderson.

Anderson spoke at 2 p.m. last Friday in the Hall of Philosophy, finishing off the Interfaith Lecture Series' Week Five theme, "The Spirit of Capitalism: Prosperity and the Enduring Legacy of the Protestant Work Ethic."

She is the Max Shaye Professor of Public Philosophy, John Dewey Distinguished University Professor and Arthur F. Thurnau Professor at the University of Michigan. Her research focuses on moral, social and political philosophy as well as the philosophy of social sciences and economics.

Weber argued that the Protestant work ethic was secularized, "the obsession with certainty of salvation fell away," resulting in "... a division between the duties of workers and where the benefits would live," Anderson said. "The duties were the same — industry, frugality and asceticism — but the capitalist would look at the reward, saying they are the ones who would be maximizing their wealth."

Her argument, however, complicates Weber's picture of the Protestant work ethic; she traced the idea's history.

"My view is that Weber was only half right. He did capture the spirit of the work ethic as it existed in his day," Anderson said. "But if we go back to the original Puritans, his reading of them, many think, is deeply flawed, and we can trace the influence of the forgotten parts of the work ethic in a very different direction from what Weber said."

She read the Puritan theologians Weber quoted and said they were "remarkable moralists." Anderson found the original Puritan work ethic was egalitarian, treating all as morally equal.

In the original Puritan work ethic, theologians believed workers should get rewards in their lifetime and shouldn't be at the whim of businesses whose sole goal was to maximize profits, Anderson said.

She described how the Puritan preacher Robert Sanderson theorized the structure of society as a clock: "As in the artificial body of a clock, one wheel moves another and each part gives and receives help to and from the other."

"... In other words, 'We should be like the wheels of the clock' — each wheel helps another move along, and it also receives help from all of the other gears — 'and that is how we should be in the great community of society,'" said Anderson.

The clock's mechanism represents both the cohesive and structural integrity of callings, or professional occupations, as each calling held equal worth.

Emphasizing all callings



VON SMITH / STAFF PHOTOGRAPHER

Elizabeth Anderson, the Max Shaye Professor of Public Philosophy at University of Michigan, Ann Arbor, delivers her lecture "Reconsidering the Protestant Work Ethic" as part of the Week Five Interfaith Lecture Series theme "The Spirit of Capitalism: Prosperity and the Enduring Legacy of the Protestant Work Ethic" Friday in the Hall of Philosophy.

as equal was common in Puritanism, Anderson added.

"An interesting feature and implication of this, which was quite radical at the time and quite liberating, is that (Sanderson) is quite clear this is something that you had to discover for yourself, and it is your duty to occupy a calling that sustains your enthusiasm for your whole working life," Anderson said. "Only you can decide what that is."

"Hence, the Puritans derived from this a right to freedom of occupational choice — it is this beautiful move in moral philosophy where you take a duty and convert it to an individual right to act according to your own judgment — and Sanderson was convinced that you can trust workers to autonomously find their calling and fulfill its duties," said Anderson.

Anderson also highlighted English theologian Richard Baxter's treatment of workers' rights. He, like Sanderson, held that all workers were entitled to dignity, meaningful work and honest labor to advance the good of society. Employers had strict duties to provide safe working conditions and pay fair wages to workers, and everyone had the right to charity if unable to work.

The provisions in Baxter's work ethic held all to the same duties, regardless of class status. Anderson elaborated on how Baxter believed the wealthy were also required to work, and he "condemned business models that amount to pure wealth extraction," viewing it as a spiritual loss, Anderson said.

In Baxter's "On Oppression," which critiques such

business models, he defines oppression as "taking advantage of people who are vulnerable — they may be poor or disabled — you are not allowed to do that," Anderson said.

"What we get then is, in the original Puritan work ethic, a different picture than what Weber characterized it as," Anderson said. "Everybody, rich or poor, property owner or pure labor, they all have the same duties — industry, frugality, aestheticism, giving to charity to the extent that you are able, and yes, you should be making money, as much as you can."

In tracing how the work ethic was distorted between Sanderson and Baxter's time and Weber's, Anderson emphasized the economic impact the Industrial Revolution had on workers.

"It was not a sharp division between manual laborers and people getting income from some kind of proprietary interest, and hence, in the original Puritan model, the benefits and burdens of the work ethic are always combined in one person — that was the standard," Anderson said.

In the Industrial Revolution, however, "factories get enormous, only capitalists can afford to build these things, and workers become dispossessed. The peasants get evicted from the land and become manual laborers who are working seasonally — very marginal — or they become factory workers, and they don't own their own tools anymore," she said.

The social and economic shifts this industrialization ushered in influenced how the work ethic was under-

stood. After the class split, two interpretations of the work ethic developed: the capitalist version and the workers' version. Workers believed in the duties and benefits of hard work while also believing not every minute should be spent working.

Identifying Weber's discussion with the capitalist version, Anderson then researched what became of the workers' version — and she found Karl Marx.

She read Marx's first work, which is a 1835 high school graduation examination essay titled, "Reflections of a Young Man on the Choice of a Profession."

"Lo and behold, what does he say? He says, 'Well, it has to be something that advances the good of other people, and it has to fit the person's talents and education, and it has to fulfill in exercising the talents and sustain that person's interests and commitment.' Right there, he is just reproducing Sanderson's sermon — isn't that astonishing?" Anderson said. "He only adds one extra thing, although I think it is already implicit in Sanderson and Baxter, namely that the profession has to be capable of commanding the respect of other people so that it can be conducted with dignity."

The workers' version became a theory of social democracy notably implemented in Scandinavian nations through "free and universal high-level education" and "comprehensive social insurance and health insurance."

More than simply continuing the philosophical thread, Marxism relied integrally on these ideas.

"The Puritan ideal of work became the founda-

“

We should reconsider the Puritan division of labor in a more positive light. That clock metaphor is a very powerful metaphor — everybody has got to be helping everybody else. We both give and receive help from everybody — that is what the division of labor amounts to. Also, you get a kind of implicit critique in the clock metaphor of this idea that the billionaires are entitled to every penny; what makes one wheel go is the contributions of all the other gears.”

— ELIZABETH ANDERSON

Max Shaye Professor of Public Philosophy,
University of Michigan

tion of Marx's ideal of unalienated labor, where he would write later in his famous manuscript spelling out and criticizing capitalism for failing to deliver jobs that would enable people to engage and work in an unalienated way," Anderson said.

Having traced the work ethic's origins and parsed its interpretations, Anderson's conclusions took a different shape than Weber's.

"We should reconsider the Puritan division of labor in a more positive light. That clock metaphor is a very powerful metaphor — everybody has got to be helping everybody else. We both give and receive help from everybody — that is what the division of labor amounts to," Anderson said. "Also, you get a kind of implicit critique in the clock metaphor of this idea that the billionaires are entitled to every penny; what makes one wheel go is the contributions of all the other gears."

Beyond divergent inter-

pretations and historical splits, Anderson emphasized the philosophy's contemporary relevance.

"What we owe to the Puritans is an ideal of what work ought to be for people. So much work in society today does not fulfill what the Puritans wanted it to: people get ruled tyrannically, and many of them are slaving away at sub-living wages, unhealthy working conditions — (and) already in the 17th century, you have these preachers saying that is wrong," Anderson said.

She ended her lecture with a quote by another famous Puritan, John Milton, from *Paradise Lost*. When God expels Adam and Eve from the Garden of Eden, they must find a new way of life.

"Adam and Eve cannot just live by the fruit off the trees anymore," Anderson said. "They have to work, and this is the thought that Milton puts in Adam's head. He says, 'With labor I must earn / My bread; what harm? Idleness had been worse.'"

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cnosel@yahoo.com (716) 450-5492 Prices not given ahead of sale

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For sale: 24 ft Manitou Pontoon with 115 HP Yamaha, only 248 hours usage \$35,000 obo. Call 520-906-9186

For Sale: 2022 Chaparral Pleasure Boat. 21Ft. Engine: Mercuriser 4.5 250 H.P. Inboard/ Outboard. 68 hours useage. Includes 2022 coyote trailer. Price: 45K. OBO. 412-298-0754

Yamaha Piano M460C/LZ with bench for sale. From 2009. Only used twice. Located in Bemus Point. Call Mary Jo at 303-818-1918 or Brooke at 303-818-2400

WANTED

Two well-behaved older women with limited luggage looking for a ride as far as Toronto or as close as Buffalo on Saturday, August 2. Email lcunning@torontomu.ca or call 416-450-4090.

New Pastor, First Presbyterian Church Jamestown in need of ~3 month temporary housing starting September 1. Willing to house sit and/or negotiate rent. Call 412-316-7187

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SPORTS CLUB
THURSDAY AFTERNOON BRIDGE SCORES
JULY 24, 2025

North/South		SECTION A	East/West		
1st	Gary Smith - Susan Diner	43.50%	1st	Carl Nelson - Abigail Nichols	53.00%
2nd	Scott Welton - Laura Welton	43.00%	2nd	Bill Blackburn - George Heintzelman	44.00%

Please come enjoy our friendly, non-intimidating games.
12:45 p.m. Thursdays at Sports Club

Levy, Heitzenrater funds support CSO

The Kathryn A. And David B. Levy Fund for the Chautauqua Symphony Orchestra and the Heitzenrater Family Chautauqua Symphony Orchestra Fund are providing support for the performance of “A Beethoven Evening” by the CSO at 8:15 p.m. tonight in the Amphitheater. The Kathryn A. and David B. Levy Fund for the Chautauqua Symphony Orchestra was established in 2021 to provide general support for the CSO.

The fund was established to honor Kathryn’s nearly five decades of service as Principal Piccolo of the CSO. Both having served as professors in the music department at Wake Forest University, David writes the concert program notes for *The Chautauquan Daily* and has delivered the Pre-Concert Lectures since 2015. Both perform similar roles with the Winston-Salem Symphony, where Kathryn is the Principal Flutist and David annotates the program and delivers lectures. They reside in Winston-Salem, North Carolina.

The Heitzenrater Family Symphony Orchestra Fund, also supporting tonight’s program, was created by Richard and Karen Heitzenrater in 2014 along with contributions from Richard’s siblings and their children. The Heitzenrater family first came to Chautauqua around 1947 from Little Valley, New York.

Richard’s father, H. Clair, and his wife, Ruth, were a Methodist clergy couple, and he spoke in the Methodist House on occasion. One son, Trall, married his wife, Bev (from Florida), after they both worked at Chautauqua during the season in the early 1950s.

Three of the four Heitzenrater siblings now own property in Chautauqua or around the lake. Richard and Karen live less than a block from the United Methodist House, where they used to stay and where he served as chaplain on more than one occasion. Most of the children and grandchildren have visited Chautauqua over the years, from Georgia, Florida, Tennessee and North Carolina as well as New York.

Sterritte Lectureship supports Corrales

The Marjorie and Frank Sterritte Memorial Lectureship is providing support for the 10:45 a.m. lecture by Javier Corrales today in the Amphitheater. The lectureship was established in 1998. Marjorie Sterritte first came to Chautauqua in 1970 as a guest of a friend from East Williston, New York. After catching the enthusiasm of Chautauqua, she rented the next two years. Marjorie Sterritte and her daughters realized after 1972 that the family needed to invest in a house at Chautauqua. They first bought a house on Bliss, which proved to be too small, so on Labor Day week-end 1975, they moved to 15 Longfellow. Marjorie Sterritte, along with her three oldest daughters, graduated in 1982 in the 100th class of the Chautauqua Literary and Scientific Circle.

In addition to this lectureship, Marjorie funded the Sterritte Serendipity Serpentine Path, south of Boys’ and Girls’ Club, as well as rooms in the Presbyterian and Methodist Houses.

Beyond the gates of Chautauqua, Marjorie supported Children’s Hospital in Columbus, Ohio, and in 2003 donated funds for the new pipe organ at Moorings Presbyterian Church in Naples, Florida. Marjorie passed away in 2014.

Chabad to host hands-on Model Matzah Bakery

At 4:30 p.m. today, the Zigdon Chabad Jewish House will open its doors for a hands-on journey back in time – offering participants the chance to make their very own handmade Shmurah Matzah. The interactive Model Matzah Bakery is open to adults and children of all ages, from all backgrounds and affiliations, and promises to be a fun, meaningful and educational experience for the whole family.

Participants will not only learn about the intricate steps of traditional Matzah baking but will take part in each stage of the process. From selecting the wheat stalks and grinding them into flour, to drawing special water, mixing, kneading, rolling, perforating and finally baking their very own round Matzah, this immersive workshop offers a rare glimpse into an ancient tradition still practiced today.

The event is free of charge, and everyone will also take home an authentic handmade Shmurah Matzah – a special keepsake that connects deeply to the themes and spiritual message of Passover.

What Is Shmurah Matzah? “Shmurah” means “watched” in Hebrew, and Shmurah Matzah is flour and water that is carefully guarded from the moment of harvest to prevent any leavening (chametz). The process is rigorous, ensuring that the wheat never comes into contact with moisture before it’s time to bake.

Unlike machine-made Matzah commonly used at large Seders or in bulk production, handmade Shmurah Matzah is round, thin, and prepared entirely by hand, echoing the way Matzah was likely made by the Israelites as they rushed out of Egypt over 3,000 years ago. Every step of the process is supervised with extreme care and intention, infusing the Matzah not only with precision – but with purpose. Why is Matzah so central to Passover?

“Matzah is more than a cracker,” said Rabbi Zalman Vilenkin. “On Passover, it becomes a spiritual food known as the ‘Bread of Faith’ and the ‘Bread of Humility.’ It represents the Israelites’ hasty departure from Egypt – so swift they couldn’t wait for their dough to rise. But beyond the historical narrative, Matzah symbolizes freedom from ego. Leavened bread rises and puffs up, much like arrogance, while Matzah remains flat and humble. The process of making and eating Matzah reminds us to strip away the inflated self, connect to our truest identity, and embrace simplicity, faith, and readiness to move forward – just as our ancestors did at the Exodus.”

Today’s event isn’t just about baking, Vilenkin said; it’s about bonding.

“Families, friends and neighbors come together around a sacred tradition,” Vilenkin said. “When someone rolls their own Matzah and bakes it by hand, they connect with a chain of memory going back thousands of years. It’s deeply personal and very powerful.”

The Model Matzah Bakery is a complete Passover craft project for kids to take home and helps create a fun, festive, and meaningful way to learn about Jewish heritage and holiday observance. The hands-on experience is ideal for children, adults, and multi-generational families, making it a highlight of the Chabad Jewish House summer calendar.

Whether you’re a longtime Passover observer or someone simply curious about Jewish traditions, this workshop offers a unique opportunity to learn, experience, and taste the story of freedom. Come roll up your sleeves, roll out some dough, and roll back the centuries – this is one experience you won’t want to miss.



CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Drink, dog-style
6 Brew maker
11 Not dozing
12 Honolulu hello
13 Wormlike insect
15 Needle feature
16 Model buy
17 Top
18 Principle
20 Tire feature
23 Titled women
27 Stinging insect
28 Flitting insect
29 Beginning
31 Nutmeg or coriander
32 Acting student's major
34 Jackson 5 hit
37 GI-enter-taining grp.
38 Many a time
41 Jumping insect
44 Worry
45 Refrain snippet
46 Like some winter days
47 Yule greenery

DOWN
1 Sneaker part
2 Not at home
3 Party spread
4 Luau strings
5 Made coffee
6 Was patient
7 Sick
8 Turn-pike cost
9 Spiced tea
10 Challeng-ing
14 Wrestling win
18 Like some athletes' wrists
19 Buc-caneers' base
20 Binary base
21 Sprinted
22 Twisty turn
24 Me, to Michel
25 List-end-ing abbr.
26 That lady
30 Reliable
31 Even
33 Sturdy wood
34 A long time
35 Fiber source
36 Roman censor
38 Milky stone
39 Plum-meted
40 Serving aid
42 Shop tool
43 Old hand

Yesterday's answer

1	2	3	4	5	6	7	8	9	10	
11						12				
13					14					
15				16				17		
			18			19				
20	21	22			23		24	25	26	
27						28				
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34	35	36		37				38	39	40
41			42				43			
44						45				
46						47				

7-29

AXYDLBAAXR
is **LONGFELLOW**

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

7-29 CRYPTOQUOTE

G Q S V Q I ' U I Y Y V

V H P Y D U H Q I A . O S A U C Q H I U

G Q S P A Y J B U Q U R Y U Q C X I V

M Q . — V F X G I Y O Q R I A Q I
Yesterday's Cryptoquote: SUMMER'S HERE AND THE TIME IS RIGHT, FOR DANCING IN THE STREET! — MARTHA AND THE VANDELLAS

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.

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

Difficulty: ★★ 7/29

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

Difficulty: ★ 7/28

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LECTURE

LoWV CEO Stewart urges Chautauqua to educate, agitate, act

SUSIE ANDERSON
STAFF WRITER

Celina Stewart, chief executive officer of the League of Women Voters of the United States, wants Americans to be a flood of democracy against the fire of authoritarianism.

In a lecture at 10:45 a.m. Monday in the Amphitheater, Stewart kicked off Chautauqua Lecture Series' Week Six theme "The Global Rise in Authoritarianism" by recognizing the presence of authoritarianism in the United States and offering an agenda for actions to preserve and protect democracy. She centered her lecture around three action steps falling under one purpose of defending democracy: educate, agitate and act.

"This week, we are exploring the global rise of authoritarianism, not as a distant threat but as a present and pressing reality," Stewart said.

The inundation of headlines — from U.S. Sen. Alex Padilla (D-CA) being thrown to the ground and forcibly removed from a press conference held by Homeland Security Secretary Kristi Noem, to the fatal shooting of Minnesota state representative Melissa Hortman and her husband — reflect that authoritarianism has its hold on the United States, Stewart said.

"These events are here. They are now. And they are very real," Stewart said. "... Democratic backsliding rarely announces itself loudly. It creeps in, headline by headline, right by right, until silence becomes complicity."

With trust in institutions plummeting, Stewart said she wanted to highlight the many ways that democracy is in retreat, from classrooms to courts to the silence of citizens. The foundation upon which the League was formed remains central to its defense of democracy.

"The League is a 105-year-old movement with more than 700 leagues strong, 1 million members and supporters fighting every day for democracy and to make it real for everyone. We are non-partisan, but we ain't neutral, y'all," Stewart said.

As America faces a "constitutional crisis," Stewart highlighted the power of the people.

"The power that each of us holds is essential. Now more than ever. Movements don't start with policy papers," Stewart said. "They begin when people are willing to name what's broken and imagine what's possible."

Beginning with education, as all movements do, Stewart highlighted key facts about the League's work. In 2024, the League reached more than 30 million voters with essential election information, registered 400,000 people and hosted over 3,000 debates.

"This dedication fuels the quiet, persistent work that comes across in democracy, in every state and every community," Stewart said.

She distinguished nonpartisanship from passivity in the League's enduring mission and its greatest strength.

"We are rooted in principle,



VON SMITH / STAFF PHOTOGRAPHER

Celina Stewart, CEO of the League of Women Voters of the United States, delivers her lecture on the power of voting Monday in the Amphitheater, opening the Chautauqua Lecture Series theme of "The Global Rise of Authoritarianism."

not parties, empowering voters with facts that strengthen their voice and not tell them what to think, but to help them make informed choices," Stewart said.

Without endorsing particular candidates, Stewart said, the League stands on issues that defend democracy such as reproductive health, election integrity and voting rights. Working to build trust by centering issues rather than affiliations, the League endures in the defense of fundamental rights.

"Our commitment to non-partisanship is a moral imperative because democracy itself should never be a partisan issue," Stewart said.

Rather than sway right or left, the League focuses on right and wrong, Stewart said. Women's suffrage in the 1920s did not grant every woman suffrage.

"The League's formation was not just about gaining access — it was about building power in a democracy that was struggling to live up to its promise," Stewart said, "By the way, does any of that sound familiar?"

At the height of the political hysteria of McCarthyism in 1952, the League established a freedom agenda to promote the defense of democracy and commitment to transparency.

"The League opposed loyalty oaths for public employees, defended the right to have legal representation before congressional committees and stood against blacklisting of creative professionals if it was based on political association," Stewart said.

At the expense of a decline in membership and increased pressure faced by local chapters, the League stuck by its core value — if members were committed to the democratic process, they were welcome — during a time in which that was viewed as radical.

"In Westchester, New

York, the local American Legion Chapter went so far as to brand the League as un-American," Stewart said.

By standing its ground, the League turned the McCarthy Era into a defining chapter of its legacy.

"The League's strategy succeeded because it grasped a fundamental truth," Stewart said. "Authoritarianism thrives when citizens are convinced that liberty is too risky to protect. Refusing to bow to fear or conformity, the League upheld open debate and inclusive participation, sustaining the democratic habits necessary to resist tyranny."

Seventy years later, Stewart said, the truth is still under siege.

"The forces that the League was born to confront have never quite disappeared. They have just evolved. And again, we are called to rise," Stewart said.

As strategies of suppression emerge in new costumes, Stewart reminded the audience that democracy is chipped away when laws are passed to suppress the vote, disinformation spreads like wildfire, and the truth seems optional. While the fight is not unfamiliar, Stewart said, the League cannot do it alone.

"Reclaiming democracy is not a solo act. It requires orchestrated movement," Stewart said.

The process of agitation requires a clear understanding of what voters are up against. Stewart highlighted that authoritarianism doesn't often come with tanks in the street, although, she said, June 14, 2025, may have been a "warning shot."

"When military parades take over Washington streets not to honor people, but to project control, that's not patriotism. That's intimidation," Stewart said.

Incidents like the military parade and federal troops descending upon cities like

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Speak the truth even when it's uncomfortable. Silence is the oxygen of authoritarianism and truth is its anecdote. Show up to meetings, to the hearings, to the polls, to the streets. Your presence is your protest, and your body is your ballot.”

—CELINA STEWART
CEO,

League of Women Voters of the United States

Los Angeles are not isolated, Stewart said, but instead a signal of a pattern.

"Crush dissent, ignore local voices and twist democratic symbols into tools of fear. This is authoritarianism draped in red, white and blue," Stewart said.

Stewart made a clear case of the dehumanization occurring in modern America, from immigrant families living in fear, to Black history being erased from curriculums.

"This time that we're in, this is the second coming of slavery. And I don't say that lightly. I say it because I see the patterns. I see the fear, the control, the dehumanization of people," Stewart said. "... (Authoritarianism) is happening to all of us. When one group's rights are stripped away, everyone else's rights are at risk."

This crisis did not start with a single president or administration. Instead, Stewart said the problem has compounded with years of gerrymandering and voter suppression. President Donald Trump defying a Supreme

Court order to return the wrongfully deported Kilmar Abrego Garcia to the United States, Stewart said, reinforces the crisis Americans face.

"This is a five-alarm fire," Stewart said. "And the question is, are you going to watch it burn, or are you going to be the water that puts it out?"

While everyone agrees democracy is under threat, Stewart said, few people consider themselves part of the solution. Through campaigns such as the Unite and Rise 8.5 initiative, Stewart said the League aims to mobilize a fraction of the U.S. population to affect change for the entire population.

"We just need that amount to engage in nonviolent, civil resistance to stand up against what's going on in America today. If we do that, we will bring meaningful change to the country," Stewart said.

Stewart concluded with a metaphor comparing Americans to water, changing the landscape around them through collective persistence.

"A single drop may seem

so small, but the drops together can sustain cities and wildlife and change landscapes. That's who we are," she said. "Think about people's power as that quelling force to the flames. Simply put, I want us to be the flood for democracy."

Stewart offered the audience an action plan that included joining the League, registering voters and educating their community.

"Speak the truth even when it's uncomfortable. Silence is the oxygen of authoritarianism and truth is its anecdote. Show up to meetings, to the hearings, to the polls, to the streets," she said. "Your presence is your protest, and your body is your ballot," Stewart said.

Stewart remind the audience to be present, unyielding and collective as water. Rather than suffer from indifference, Stewart called Chautauquans to action.

"Don't just admire the League — join its future," she said. "Wake up, rise up and let's build the democracy we deserve, arm-in-arm, side-by-side, together."

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