



ALEXANDER

Carter Center’s Alexander traces history of threats to democracy, poses solutions

TALLULAH BROWN VAN ZEE
STAFF WRITER

Individual rights are the greatest asset we have when fighting against any threat to our democracy, said Paige Alexander, chief executive officer of The Carter Center.

At 10:45 a.m. today in the Amphitheater, Alexander will deliver a lecture connecting the history of authoritarianism and the current issues the United States faces in a divided political climate as part of Chautauqua Lecture Series’ Week Six theme “The Global Rise of Authoritarianism.” Alexander will emphasize the need for personal strength during times of distress.

When Alexander took on her role as CEO of The Carter Center in 2020, she had to juggle the international health crisis of COVID-19 and the Black Lives Matter protests following the death of George Floyd.

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IMAGINATION & originality



VON SMITH / STAFF PHOTOGRAPHER

Mischakoff Taylor Concertmaster Chair Sharon Roffman practices Tchaikovsky’s Violin Concerto in D Major Tuesday in her Amphitheater dressing room, watched over by a photograph of longtime Chautauqua Symphony Orchestra concertmaster Mischa Mischakoff, for whom Roffman’s chair is partially named. Roffman and the CSO will perform Tchaikovsky’s Violin Concerto at 8:15 p.m. tonight in the Amp.

Concertmaster Roffman to make Chautauqua debut in ‘virtuosic’ Tchaikovsky in CSO program with ‘generous’ Rachmanioff

GABRIEL WEBER
STAFF WRITER

While recently appointed Mischakoff Taylor Concertmaster Chair Sharon Roffman has had plenty of solos this season, tonight marks her official debut and introduction to Chautauqua for her first year in the Chautauqua Symphony Orchestra.

At 8:15 p.m. tonight in the Amphitheater, Music Director and Principal Symphonic Conductor Rossen Milanov leads the CSO, along with Roffman as soloist, in Pyotr Ilyich Tchaikovsky’s Violin Concerto in D Major, Op. 35, followed by Sergei Rachmaninoff’s Symphony No. 3 in A Minor, Op. 44.

Tchaikovsky’s Violin Concerto in D Major is one of the most demanding pieces for a soloist in the repertoire, Milanov said, which made it all the more impressive when that was the piece that completely blew away the concertmaster audition committee last year.

See **CSO**, Page 4

Adjei-Brenyah tackles systemic villains in CLSC Week 6 pick ‘Chain-Gang All-Stars’

SUSIE ANDERSON
STAFF WRITER

Nana Kwame Adjei-Brenyah began with a short story: a gladiator battle starring prisoner Loretta Thurwar. But as he began researching the industrial prison complex and developing his speculative world, the project grew. It demanded a bigger stage.

“It was like I was digging for gold in a small cave, the size of a closet. And then by doing research, I hit a wall in that closet, and it opened up a cavern that’s the size of a football stadium,” Adjei-Brenyah said.

The stadium expanded into Adjei-Brenyah’s debut novel and the Chautauqua Literary and Scientific Circle’s Week Six selection, *Chain-Gang All-Stars*. Adjei-Brenyah will present the selection at 3:30 p.m. today in the Hall of Philosophy.

In addition to being one of *The New York Times* Ten Best Books of 2023, a finalist for the National Book Award for Fiction and shortlisted for the Waterstones Debut Fiction Prize, among other

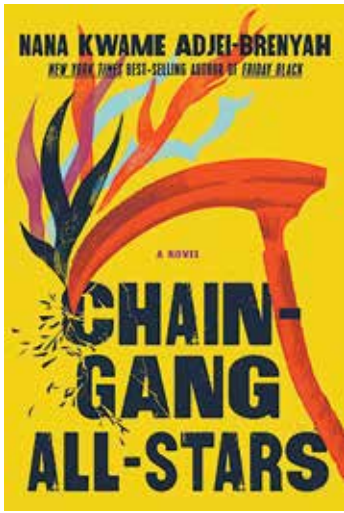


ADJEI-BRENYAH

recognitions, *Chain-Gang All-Stars* was a finalist for the 2024 Chautauqua Prize. For Stephine Hunt, managing director of literary arts, it was a favorite from last year’s submissions as it married the genre of speculative fiction with real-world consequence.

“It is a brilliant look at systemic racism, capitalism and mass incarceration in this country, and thinking through the way we conceptualize freedom,” said Hunt.

In a week themed “The Global Rise of Authoritar-



ianism,” *Chain-Gang All-Stars* examines a privatized prison system in near-future America, presenting a leap from fact to fiction in authoritarian control that is unnervingly small.

“I think carceral institutions are an integral and essential part of authoritarianism. You see that right now with what they call ‘Alligator Alcatraz’ is being built as the way to support a violent policy against immigrants,” said Adjei-Brenyah.

See **CLSC**, Page 4

For ILS, Murphy to discuss how Christian antisemitism led to modern antisemitism

KAITLYN FINCHLER
CONTRIBUTING WRITER

When people think about antisemitism, they often think of it in a broad sense of hatred or prejudice against Jewish people. However, there are different branches of antisemitism that stem from various religious or non-religious groups.

To explore this, Brendan Murphy, founding director of the Bearing Witness Institute for Interreligious and Ecumenical Dialogue at Marist College, will deliver his lecture “From Ancient Prejudices to Modern Challenges: Exploring Historical and Contemporary Relations Between Christian and Jewish Communities” 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.”

“I am an educator of some 30 years, and my main work is in Holocaust education,” Murphy said. “One of the great empha-

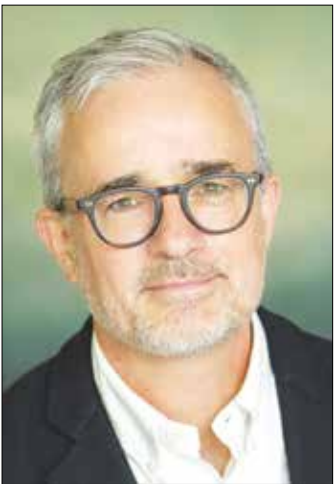
ses that I bring to that class, that is taught at a Catholic school, is we do a deep dive into the long and tragic history of Christian antisemitism — or what’s often called antisemitism.”

Antisemitism is “really not a history that’s often being taught” in schools, parishes or communities, he said.

“Your average Christian — be they Catholic or Presbyterian or Methodist — knows very little of that history in the way by which Christian antisemitism had laid the groundwork for modern, racial, genocidal antisemitism,” Murphy said.

This led Murphy to develop a national lecture series meant not only to tell the story of the history of Christian antisemitism, but to talk directly about the “extraordinary work” done with Christian and Jewish leaders around the world, he said.

“That work is so inspiring. It’s so important,” Murphy said. “But, it’s also



MURPHY

gone unknown by your average Christian, so to speak. I drew up this lecture series that delves into these two areas, and I’ve been delivering that all over the country.”

Murphy started the Bearing Witness Institute in August 2024 to provide the “needed professional structure, not to mention funding,” to promote the lecture series, as well as other aspects of its work across the country, he said.

See **MURPHY**, Page 4

IN TODAY’S DAILY



SWIMMING TO THE CHAMPIONSHIP

Fish Heads beat YAC PAC 12-6, headed to fourth championship in a row; Arthritics upset Slugs 18-12.

Page 2

TWO PASSPORTS

Worship, community, God help us navigate travel between land of wellness, land of sickness, Berg reminds congregation.

Page 3

HONING THEIR SKILLS

CTC FutureNow Stage Directing Fellows present ‘A Showcase of One Acts’ today in Bratton Theater.

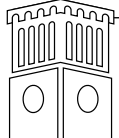
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MEME WARS

Boston University assistant professor Donovan — scholar of media, memes — untangles internet’s political influence.

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TODAY’S
WEATHER



H **65°** L **54°**
Rain: **98%**
Sunset: **8:37 p.m.**

FRIDAY



H **73°** L **50°**
Rain: **6%**
Sunrise: **6:10 a.m.** Sunset: **8:36 p.m.**

SATURDAY



H **75°** L **55°**
Rain: **5%**
Sunrise: **6:11 a.m.** Sunset: **8:35 p.m.**

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

School of Music news

Join the School of Music chamber music students today as they perform three concerts as part of the three-day Chamber Music Festival with strings, pianos and winds in traditional and unusual combinations. The 10 a.m. performance features one of Beethoven's Late String Quartets, Op. 132. The 1 p.m. concert includes Schubert's thrilling "Death and the Maiden" String Quartet. At 4 p.m., we will have two beloved quintets, Mozart's Quintet for Piano and Winds, and Schumann's Quintet for Piano and Strings, plus lesser-known composers Erwin Schulhoff, Nino Rota, Louise Farrenc, Kevin Day and others throughout the day. Full programs are listed at programs.chq.org. All three concerts will be in Fletcher Music Hall.

Cram, Streissguth hold Meet the Filmmaker event

At 5 p.m. today at the Chautauqua Cinema, Michael Streissguth and Bestor Cram will hold a sneak-peek preview of their new documentary "Tiananmen Tonight: Journalism and Courage" and hold a talkback session following the screening. Streissguth and Cram are co-producers and co-directors of the film, which tells the story of news organizations' battle to chronicle the 1989 student demonstrations in Beijing. This program is free with a Traditional Gate Pass.

Chautauqua Old First Night Run/Walk news

Sign up online today for the 49th Annual Old First Night Run/Walk held at 8 a.m. with Youth Races at 9 a.m. Saturday The four youth runs are diaper dash, toddler trot, 100-yard dash and 1-mile chipped time race. Run, walk or speed walk the 2.75-mile perimeter of the grounds. Race participants receive a keepsake T-shirt. Youth runners receive a cap and coupon for a free ice cream cone. Proceeds benefit the Chautauqua Fund. Don't wait! Sign up online at oldfirstnight.com. On-line registration closes at 5:30 p.m. Friday.

Bird, Tree & Garden Club news

Kate Mayberry will lead Forest Bathing at 7:30 a.m. today starting at the corner of Massey and Hawthorne. Mayberry guides participants through the mindful practice of forest bathing, emphasizing sensory awareness and nature connection. This contemplative morning session helps participants develop a deeper relationship with the natural environment through intentional observation and presence. Betsy Burgeson will lead the Miller Cottage Open Garden Tour at 2 p.m. today at 24 Miller. Betsy opens the Miller Cottage garden for a tour that explores the historical restoration of the garden by Betsy and her team. Visitors can observe how the gardening team took the original plans for the garden and brought it into modernity while staying true to the original 1922 plan. Twan Leenders will lead the Bird Walk at 4:15 p.m. today starting at the picnic tables by the Sports Club. Leenders leads another birding expedition, focusing on late summer bird behaviors including feeding patterns, habitat preferences and species diversity around the Chautauqua grounds. This walk offers continued opportunities for bird identification and observation skill development.

Friends of Chautauqua Writers' Center news

Final call to sign up for the Robert Pinsky Favorite Poem Project, which will take place at 5 p.m. Monday in the Hall of Philosophy or on Zoom. Deadline is noon Saturday. Pick your favorite published poem, and go to chq.org/fcwc to apply.

Smith Memorial Library news

John DeDakis, author and former CNN editor, will speak at the Smith Memorial Library at 3:30 p.m. today on the topic "From Journalist to Novelist (or How I Learned to Make it Up)" as part of Authors at The Smith. All library programs are free and in-person; limited seating is first come, first served. From 12:15 p.m. to 1:15 p.m. today in the Alex Brown Room in the Smith Memorial Library, join a lunchtime discussion on memory issues and brain fog with Chautauquan and Long COVID expert John Haughton, M.D. M.S. Topics will include why memory issues happen after COVID-19 and other infections, what can be done about it and how it may relate to Alzheimer's and other dementias.

Library Day road closure

Miller will be closed from 8:15 a.m. to 10:45 a.m. today in front of the Smith Memorial Library on Bestor Plaza in order to ensure the safety of Chautauquans participating in the annual Library Day celebration.

New 'Inside CHQ' podcast released today

A new episode of the "Inside CHQ" podcast drops today. Host Cindy Abbott Letro talks with Jill McCormick, Chautauqua Institution's director of communications and manager of Chautauqua Travels. You can find "Inside CHQ" online at inside.chq.org and on Spotify, Apple and Amazon Music platforms.

Chautauqua Theater Company news

Join Chautauqua Theater Company for a CTC Theater Chat at 12:15 p.m. today in Smith Wilkes Hall. Go behind the scenes with "Development and Design: All the Little Boxes," a discussion with the creative team of CTC's New Play Workshop Staged Reading of Vichet Chum's *All the Little Boxes*.

No Pre-Concert Lecture scheduled for tonight

Please note that David B. Levy will not be giving a Pre-Concert Lecture this evening; it was included in the Week Six calendar insert in error.

Chautauqua to celebrate Library Day

SUSIE ANDERSON
STAFF WRITER

Across Chautauqua today, readers of all ages will proudly wear circular stickers identifying the title of their favorite book. A daunting superlative for some and a conversation starter for many, the tradition falls under the Smith Memorial Library's annual celebration of Library Day. From 8:30 to 10:30 am today, Chautauquans can gather outside the Smith to play word games, eat sweet treats and talk about books in a celebration of the cherished community spaces of public libraries.

What was once a formal tradition involving lecturers and a brass band has since evolved into a community gathering that encourages discussion, play and celebration, according to Smith Memorial Library Director Scott Ekstrom. "People love just looking at each other's stickers and talking about that. So that was probably harder to do if you had a speaker or a brass band playing at the same time," Ekstrom said. In the process of adopting a more casual format, the event has also become a more successful fundraiser for Friends of the Smith Memorial Library, an organization that helps fund special projects such as the furniture on the library patio and an accessible book drop-off at the side of the building. Visitors are encouraged, but not required, to donate



EMILEE ARNOLD / DAILY FILE PHOTO

Chautauquans take to the steps of the Smith Memorial Library for last season's Library Day, held July 18, 2024, for food, games, and a love for all things bookish.

to the Friends fund.

"If you join — if you give us a gift of any size — you're a Friend," Ekstrom said. For gifts of \$100 or more, Friends will have their selection of free book gifts. For donations of \$150 or more in celebration of the recent sesquicentennial of Chautauqua Institution, donors will receive a bookplate in a Smith Memorial Library book. One of 38 libraries in the Chautauqua-Cattaraugus Library System, the Smith welcomes local librarians to share in its celebration today. At a time in which federal cuts threaten funding of libraries, Ekstrom emphasizes the importance of Chautau-

qua and supporting libraries as beacons of democracy. "It is such a luxury for us to be in this community of fair-minded readers, and people understand that a good library has a little something in it to offend everyone," Ekstrom said. Rather than promote particular ideas, libraries open the door to exploration and discourse. "Libraries don't have any political opinions, except for that everyone has the right to read what they want," Ekstrom said. The Smith offers the opportunity to read, learn and explore to around 57,000 visitors in a single season.

"We average 90 people coming into the library every hour, or someone every 40 seconds," Ekstrom said. Of those visitors, a third come to check out books, a third come to work or use technology and a third come to enjoy the community space. With a no-shushing policy, the Smith offers visitors the chance to read and interact, capturing the magic of discourse and curiosity in true Chautauqua fashion. "This small-town library experience — that's very busy and has an excellent collection — is a non-digital engagement of humans," Ekstrom said.

Fish Heads advance to championship, Arthritics upset Slugs

CODY ENGLANDER
STAFF WRITER

Monday marked the beginning of the 2025 Chautauqua Softball Playoffs. The No. 1 seed Slugs faced off against the fourth seed Arthritics, while the No. 2 seed Fish Heads played the YAC PAC. The playoffs operate in a best-of-three fashion, where whichever team wins two games moves onto the single nine-inning championship game. The Arthritics hit first, starting off strong with four runs in the first inning. As per usual, they opened with a strong scoring splurge. The Slugs only netted one run in the bottom of the first, looking a bit more ... sluggish since their undefeated streak earlier in the season and a blow-out win against the Arthritics last week, 19-3. As such, the Arthritics were out for revenge.

They continued dominating, adding on another four runs in the second inning. The Slugs also added four runs to make the game 8-5. The third inning saw incredible outfielding for the Slugs. Unfortunately for



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Noah Kasbar of the Slugs races to first as the Arthritics' Paul Ritacco makes a catch just in time for Kasbar to be called out. The Slugs faced off against the Arthritics Monday at Sharpe Field.

them, the Arthritics looked like the Los Angeles Dodgers, unable to rein back their hitting power, adding three runs to their total. The Slugs for the first time in the game went scoreless in an inning. The Arthritics, too, went scoreless in the top of the fourth. The Slugs found their footing in the fourth, getting back on track with three runs for an 11-8 score. They trailed but closed in on what once was a sizable gap.

The Arthritics went scoreless again in the fifth; the Slugs also ended the fifth without a run.

The sixth inning was all bases for the Arthritics, however, as they thundered down runs on the diamond, finding home base seven times in the inning, leading 18-8.

The Slugs didn't give up all hope just yet. They methodically found four runs, keeping the game in reasonable reach if the Arthritics were too slow. The Arthritics went scoreless in the seventh, opening up for a storybook ending the Slugs couldn't quite write. They ended the game with no additional runs, and with a final score in favor of the Arthritics, 18-12.

The second game saw the Fish Heads, eyeing a fourth championship in a row, take on the YAC PAC.



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Fish Heads runner John Selden rounds third on a sprint toward home on Monday during the game against the YAC PAC. The Fish Heads won, 11-5.

The YAC PAC got a run in the first, while the Fish Heads ended the inning with two runners thanks to a methodical style of play. The second inning went scoreless, though the Fish Heads seemed to control all aspects of the game. In the bottom of the third while the score remained 2-1, a booming deep drive to right field resulted in a home run, sending three runners in. The YAC PAC got sloppy, both in the field and behind the plate. Strikeouts, missed catches and fumbled balls defined their gameplay. They went scoreless in the fourth inning, while the Fish Heads continued to rack up runs, advancing the score to 9-1.

The fifth inning was a blur of quick outs for all, though the YAC PAC found their second run of the game. A third run came in the sixth, though they could never score a series of runs until the seventh. This inning would also net two runs for the Fish Heads. Heading into the final inning, the Fish Heads were leading 11-3. While briefly hopeful, seeing three runners score, the YAC PAC were unable to come back, losing 12-6. Their second game on Tuesday eliminated them from the playoffs, seeing the Fish Heads advance to the championship game for the fourth straight year.

RELIGION

Worship, community, God help us navigate two passports, Berg says

Susan Sontag, writer and filmmaker, wrote that at birth we are given two passports — one to the land of wellness and one to the land of sickness. We put aside the one for the land of sickness and hope we never need it, but generally, the day will come when they must be exchanged.

“It is a strange land and culture, the land of sickness, and the transition can make us feel cut off and alone. I am aware of how many of us here in Chautauqua use that passport,” said Rabbi Peter S. Berg. “This is a sermon for those who have exchanged passports, who know someone who has exchanged passports or are waiting to exchange passports.”

Berg preached at the 9:15 a.m. Wednesday morning worship service in the Amphitheater. His sermon title was “Two Passports,” and the scripture reading was Psalm 6:1-11.

He noted that for many Chautauquans, a main concern is doctor’s appointments, keeping up with medications, going for tests and worrying about diagnoses. For many in that position, he said, time is not hurried.

People struggle to find words when they move to the land of sickness. Virginia Woolf wrote, “English, which can express the thoughts of Hamlet and the tragedy of Lear, has no words for the shiver and the headache. It has all grown one way. The merest schoolgirl, when she falls in love, has Shakespeare or Keats to speak her mind for her; but let a sufferer try to describe a pain in his head to a doctor and language at once runs dry.”

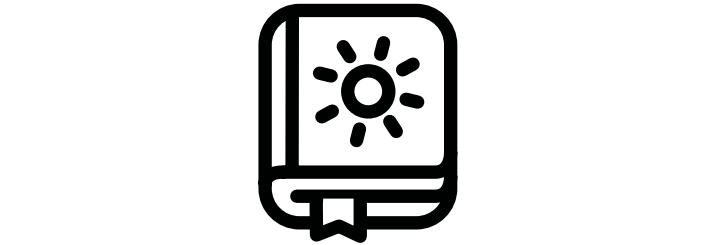
Berg said, “If those who are ill struggle with words, so do those who try to provide support. When real concerns are presented, they are hesitant to speak, they stop calling or visiting. Being sick is like being in a country where no one speaks your language.”

He continued, “It is not any easier for the professional. For rabbis, ministers and imams it is easier to quote liturgy rather than listen. Even physicians have trouble. Lewis Thomas, (author of *The Medusa and the Snail*) said in his autobiography, *The Youngest Science: Notes of a Medicine-Watcher*, that young doctors forget that all healing comes from touch, and they have never walked in patients’ shoes.”

When we have entered the land of sickness, how does faith help us break through the wall of silence?

“Everything we need is right here in the Amphitheater this morning,” Berg said. “Worship is a powerful resource, and at its best, it knows the right words.”

In Psalm 6, the psalmist cries out, “Be gracious to me, O Lord, for I am languishing; / O Lord, heal me, for my bones



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

are shaking with terror.” Berg added, “Don’t be silent; speak faithfully.”

Rabbi Lawrence Hoffman has written that there is open liturgy and closed liturgy. Closed liturgy comes from the top down; open liturgy arises from real people and truthful experiences.

Worship is about real life — about the sweetness and the suffering, said Berg. He quoted author Annie Dillard: “It is madness to wear ladies’ straw hats and velvet hats to church; we should all be wearing crash helmets. Ushers should issue life preservers and signal flares; they should lash us to our pews.”

Berg said, “Everyone is potentially a wounded storyteller. Those with chronic pain can teach us about how we are wasting our lives by not paying attention to life. In our worship, we make room for all our stories.”

The second resource in the land of sickness is the community of faith, of care, of concern. Berg asserted more people die from heart sickness than heart attacks. Hope deferred will make you heartsick.

God told Hagar in the wilderness to lift up Ishmael by his hands, or “make his hand strong in yours.”

To offer assistance in the face of grief is risky. When listening to people’s stories, try to be silent, Berg advised. “When we are silent, our sense of powerlessness fades and our empathy sends strength to the other. When we extend our hands, we make ourselves strong by strengthening others. Not only medical personnel but family and friends constitute the beauty that endures.”

Our most important resource is God who is here to help us, Berg told the congregation.

He shared a story about Elisabeth Kübler-Ross as she was

doing her research for *On Death and Dying*. As she visited patients, she noticed a pattern in patients who had just had their rooms cleaned by a certain housekeeper. The patients were calm and at peace.

Kübler-Ross stopped the housekeeper one day and asked what she was doing in those rooms. The housekeeper became defensive but Kübler-Ross assured her that whatever she was doing was good. The housekeeper said, “I lost two children, babies in my lap, but God never abandoned me. I tell them they will never be alone.”

Berg said, “God comes for us and is with us in our illness and sadness. Some people view illness as a punishment, to teach a moral lesson. Today we know that illness can strike anyone with complete randomness. But God is present and is the driving force behind healing.”

Illness is not only about suffering and pain, it is about human limitations. In our final affliction, Berg told the congregation, God is present at the end as God was present at the beginning. In Jewish prayer, the prayer asks for God to heal the whole person, body and spirit. To heal the spirit is the pathway to a deeper purpose and peace.

Berg cited British neurologist and writer, Oliver Sacks, who said that as he was dying his thoughts were drifting toward sabbath, that his work was done and he could rest in good conscience.

Painter Pierre-Auguste Renoir lived with severe rheumatism in later life. He had to paint seated in a chair and it was agony for him to apply paint to a canvas. One day Henri Matisse pleaded with Renoir to stop painting and end the pain. Renoir replied, “The pain passes, but the beauty remains.”

Berg said, “Life ends with an amen. Our lives count, and God is working every day. And when the end comes, the pain passes, and the beauty remains.”

Renee Andrews, former president of the Hebrew Congregation of Chautauqua, presided. Melissa Spas, vice president for religion at Chautauqua, read the scripture. Joshua Stafford, director of sacred music and the Jared Jacobsen Chair for the Organist, performed “De profundis,” by Jean Langlais, for the prelude on the Massey Memorial Organ. The Motet Choir, under the direction of Stafford and accompanied by Laura Smith, organ scholar, on the Massey organ, sang “Offertory,” music by John Ness Beck and text from Micah 6:6-8. Owen Reyda, organ scholar, performed Prelude No. 5, by Ernest Bloch, for the postlude on the Massey organ. 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.

Baptist House

Bible Study is at 7 p.m. to-night at the Baptist House. Mike Harton will discuss “In the beginning...” and the Scripture is John 1:1ff.

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. There will be a Catholic seminar at 12:45 p.m. today in the Methodist House Chapel. Mark Wenzler, the Peter Nosler Director of the Chautauqua Climate Change Initiative, will give a presentation titled “From Social Justice to Climate Justice: A Faith Journey.”

There will be a Catholic seminar at 12:45 p.m. Friday in the Methodist House Chapel. Sr. Pat Trovato and Sr. Pat McDermott, from Sisters of St. Joseph in Rochester, New York, will present “Sisters of St. Joseph: Unifying Love Here, There, and Everywhere.”

Chabad Jewish House

Esther Vilenkin will lead “Tasting and Exploring Jewish Holiday Cuisine—Passover: Matzah, Chrain, Matzah Balls and More” at 9:15 a.m. today in the Zigdon Chabad Jewish House.

At 9:15 a.m. Friday in the ZCJH, Rabbi Zalman Vilenkin leads a Jewish Discussions class on “Jewish Mysticism and Philosophy.” At 3:30 p.m. Friday in the Hall of Philosophy, Vilenkin will speak as part of the Jewish Lecture Series, co-sponsored by ZCJH and the Department of Religion, on “Everyday Ethics.” Please note this updated topic.

Chautauqua Prays for Peace through Compassion

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

Christian Science House

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

Episcopal Chapel of the Good Shepherd

There is a service of Holy Eucharist at 7:45 a.m. weekdays in the chapel.

Everett Jewish Life Center at Chautauqua

Join us for a meet and greet with Rabbi Peter Berg, the Week Six chaplain-in-residence at Chautauqua Institution, at 3:30 p.m. today at the Everett Jewish Life Center at Chautauqua.



INTERFAITH NEWS

COMPILED BY STAFF

Food Pantry Donations

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

Hebrew Congregation

Cantors Jodi Sufrin and Roy Einhorn lead Kabbalat Shabbat: Welcoming the Shabbat Service at 5 p.m. Friday in Miller Park. Rain location is Smith Wilkes Hall; call 716-SHABBAT (716-742-2228) for service location information if the weather is questionable. Shabbat’zza Post-Service Pizza Picnic in the Park follows. Bring your own beverage. Bring a vegetarian dish or dessert to share. Hebrew Congregation will supply the pizza, plates and wine.

Sufrin is Cantor Emerita of Temple Beth Elohim in Wellesley, Massachusetts, and Einhorn is Cantor Emeritus at Temple Israel of Boston. They will lead Shabbat Morning Service at 9:30 a.m. Saturday in the Hurlbut Church Sanctuary with Joshua Stafford and the Motet Choir. Kiddush lunch to follow.

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 Hurl-

but Church. All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

Labyrinth

The Labyrinth is available throughout the week to all Chautauquans and friends. It is located next to Turner Community Center. It is accessible through the Turner building or through the Turner parking lot if arriving via Route 394. Bus and tram services are available to Turner. Remember your gate pass.

Lutheran House

The Rev. Rusty May presides at Vespers at 7 p.m tonight at the Lutheran House.

The Lutheran House hosts Chautauqua Dialogues at 12:30 p.m. Friday. We are

located on the Brick Walk at the corner of Peck and Clark.

Mystic Heart Meditation

David Gluck will lead 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.

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

Presbyterian House

All Chautauquans are invited for coffee, tea, hot chocolate and lemonade in between morning worship and the 10:45 a.m. lecture each weekday morning on the porch.

The Rev. Alexandra Hendrickson discusses “The Necessity of Religious Literacy” at Vespers from 7 to 7:45 p.m. tonight in the Presbyterian House Chapel.

Religious Society of Friends (Quakers)

Tom and Liz Gates, our Friends of the Week (Chaplains), lead “BYO Lunch: A Quaker’s Perspective on the Theme of the Week” at 12:30 p.m. today at the Quaker House, 28 Ames.

United Methodist

At 7 p.m. tonight in our parlor, the Rev. Larry Marshall will discuss “Holistic Health Caring For the Mind, Body, and Spirit.”

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

Unity of Chautauqua

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

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FROM PAGE ONE

ALEXANDER

FROM PAGE 1

Despite The Carter Center's main focus on alleviating global health and peace crises internationally, Alexander centered her attention on the United States. She said that, in order to be a global example and proprietor of peace, you have to "take care of your own backyard."

As people become increasingly wary of the state of the nation, Alexander said that "individual rights is something America was built on." She referenced former President Jimmy Carter's farewell address, in which he said that "America did not invent human rights. In a very real sense, it's the other way around. Human rights invented America."

Alexander said that, during this time, Americans must focus on the use of individual rights in addition to community action and the system of checks and balances. She compared this to organs in the body that must be taken care of when one is malfunctioning.

"When something is going wrong in your body, you have to take care of everything to make sure you get better," Alexander said. "You can't just focus on the one thing that is wrong."

During her lecture, Alexander's overall goal is "for people to not be in de-

spair." By putting authoritarianism in a historical perspective, she will show how the world has experienced autocracy before and how it has come out the other side. After going through this history, she will speak on what people can do to combat any threats to their democracy.

When it comes to individual action against authoritarianism, Alexander will speak on the strength of inspiration. She proposes for Chautauquans to consider "what people inspire you, what artists inspire you or what books inspire you."

"We get inspiration from various places and that's what keeps us going as individuals," said Alexander. "That's what should keep people going as being part of American society right now."

By channeling both individual inspiration and the historical collective successes of the past, Alexander illustrates the power people hold to both spot out and combat threats to democracy.

"I'm looking to put things in a historical perspective to talk about the changes that have taken place and the changes we have seen," said Alexander. "From the death, destruction and totalitarianism I've seen in my generation, I've learned that you can come out the other side of this."

CSO

FROM PAGE 1

"Everybody that was on the committee was so impressed (with Roffman's audition) because of the level of playing, the imagination and the originality of the reading of the piece," Milanov said. "It was not very difficult for me to choose and say, 'Sharon, I really would love to do the Tchaikovsky this year because you have such an interesting point of view, and I would be very happy to be a part of that.'"

Tchaikovsky's Violin Concerto in D Major is more than 30 minutes long; Roffman first learned its solo when she was 14 years old. Two years later, she won a competition that allowed her to play the concerto five times with the New Jersey Symphony Orchestra. Her sheet music is decades old; held together by tape, it is littered with notes from her four main teachers — Itzhak Perlman, Donald Weilerstein, Peter Winograd and Robert Lipsett.

"I can hear their voices in my head," Roffman said. "It's definitely a combination of looking back and also understanding how far I've come — because I definitely, definitely don't play it the same way that I played it when I was 14."

Additionally, Tchaikovsky

leaves dynamic markings, like passionate or sweet, that Roffman has been paying special attention to; she has been forcing herself to practice with the music, since she tends to play it from memory. Roffman feels any originality comes from bringing yourself into whatever piece you're playing.

"My first responsibility, I feel, is to the composer to really do exactly what he or she wants, and that actually, funnily enough, opens up a lot of interpretation. Sometimes people start to — especially with a piece that's so often played — play it like everybody else, and they become kind of habitual," Roffman said. "The other thing about this piece is, because it's so virtuosic, people tend to play it like a showing-off kind of piece. Actually, it's quite tender."

Roffman remembers feeling surprised by how out of breath she was last time she played this solo, even though she was pregnant at the time. In consideration of the sheer physical demand, Roffman began going to the gym many months ago to build up her stamina.

"That's the kind of virtuosity that it is — it's athletic," she said.

Initially, she thought it would be fun to perform something new. However, as there are about 20 concerts within the two-month

span of the CSO's season, the time frame to practice alone is limited; after dropping her son off at the bus for Children's School, she has two-and-a-half hours to play violin until picking him up again.

"What's challenging for me is that we have so many concerts; I have a different role as being the concertmaster, and there's so much music to learn for that that I have to really juggle my time," Roffman said.

If the concerto was like climbing a mountain, Roffman said, the first movement is moments of excitement and reflection, as if a hiker spotted a rogue deer or enjoyed singing birds while on their way up. The second movement is as if they're stopped in a snowy meadow for a bittersweet period. In the final movement, the hiker has gotten to the top of the mountain — and skis all the way down.

"In the last page of the violin part, the orchestra has a big tutti, meaning when the orchestra is all together, and it's like starting this engine. That's the part where I felt my heart pound out of my chest. In the last concert I played, I felt like I was having a heart attack. You're just flying down the mountain — you just feel the wind in your hair," Roffman said. "You'd have to really, really mess it

up to not get a huge ovation at the end because the music itself is so exciting."

Following Tchaikovsky's Violin Concerto in D Major, the CSO will play Rachmaninoff's Symphony No. 3 for the first time ever. Composed from 1935 to 1936, it is among the few works Rachmaninoff wrote while exiled from Russia after the Russian Revolution.

"There are few things that are expected. Because in almost every work that Rachmaninoff composes, he had this obsession with this medieval chant called "Dies Irae," or "Day of Wrath," which Berlioz uses in his 'Symphonie fantastique,'" Milanov said. "There are millions of uses here by other composers, and it was kind of like symbolizing the Day of Judgment. But in the case of Rachmaninoff, he uses this tune in almost every piece."

An offshoot of Romantic style, many progressive composers wouldn't dare write music like that as it was considered "old-fashioned," even as Rachmaninoff was attempting to be modern so he wasn't siloed from his time.

"It's just emotionally rich and immediate," Milanov said. "The piece is very, very generous in terms of what he gives to the audience in expression and composition."

MURPHY

FROM PAGE 1

A second initiative of the Bearing Witness Institute is to train teachers on not only how to teach Holocaust history, but how to teach the history of Christian antisemitism, he said.

Prior to his lecture at Chautauqua, Murphy said he partnered with The Olga Lengyel Institute for Holocaust Studies and Human

Rights in New York to offer workshops for teachers in Catholic schools.

"I know the executive director very well and asked if they would be willing to partner with the Bearing Witness Institute to build a unique version of their seminar model," he said. "Essentially, their seminars that they run are exclusively about the Holocaust, but I wanted to bring in elements of the history of

Christian antisemitism and develop a workshop specifically for teachers in Catholic schools."

Christian antisemitism and antisemitism as a whole are directly connected, Murphy said.

"I'm really speaking about antisemitism with a special focus on a particular aspect of its history," he said. "So, (the lecture) is directly about antisemitism."

Simply put, Murphy said

Christian antisemitism led to modern antisemitism.

"The hope is that the story I'm telling might instill in the hearts and minds of attendees a sensitivity towards this particular, and so deeply entrenched, prejudice — antisemitism, that is," he said. "So, when (attendees) encounter or hear about antisemitism in their communities, incidents of hate towards Jews, they would feel more inclined to respond."

CLSC

FROM PAGE 1

Raised by a defense attorney father, Adjei-Brenyah was exposed to the ins-and-outs of the U.S. carceral system at a young age. As he began to recognize systems of oppression, he extended the consequence of those systems through speculative fiction.

"Rather than having an individual be a villain, I got attached to these systems that we adopt that are informed by bad policy or misguided ideas that sometimes come in a package of love," Adjei-Brenyah said.

In his award-winning short story collection, *Friday Black*, Adjei-Brenyah examined the intersection of Black identity and consumer culture, capitalism and criminal justice. In *Chain-Gang All-Stars*, he digs deeper into his critique of the industrial prison complex.

Adjei-Brenyah knows that, in theory, many people believe in the prison system. While researching his novel, he stepped into the minds of those who support incarceration, although they might not have fully reckoned with its reality.

"I think there is a genuine desire and belief in the potential of these spaces, at least on paper," he said. "... Sometimes

it's important to see that, in practice, your philosophical ideas don't pan out."

In *Chain-Gang All-Stars*, the Criminal Action Penal Entertainment system transforms death battles into a spectacle of sport and entertainment. Designing CAPE, Adjei-Brenyah drew upon his own understanding of the allure of violence.

"I understand why people care to watch boxing matches. I remember in high school, when people would crowd around fights," he said. "There is drama, and it's inherently interesting."

The intensity of the battle sequences throughout *Chain-Gang All-Stars* took several Chautauquans by surprise last year, said Hunt. She urges readers to go further than gut-reactions to the content and examine their own responses to a story reflecting a world only a few frightening degrees away from modern America.

"It's a gladiator story, of course," she said. "I would implore any reader who wants to put it down to think more critically about what that sensationalization of violence is doing to illustrate just how violent the system is for the people who are incarcerated."

Situating readers alongside an audience captivat-

ed by the violent spectacles was intentional, said Adjei-Brenyah.

"I understand that my ability to represent action and fight sequences can be alluring, and it can be useful to show that we're all infected with this sort of attention," he said.

Chain-Gang All-Stars "breaks the spell" of its speculative world with footnotes that ground fictional events in real historical context. One footnote highlights a loophole in the language of America's 13th Amendment. Another mentions George Stinney Jr., a Black 14-year-old who was wrongfully convicted and remains the youngest person ever executed in the United States.

"I wanted to make it almost impossible to think about *Chain-Gang All-Stars* outside of the real-world implications that informed it," Adjei-Brenyah said.

Instead of leaving the political and social critiques to a subtext, Adjei-Brenyah uses the footnotes to point fingers at injustice in America's past and present.

Balancing poignant social critique with multidimensional characters, Adjei-Brenyah said that adding humanity to prisoners was a practice in compassion — a practice inspired by his

mentor from when he studied at Syracuse University, author George Saunders.

"I think George does a great job of implicating extenuating circumstances and not letting people totally off the hook, but still holding them with some type of grace," Adjei-Brenyah said.

While Adjei-Brenyah does not exonerate characters who commit horrific deeds, he said he lets his own compassion win out when writing their stories.

"Even with the worst characters in the book, it was like, 'What do I believe this person deserves?'" he said. "Do I want him to get tortured for the rest of his life? No, I don't want that."

When characters are humanized, the capitalist and authoritarian systems that encroach upon them — systems that use prisoners' skin as advertisement space and use floating cameras to capture their every intimate moment — become the antagonists of the story.

"I think unchecked capitalism will always be one of the main villains in my projects because I think it's one of the main villains on this planet," Adjei-Brenyah said.

In his work, Adjei-Brenyah leans into the power of speculative fiction to combat systems that encourage violence, consumption and dehumanization.

"Authoritarian power closes down people's imaginations," he said.

Instead of giving up the power of imagination, Adjei-Brenyah encourages readers to keep their minds open to the power of fiction to arm readers with compassion in the battle against authoritarianism.

"Active reading is generally important for building focus and empathy," he said. "But I think fiction in particular reminds us of our human power — imagination — which is the precursor to creation."

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THE ARTS

CTC FutureNow Stage Directing Fellows present showcase of one acts

JULIA WEBER
STAFF WRITER

Chautauqua Theater Company’s 2025 FutureNow Stage Directing Fellows will bring their talents to the stage at 2 p.m. and 7:30 p.m. today in Bratton Theater for “A Showcase of One Acts.”

The FutureNow Stage Directing Fellowships are born out of a partnership with CTC and The Drama League, bringing early- and mid-career directors to the Institution to inform their creative practices and gain professional theater experience. CTC is one of three partnering professional companies at which The Drama League places selected individuals to engage in the fellowship.

This summer, the fellows are Kevaghn Harvey, who will direct Harold Pinter’s *Victoria Station*; Yojiro Ichikawa, who will direct August Strindberg’s *Pariah*; and Fran de Leon, who will direct Matthew McLachlan’s *3 Characters Figure It Out*.

For the directing fellows, the program is an invaluable experience to gain real-world directing practice in professional theater settings. Today, each individual will apply their talents and the skills they have learned so far this season to the showcase.

Harvey said programs like this fellowship are helpful because they connect emerging directors with professional experiences,

which can be hard to come by otherwise.

“Being a director, you can’t really just audition for a role,” he said. Oftentimes, you’ll get the opportunity to work after you’ve already had opportunities to work, so it’s a catch-22 there.”

de Leon said the experience has been a chance to receive individualized hands-on opportunities in directing. She said she particularly enjoys the specialized aspect of the program, which allows each director to work on their specific interests.

“What’s been great is how the three of us have had very individual and varied experiences here,” she said.

Throughout the directing process, the fellows have had opportunities to work with both conservatory actors and CTC leadership to hone their skills and improve their craft as artists. In having these conversations and rehearsals with other artists, the fellows have learned how to adapt classics in exciting, accessible and relevant ways for Chautauquans to engage with.

“The very first discussion I had with (producing Artistic Director Jade King Carroll), and also with the actors is how we can make it more accessible to the audience and for the performers, as well,” said Ichikawa.

For Harvey, working with conservatory actors has been an experience of “lateral mentorship,” which has

allowed for reciprocal learning for both the emerging artists in both programs.

“I can learn from how they work as artists, they can learn as actors and they can learn from me as a director, and we’re all fumbling together but also honing our skills together and sharpening together in a way,” he said.

de Leon said she enjoys working with conservatory actors not only because of the wealth of talent they bring to the theater, but the kindness they bring, too.

“They’re so talented, and they’re kind humans. That’s also a priority for me is to be like-minded in our artistry and our process and approach, but also in our hearts,” she said.

For the fellows, directing is a gateway to understanding communities and cultures and sharing these relationships with the audience.

“When I direct, especially if it’s for a specific community, I love to figure out how I put this community’s stamp on it,” de Leon said. “When you allow that to frame it in that sense, to give the audience ownership over the piece, it’s theirs; it’s being created just for them.”

For Ichikawa, directing is about finding “a new way to tell stories.” To him, the theater is a space where audiences and artists alike can free their imagination.

“I always enjoy the differences and the contrast



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Chautauqua Theater Company Conservatory Actors Germaine Lebrón, left, and Julien Alam perform August Strindberg’s one-act play *Pariah*, directed by FutureNow Stage Directing Fellow Yojiro Ishikawa, during a staging rehearsal on Wednesday in Bratton Theater.

of people’s skills, personalities, backgrounds, all these kinds of things, because the differences — the gaps — will create something new if we manage to communicate with each other,” he said.

Ichikawa, who recently moved into directing more traditional theater after working mostly on musicals, said between different types of theater and storytelling, more often than not,

the message was the same.

“What I noticed was that the focus is always the same; it’s always about a truth of life, a truth of humanity that the theater culture is trying to portray,” Ichikawa said.

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

Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky was born on May 7, 1840, in Votinsk, Russia, and died on Nov. 6, 1893, in St. Petersburg. He remains one of the most popular composers of all time, beloved especially for his symphonies, ballets and concertos. His Violin Concerto was composed in 1878 and received its first performance in Vienna on Dec. 4, 1881, with Russian virtuoso Adolph Brodsky as soloist and Hans Richter conducting the Vienna Philharmonic. Its first reviews were devastating, yet over the course of time, it has become one of the most popular works in the concerto repertory.

The initial inspiration for Tchaikovsky’s Violin Concerto was a performance of Édouard Lalo’s “Symphonie Espagnole” for violin and orchestra given by the great virtuoso Yosif Kotek sometime in late 1877 or early 1878. Tchaikovsky worked quickly on the new concerto, starting on March 17, 1878, taking a mere 11 days to sketch it out. The complete score was finished by April 11. How many works of such magnitude can claim such a short gestation period? Kotek, who served as technical adviser to Tchaikovsky (who was not a violinist), gave a private performance of the piece in Clarens, Switzerland, on April 3.

Despite Kotek’s important role in the genesis of the piece, Tchaikovsky chose to dedicate it to Leopold Auer, professor of violin at the Conservatory in St. Petersburg. Auer, however, not only rejected the dedication but went on to declare the concerto unplayable, advising all other violinists to shun it. Adolph Brodsky ignored Auer’s judgment and gave Tchaikovsky’s Violin Concerto its world premiere with orchestra on Dec. 4, 1881, in Vienna. A scathing review by Eduard Hanslick in the *Neue Freie Presse* may have been attributable in part to the fact that Brodsky was allowed only one rehearsal with orchestra. The orchestra parts, as it happened, were filled with so many

mistakes that the conductor, Hans Richter, asked the orchestra to play pianissimo throughout the entire work. Hanslick may also have been comparing Tchaikovsky’s “Violin Concerto” with that of Brahms (a work that was composed at the same time as Tchaikovsky’s, and which had its premiere in Leipzig in 1879). A closer reading of Hanslick’s review, however, reveals a decidedly anti-Russian bias:

“The Russian composer Tchaikovsky is surely not an ordinary talent, but rather an inflated one, with a genius-obsession without discrimination or taste. Such is also his latest, long and pretentious Violin Concerto. For a while it moves soberly, musically, and not without spirit. But soon vulgarity gains the upper hand, and asserts itself to the end of the first movement. The violin is no longer played; it is pulled, torn, drubbed. The Adagio is again on its best behavior, to pacify and to win us. But it soon breaks off to make way for a finale that transfers us to a brutal and wretched jollity of a Russian holiday. We see plainly the savage vulgar faces, we hear curses, we smell vodka. Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky’s Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear.”

— translation by Nicholas Slonimsky, *Lexicon of Musical Invective* (Seattle, 1953)

This virulent anti-Russianism may also be found in other Viennese reviews, but the fact that the composer’s Russian confidante and patron, Madame von Meck, also was displeased with the Violin Concerto indicates that its national character was not its only problem. Tchaikovsky was, of course, deeply wounded by such hostility. Time, however, proved to be the concerto’s best ally. In 1893, Auer himself finally performed the “unplayable” concerto (with modest revisions), and later went on to teach it to all of his most gifted pupils, among whom we

SYMPHONY NOTES

BY DAVID B. LEVY

may count some of the great virtuosos of the 20th century — Efram Zimbalist, Mischa Elman and Jascha Heifetz. But Auer’s change of heart came too late in one sense. The composer dedicated the work, appropriately, to the courageous Brodsky.

Tchaikovsky’s Violin Concerto shares one important feature with another Romantic concerto — the one for violin by Felix Mendelssohn. I refer here to a cadenza in the first movement that is written out by the composer and placed at the beginning of the recapitulation rather than at the end. Tchaikovsky’s Violin Concerto, virtuosic showpiece that it is, is filled with many of the lovely melodies one associates with the composer’s most popular ballet scores. The melody of the Canzonetta (a substitution for the original slow movement, which was later issued independently as his Meditation, Op. 42) surely ranks among Tchaikovsky’s most felicitous ideas. The solo part in the beginning of this movement is played with a mute, which not only softens the instrument’s dynamic range but alters its tone color. The fiery Allegro vivacissimo finale, so despised by Hanslick, nowadays is admired and beloved for its indomitable sense of fun, as well as for the sheer excitement it is able to generate.

Symphony No. 3 in A Minor, Op. 44

Sergei Rachmaninoff

The great Russian pianist, conductor and composer Sergei Rachmaninoff was born in Oleg on March 20/April 1, 1873 and died in Beverly Hills, California, on March 28, 1943. He was, in many ways, the last great representative of Russian Romantic style brought to fruition by

Tchaikovsky, Rimsky-Korsakov and other Russian composers. This in no way prevented Rachmaninoff from developing a thoroughly personal idiom, whose lyricism is enhanced by a sure grasp of form and brilliance of orchestration. The first movement of his Symphony No. 3 was composed in the summer of 1935. The remaining two movements of the work were finished by June of the next year. The entire work was given its first performance on Nov. 6, 1936, with Leopold Stokowski conducting the Philadelphia Orchestra. In 1938, the composer revised parts of the symphony. The work is scored for three flutes (piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, harp and strings.

Rachmaninoff, one of the great pianists and composers of the late-Romantic Russian tradition, had a disastrous first experience as a symphonist. His Symphony No. 1, composed in 1895, received its first performance on March 27, 1897, with Alexander Glazunov conducting, and the event was an unmitigated failure. According to Rachmaninoff’s wife, Glazunov was drunk, although it may have been that he simply did not care for the piece. Cesar Cui called it “a program symphony on the Seven (?) Plagues of Egypt,” a work that relied on “the meaningless repetition of the same short tricks.” Other critics more charitably acknowledged that the piece was badly performed. It took the composer many years to recover from the experience, and his Symphony No. 2 (1908) has proved to be one of his most successful and popular works. Nonetheless, Rachmaninoff did not return

to the genre until 1935. In 1917, he left his native Russia for the last time, eventually settling in the United States and establishing his residence in Beverly Hills, California, in 1942. In the interim, Sergei and his wife Natalia took up residence in Lucerne, Switzerland, where they built a villa they called Senar, taking the two first letters of each of their names (Sergei and Natalia). It was here that his Symphony No. 3 began to take shape.

Overshadowed by his Symphony No. 2, Rachmaninoff’s Third Symphony certainly deserves to be programmed more frequently than it normally is. While it may lack some of the Second Symphony’s memorable tunes, it certainly contains plenty of its lyricism, couched within the composer’s considerable command of color and drama, as well as his command of developing motivic ideas. The critic Michael Steinberg wrote of a certain Wagnerian influence throughout the Symphony No. 3, praising it as being “formidably intelligent and imaginative ... (marked by) strength, integrity, vision and atmosphere.” The earliest audiences for the Symphony No. 3 were far from enthusiastic, but more recent generations of listeners have come to appreciate Rachmaninoff’s “newer” style of composing.

The first movement (Lento-Allegro moderato) begins quietly with a chant-like solo for clarinet, muted horns and a solo cello. This instrumentation sets a solemn mood that yields no sooner than it begins to a dramatic out-

burst of the full orchestra, followed by the woodwinds taking up the chant, accompanied by undulating violins. Of special interest is a melody introduced by the cello section and taken up by other instruments of the orchestra. When all is said and done, it is this strain that lingers in our memories as the movement comes to a gentle conclusion.

The tripartite second movement (Adagio ma non troppo — Allegro vivace — Tempo come prima) embodies both slow movement and scherzo — itself a brilliant innovation. It opens with a lyric horn solo accompanied by beautiful support from the harp. The middle section represents what would normally be thought of as the scherzo, but Rachmaninoff brings the movement to a close with an abridged return to the material and mood of its opening, albeit much modified. The finale is a brilliant romp in A Major. A citation of the Medieval chant from the liturgy of the Requiem Mass, “Dies irae” (found also in his Symphony No. 1 and other works), offers a somber contrast to the otherwise joyous and victorious nature of the last movement.

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.



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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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CORRALES SERVES AS 2025 SCHOLAR IN RESIDENCE



Javier Corrales, author of *Autocracy Rising: How Venezuela Transitioned to Authoritarianism* and the Dwight W. Morrow 1895 Professor of Political Science at Amherst College, speaks as part of the Scholar in Residence program Wednesday morning in the Hall of Christ. Corrales is the 2025 Scholar in Residence, supported by the Edward L. Anderson, Jr. Foundation. Through this program, Chautauquans who are members of the Eleanor B. Daugherty Society and the Bestor Society — and members of the 1874 Society who gave \$3,500 or more last year — have the opportunity to continue the conversation first started with Corrales’ Tuesday morning lecture in the Amphitheater. Over the course of two mornings — Wednesday and today — Corrales has led participants in an in-depth discussion of populism and democracy.

Barnum Follansbee Fund provides for Adjei-Brenyah

The Caroline Roberts Barnum and Julianne Barnum Follansbee Fund is providing support for the Chautauqua Literary and Scientific Circle Author Presentation with Nana Kwame Adjei-Brenyah at

3:30 p.m. today in the Hall of Philosophy. Julianne Barnum Follansbee established the fund in the Chautauqua Foundation in memory of her mother, a lifelong Chautauquan and an active member of the CLSC

Class of 1937. Upon Julie’s death in 2012, the fund’s name was changed to honor both of these women. Barnum was intensely interested in current affairs and world events, and the fund supports CLSC authors who address topics

that would have been of interest to her. Caroline Barnum’s great-great-grandchildren, Madeleine Julianne Leenders, Jason Leenders and Téa Cantu, are the eighth generation of the family to attend Chautauqua.

Shelburne, Whitaker funds support CSO performance

The Gertrude Aldredge Shelburne Fund and the Mary E. Whitaker Symphony Endowment Fund are providing support for the Chautauqua Symphony Orchestra’s performance of Tchaikovsky’s Violin Concerto at 8:15 p.m. tonight in the Amphitheater. The Shelburne Fund was established in 1993. Gertrude Shelburne was a lifelong Chautauquan, a trustee of Chautauqua Institution from 1974 to 1982, and a Symphony Patron. Her family (Aldredge/Munger) initially visited the Institution in 1901. She was baptized by Bishop John H. Vincent, and her father was the first president of the Chautauqua Golf Club. She was a graduate of Wellesley College and held many civic and cultural positions in Dallas, including being president of the Dallas Symphony Association and president of the Dallas Symphony Orchestra. Gertrude was a staunch advocate of maintaining and enhancing excellence at the Institution. Sherwood Marsh Studios were originally dedicated in honor of her mother and grandmother during the Second Century Campaign.

Also providing support for tonight’s CSO performance

is the Mary E. Whitaker Symphony Endowment. Established in 2014, the Whitaker Endowment was established in memory of violinist Mary Whitaker, a tenured member of the CSO from 1980 to 2014. Mary was beloved by many and drew respect from both her colleagues in the orchestra and from the Chautauqua community.

After graduating from Indiana University with a performance degree in violin, Mary performed with many of the major freelance orchestras in New York for more than three decades, toured regularly with the New York City Opera Touring Company and was a member of the American Composers Orchestra and the Little Orchestra Society. Mary toured with Barbra Streisand during the 2006–07 North American and International Tour. She also performed with such chamber music groups as STX Ensemble, which records and performs the works of Iannis Xenakis; String Fever, a swing/jazz ensemble; and SIRUS Jazz Quartet, which focuses on contemporary and improvisational compositions. Mary was a member of the Westchester Philharmonic for 25 years and played regularly on Broadway.

Boyle Lectureship provides for Alexander’s presentation

The Boyle Family Lecture-ship Fund is providing support for the 10:45 a.m. lecture today by Paige Alexander in the Amphitheater. The Boyle Family Lectureship Fund was established through gifts to the Chautauqua Foundation by Edward and Helen Boyle. Ed Boyle was president and publisher of the Oil City Derrick and well-known in the oil and gas industry. In 1942, he became a director of First Seneca Bank & Trust Company in Oil City and later chaired the executive committee.

The Boyles have been active Chautauquans for many years. Mr. Boyle served as an Institution trustee from 1976

to 1984 and as a director of the Chautauqua Foundation from 1984 to 1994. From 1980 to 1983, he chaired the Chautauqua Fund. He passed away in 2000. Throughout the years, Mrs. Boyle was involved in the Opera Guild Board, the Bird, Tree & Garden Club, Chautauqua Society for Peace and provided primary funding for the Abrahamic Community Program. She died in 2008.

The Boyles’ six children, Patrick, Mig, Michael, John, Peter and Mary (Ted Arnn), and many grandchildren, including Molly and Anna Arnn, and great-grandchildren all continue to enjoy Chautauqua.

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CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 From Kathmandu
- 7 Basics
- 11 Salem's state
- 12 Pump, for one
- 13 Empties out
- 14 Melody
- 15 Release
- 17 Stare in disbelief
- 20 Solemn
- 23 Stephen of "The Crying Game"
- 24 Driver's need
- 26 Inquire
- 27 Pitching stat
- 28 Superlative suffix
- 29 Tip
- 31 Take to court
- 32 English racing town
- 33 Some bucks
- 34 Quake
- 37 Roof support
- 39 Stage comments
- 43 Sicilian volcano

DOWN

- 1 Silent assent
- 2 Mess up
- 3 Stew sphere
- 4 Sprightly
- 5 Single
- 6 Acad.'s kin
- 7 Shrewd
- 8 From Thimphu
- 9 Take in
- 10 Take in
- 16 Film trophy
- 17 Raisin-to-be
- 18 Fable writer
- 19 From Islamabad
- 21 Debate topic
- 22 Hamper
- 24 Door holder's phrase
- 25 Rage
- 30 Ordinary
- 33 Less damp

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Yesterday's answer

- 18 Fable writer
- 35 Halloween wear
- 36 Ibsen's home
- 37 Track act
- 38 H look-alike
- 40 Ruby of films
- 41 Juan Perón's wife
- 42 D.C. VIP

1	2	3	4	5	6		7	8	9	10
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45					46					

7-30

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.

7-31 CRYPTOQUOTE

E G D E J Y O X B F U I L L B

Y A U N F E X X J B Y K E U .

— O I E K D R D A X B

Yesterday's Cryptoquote: TODAY IS THE OLDEST YOU'VE EVER BEEN, AND THE YOUNGEST YOU'LL EVER BE AGAIN.
— ELEANOR ROOSEVELT

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.

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

Difficulty: ★★★

7/31

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

Difficulty: ★★★

7/30

LECTURE

Donovan — scholar of media, memes — untangles internet’s political influence

MEGAN BROWN
STAFF WRITER

During Joan Donovan’s time at Chautauqua this week, she has listened to the lectures preceding hers — Celina Stewart, CEO of the League of Women Voters of the United States, who opened the week on Monday, and Javier Corrales, who spoke Tuesday on authoritarian trends using Venezuela as a case study.

“We are in a moment of democratic backsliding. That means headline by headline, right by right, as Celina said, we are losing the things that, frankly, we have fought for — in particular the generation of folks that are here today,” Donovan said. “I can’t imagine how maddening it is to see the rights that were enshrined in the ’60s and ’70s start to disappear for your children and grandchildren.”

Donovan gave her lecture “Meme Wars” at 10:45 a.m. Wednesday in the Amphitheater as part of Chautauqua Lecture Series’ Week Six theme “The Global Rise of Authoritarianism.” From cat memes to the Epstein files, she covered the entwinement of internet culture and politics in the United States.

An assistant professor of journalism and emerging media studies at Boston University, Donovan founded The Critical Internet Studies Institute, which researches and provides educational information on media manipulation and emerging technologies. In 2022, she co-authored the book *Meme Wars: The Untold Story of the Online Battles Upending Democracy in America*.

Ever the professor, Donovan defined key terms and ideas in her lecture, starting with media, which she defines as “an artifact of communication.”

“The internet is nothing more than transactions between media,” she said. “You post online — that creates a piece of media. You share a picture, a video — all of these things are media. You download a book — that’s media. When we study media manipulation, we’re looking at how media is changed by artful or unfair means so as to serve one’s purpose.”

Donovan has what she calls the ABCDs of what she looks for when she researches media manipulation: actors, behavior, content, design. Alongside this acronym, she showed a picture of a person holding up a landline phone to a record player playing the Beatles. While her students may be unfamiliar with what’s going on in the picture, she said it represents the aspects of digital infrastructure.

“You have the record player, which is the platform, whether it be Facebook or Twitter. You have the content, which is the actual vinyl record, the 45, that is what people might be sharing. You have an amplification system. It moves beyond you. And then the thing that you don’t really understand is the motive of the act,” she said. “The technological design is important, because social media is nothing more than an advertising system that you are allowed to use as a consumer.”

From the websites people

visit to their medical ailments, tech companies possess data that then allows them to put targeted ads in front of users.

“I get a lot of ads for pet hair vacuums, and I’m like, ‘What are you trying to tell me?’” she said. “I know I am a lesbian, but maybe the stereotypes are true.”

Pets have played a crucial part in the online meme wars. In 2021, while being interviewed by Tucker Carlson, who was a Fox News host at the time, then-Republican vice presidential nominee JD Vance said the United States was being run by Democrats, corporate oligarchs and childless cat ladies “who are miserable at their own lives and the choices they’ve made and so they want to make the rest of the country miserable, too.” Democrats latched onto the idea of “childless cat ladies,” creating merchandise and posts crafted around that moniker. Donovan, mother herself to cats Milo and Dot-tie, couldn’t help but exclaim, “Holy misogyny.”

“I am child-free, not child-less,” Donovan said.

The message behind Vance’s statement undergirds the trope that women who are unable to be told what to do are shifty and devious. But this message is not new; in fact, it stems all the way back to the Salem witch trials.

“We’re drawn back to, even further in the history, how women were demonized as witches, and witches often had a familiar, a black cat,” she said. “They could change into the black cat, and then infiltrate meetings. They wouldn’t be noticed. They would be on the ground. Men would be doing serious men stuff, and then the familiar — the cat — would be down in the corner, waiting to go back and tell the witch.”

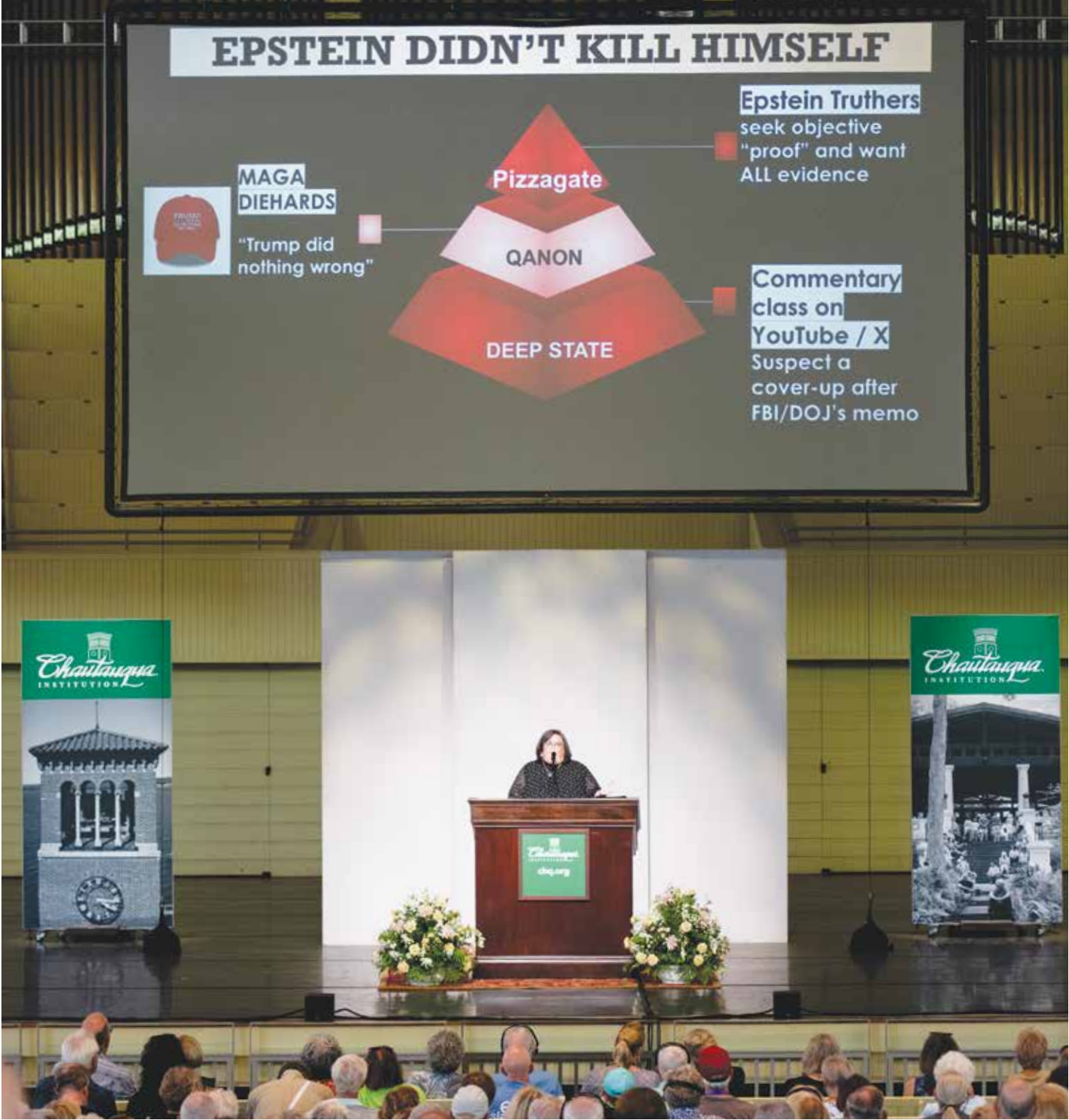
During the suffragette movement, anti-suffragists would send mail with images of sad, enraged or beaten-up cats to discourage people from participating in the movement. Suffragists clapped back with proud and confident cats advocating for women’s right to vote.

“What’s interesting about this moment is that women have always been painted in this light as somehow devious, as somehow hiding their true intention, as not being a faithful partner in democracy by wanting to have voting rights,” she said. “And I don’t know how we got back here.”

Vance’s childless cat lady comment was not the last thing he had to say about pets. On Sept. 10, 2024, the day then-Republican presidential nominee Donald Trump would debate sitting Vice President Kamala Harris, Vance tweeted out that Haitian migrants in Springfield, Ohio, were eating people’s pets. At the end of his tweet, he said to keep the cat memes coming.

Donovan played the clip from the debate of Trump announcing, “In Springfield, they’re eating the dogs — the people that came in — they’re eating the cats. They’re eating the pets of the people that live there.”

AI-generated memes exploded of Trump sitting on a private plane with animals around him and a fluffy white cat in his lap, among



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER
Joan Donovan, assistant professor of journalism and emerging media studies at Boston University, delivers her morning lecture Wednesday in the Amphitheater.

others of him saving or protecting kittens and other animals. Although some of the memes do not have an immediate political message on them, they draw people into the discourse.

“You start to hear about, well, they’re eating with pets, and you’re aggravated, right? Because pets are part of your family, pets are helpless. A lot of people identify with their pets in a very caring and loving way,” Donovan said. “What worse thing to charge someone of than harming animals, defenseless, little baby kitties?”

However, the insidious nature of the meme did not stop online. People made bomb threats to public spaces in Springfield and troopers came in to patrol the schools. Haitian immigrants in Springfield are not the only victims of hate from online attacks.

“These kinds of bomb threats happen nearly every single time that a high-profile political figure calls out a person or a town or a group, and it’s almost like catnip, pun intended, to their audience,” Donovan said. “The audience knows what to do, whether it’s harassing someone or figuring out their personal information or calling their offices and trying to get them fired.”

Turning to current events, Donovan needed to address Jeffrey Epstein. To understand the lore and fervor behind the current news

surrounding Epstein, Donovan showed a pyramid broken down into three parts. At the top are those who believe in the conspiracy theory Pizzagate, which is that Democrats are Satan worshippers who held abducted children captive in a Washington D.C. pizza joint. Pizzagate conspiracy theorists believe former President Bill Clinton was in collusion with Epstein, and they’re looking for objective truth about the matter. In the middle are Qanon conspiracy theorists, those who are die-hard MAGA fans. At the bottom are those who want to annihilate the deep state, such as Kash Patel and Dan Bongino, who currently head the Federal Bureau of Investigation.

“Whether it’s ‘They’re eating the cats and dogs,’ or ‘There was no client list,’ all of that is out there and up for debate,” Donovan said. “But what we lack are facts.”

The best thing to do in this case, Donovan said, is believe women — especially since there are potentially over 1,000 women and girls who Epstein preyed upon.

However, with tech oligarchs gaining political control through the content they allow on their sites, Donovan said it’s becoming harder to do her research.

“They’re affecting our university research,” she said. “They’re affecting who gets to study what because they’re deciding who gets data, who doesn’t get data. Unfortu-



nately, we’re in this predicament where we do need to be in these networks and understanding, as researchers at least, how they work.”

In this situation, truth needs an advocate, Donovan said. With academic articles and investigative journalism hidden behind paywalls, finding truth becomes difficult and can lead people to social media to get their news. To combat this, everyone needs to have the mindset of being a “journal-ish.” They must use their

platforms to find and spread “timely, accurate knowledge” and be a “good steward of information online.”

“There’s no greater power than information because it’s how we make decisions,” Donovan said. “When we have stark information inequalities, and we have populations of people that are not able to have access to the truth, we run the risk of making decisions politically that are harmful to this idea of democracy.”

CHQ Neurodiverse Families Gathering

Friday, Aug. 1st
@ 4-5 p.m.

Jessica Trapasso Pavilion at
Children's School
26 Hurst Ave

Open invitation for neurodiverse individuals and their families to gather, get to know one another and explore forming an informal network within Chautauqua.

This gathering is supported by the IDEA Office at Chautauqua Institution

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PROGRAM

CLUB KIDS PREPARE FOR TODAY’S AIR BAND COMPETITION



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Group 4 Girls rehearse their Air Band routine, “4-G Reads *The Chautauquan Daily*,” on Wednesday in Seaver Gymnasium. Groupers have been hard at work preparing their best costumes and props — and honing their dance moves and lip-sync skills — for Boys’ and Girls’ Club’s annual Air Band competition, set to take Chautauqua’s biggest stage at 4:30 p.m. today in the Amphitheater.

Thursday
JULY 31

Library Day

- 7:00 (7–11) Chautauqua Farmers Market. Massey and Miller
- 7:00 (7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
- 7:30 Forest Bathing. (Programmed by the Bird, Tree & Garden Club.) Kate Mayberry. Corner of Massey & Hawthorne
- 7:45 Chautauqua Mystic Heart Meditation Program. Leader: David Gluck (Hindu-based Meditation.) Presbyterian House Chapel
- 7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd
- 8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door
- 8:30 Gentle Stretch Stand Up Paddleboard (SUP) Class. Sports Club
- 8:30 (8:30-10:30) Library Day Celebration. (Sponsored by the Friends of Smith Memorial Library.) Games, refreshments and stickers. Smith Memorial Library
- 8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:00 Masters Series Masterclass. The Art of Listening with Rossen Milanov. Registration required. Fee. McKnight Hall.
- 9:15 ECUMENICAL WORSHIP. Rabbi Peter Berg, senior rabbi, The Temple. Amphitheater and CHQ Assembly
- 9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Tasting and Exploring Jewish Holiday Cuisine - Passover: Matzah, Chrain, Matzah Balls and More.” Esther Vilenkin. Zigdon Chabad Jewish House
- 10:00 School of Music Chamber Concert #4. Fletcher Music Hall

- 10:00 (10-3) Archives Exhibitions Open. “True and False Artifacts.” Oliver Archives Center
- 10:15 Service of Blessing and Healing. UCC Randell Chapel
- 10:45 CHAUTAUQUA LECTURE SERIES. Paige Alexander, CEO, The Carter Center. Amphitheater and CHQ Assembly
- 10:45 Children’s Story Time. All families welcome. Bestor Plaza. (Rain location: The Smith Memorial Library Upstairs Classroom)
- 11:00 (11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center
- 11:30 (11:30-2) Kosher Food Tent. (Programmed by the Zigdon Chabad Jewish House.) Bestor Plaza
- 12:00 (12-2) Play CHQ. (Programmed by Youth and Family Programs.) Yarn wrapped vase. Bestor Plaza
- 12:00 (12-1:30) Dementia/Long COVID conversation with John Houghton. Smith Memorial Library
- 12:15 Theater Chat. (Programmed by Chautauqua Theater Company.) “Development and Design: *All the Little Boxes*.” A discussion with the creative team of CTC’s staged reading, written by Vichet Chum, directed by Mei Ann Teo. Smith Wilkes Hall
- 12:15 Bag Lunch. (Programmed by the Alumni Association of the CLSC.) *The Light Eaters: How the Unseen World of Plant Intelligence Offers a New Understanding of Life on Earth*, by Zoe Schlanger. Dennis McNair. Literary Arts Center at Alumni Hall Porch
- 12:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Everett Jewish Life Center
- 12:30 Mystic Heart Meditation Seminar (Practice and Discussion.) Presenter: David Gluck (Hindu-based Meditation.) Hall of Missions
- 12:30 BYO Lunch. (Programmed by Quaker House.) “A Quaker’s Perspective on the Theme of the Week.” Tom and Liz Gates, Friends of the Week (Chaplains) Quaker House, 28 Ames
- 12:45 Catholic Seminar. “From Social Justice to Climate Justice: A Faith Journey.” Mark Wenzler, Peter Nosler Director, Chautauqua Climate Change Initiative. Methodist House
- 12:45 Duplicate Bridge. Sports Club
- 1:00 School of Music: Chamber Concert # 5. Fletcher Music Hall
- 1:00 English Lawn Bowling. 20-minute

- free instruction, then opt to play for fee. Bowling Green
- 1:30 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center
- 1:30 (1:30-3:30) Miller Cottage Tours. (Tickets required.) Miller Cottage
- 2:00 INTERFAITH LECTURE SERIES. Brendan Murphy, founding director, Bearing Witness Institute for Interreligious and Ecumenical Dialogue, Marist School. Hall of Philosophy and CHQ Assembly
- 2:00 THEATER. A Showcase of One Acts. (Programmed by Chautauqua Theater Company.) Presentation of plays by Pinter, Strindberg and McLachlan, directed by CTC’s Drama League Directing Fellows. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
- 2:30 Cinema Film Screening. “Every Little Thing.” Fee. Chautauqua Cinema
- 3:30 CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION. Nana Kwame Adjei-Brenyah, author, *Chain-Gang All-Stars*. Hall of Philosophy and CHQ Assembly
- 3:30 Authors at the Smith. John DeDakis. Smith Memorial Library Classroom.
- 3:30 Creating an Inclusive Chautauqua Workshop (Programmed by the IDEA Office.) Literary Arts Center at Alumni Hall Prose Room
- 3:30 Meet and Greet with Rabbi Peter Berg. Everett Jewish Life Center
- 3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Baptist House
- 3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) United Methodist House
- 4:00 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Dedicated to previous day’s AAHH lecture. African American Heritage House, 40 Scott
- 4:00 School of Music: Chamber Concert #6. Fletcher Music Hall
- 4:00 (4-6) Play CHQ. (Programmed by Youth and Family Programs.) Mini Golf. Timothy’s Playground
- 4:15 (4:15-5:15) Kid’s Drop-in Softball. Sharpe Field
- 4:15 Twan’s Thursday Bird Walk. (Programmed by the Bird, Tree & Garden Club.) Twan Leenders, ecological restoration manager, Chautauqua Watershed Conservancy. Purple Martin Houses at the Sports Club
- 4:30 (4:30-6) Chautauqua Boys’ and Girls’ Club Air Band Competition. Amphitheater
- 5:00 Meet the Filmmaker Special Event. “Tiananmen Tonight.” Talk back to follow. With producers Bestor Cram and Michael Streissguth. Free with Traditional Gate Pass. Chautauqua Cinema

- 6:15 Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Elizabeth S. Lenna Hall
- 6:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Disciples of Christ House
- 7:00 THEATER. A Showcase of One Acts. (Programmed by Chautauqua Theater Company.) Presentation of plays by Pinter, Strindberg and McLachlan, directed by CTC’s Drama League Directing Fellows. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
- 8:00 Cinema Film Screening. “I’m Still Here.” Fee. Chautauqua Cinema
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. Tchaikovsky Violin Concerto. Rossen Milanov, conductor. Sharon Roffman, violin. Amphitheater
- Pyotr Ilyich Tchaikovsky: Violin Concerto in D major, Op. 35
 - Sergei Rachmaninoff: Symphony No. 3 in A minor, Op. 44

FRIDAY
AUGUST 1

- 6:00 Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club
- 7:00 (7–11) Chautauqua Farmers Market. Massey and Miller
- 7:00 (7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
- 7:45 Chautauqua Mystic Heart Meditation Program. Leader: David Gluck (Hindu-based Meditation.) Presbyterian House Chapel
- 7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd
- 8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door
- 8:30 (8:30–8:45) Chautauqua Mystic Heart. Leader: Monte Thompson (Movement and Meditation.) Hall of Philosophy Grove
- 8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:00 Jack’s Nature Walk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, naturalist. Smith Wilkes Hall
- 9:00 Member Coffee Hour. (Programmed by the Chautauqua Women’s Club.) CWC House
- 9:15 ECUMENICAL WORSHIP. Rabbi Peter Berg, senior rabbi, The

- Temple. Amphitheater and CHQ Assembly
- 9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Jewish Mysticism and Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
- 10:00 (10-3) Archives Exhibitions Open. “True and False Artifacts.” Oliver Archives Center
- 10:00 School of Music: Chamber Concert #7. Fletcher Music Hall
- 10:15 Service of Blessing and Healing. UCC Randell Chapel
- 10:45 CHAUTAUQUA LECTURE SERIES. Alsu Kurmasheva, editor, Radio Free Europe/Radio Liberty. Roger Carstens, former U.S. special presidential envoy for hostage affairs. Almar Latour, CEO, Dow Jones; publisher, *The Wall Street Journal*. Amphitheater and CHQ Assembly
- 11:00 (11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center
- 11:30 (11:30-2) Kosher Food Tent. (Programmed by the Zigdon Chabad Jewish House.) Bestor Plaza
- 12:00 (12-2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Behind Colonnade
- 12:00 (12-2) Workshop. (Programmed by the African American Heritage House.) “The Dance of Opposites: Resilience in a Polarized World.” African American Heritage House, 40 Scott
- 12:15 Summer On The Steps. A Reading and Open Mic with Chautauqua Literary Arts Staff. Literary Arts Center at Alumni Hall Porch
- 12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House
- 12:15 Twelve-Step Meeting. Marion Lawrance Room, Hurlbut Church
- 12:30 Betsy’s Garden Talk. (Programmed by the Bird, Tree & Garden Club) “Amphitheater Gardens & Carnahan Jackson Garden.” Betsy Burgeson, supervisor of gardens and landscapes, Chautauqua Institution. Odland Plaza
- 12:30 (12:30-1:30) Origami. Money folds. Workshop for adults and youth ages 10 and up. Smith Memorial Library
- 12:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Lutheran House
- 12:30 Introduction to Jumu’ah Muslim Prayer. Jumu’ah Prayer Service will follow. Hall of Christ Sanctuary
- 12:45 Catholic Speaker Series. “Sisters of St. Joseph: Unifying Love Here, There, and Everywhere.” Sr. Pat Trovato, SSJ and Sr. Pat McDermott, SSJ, Sisters of St. Joseph, Rochester, NY. Methodist House Chapel
- 1:00 School of Music. Opera Conservatory Sing-Out. Fletcher Music Hall
- 1:00 English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green
- 1:00 (1-3) Open House. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott

- 1:00 (1-3) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House
- 1:15 Informal Critique Session. (Programmed by the Friends of the Chautauqua Writers’ Center.) Bring 10 copies of one page of poetry or prose. Literary Arts Center at Alumni Hall Garden Room
- 1:30 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center
- 2:00 INTERFAITH LECTURE SERIES. Matthew D. Taylor, senior scholar, Institute for Islamic, Christian and Jewish Studies. Hall of Philosophy and CHQ Assembly
- 3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) U.U. House
- 3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Episcopal Cottage
- 3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion and IDEA Office.) Literary Arts Center at Alumni Hall
- 3:30 Jewish Lecture Series. (Sponsored by the Department of Religion and Zigdon Chabad Jewish House.) Updated topic: “Everyday Ethics.” Rabbi Zalman Vilenkin, Talmudical Seminary of Brooklyn. Hall of Philosophy
- 4:00 School of Music: Percussion Ensemble Concert. Elizabeth S. Lenna Hall
- 4:00 School of Music Piano Program Play Out. Sherwood-Marsh 101
- 4:00 (4-5) Neurodiverse Families Gathering. (Sponsored by the IDEA Office.) Invitation to individuals and families to connect and informally network at Chautauqua. Jessica Trapasso Memorial Pavilion at Children’s School
- 5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Cantors Jodi Suffrin and Roy Einhorn. Post-Service Pizza Picnic in the Park. Bring your own beverage. Bring salad or dessert to share. Miller Park (Rain location Smith Wilkes Hall)
- 5:00 Chautauqua Men’s Softball League. Sharpe Field
- 6:00 Cinema Film Screening. “Flow.” Fee. Chautauqua Cinema
- 6:00 THEATER. New Play Workshop Staged Reading. *All the Little Boxes*, by Vichet Chum; directed by Mei Ann Teo (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Talkback to follow. Bratton Theater
- 6:15 Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Elizabeth S. Lenna Hall
- 7:30 Sung Compline. (Programmed by the Episcopal Cottage.) Chapel of the Good Shepherd
- 8:15 AMPHITHEATER SPECIAL. The Avett Brothers. Amphitheater
- 8:30 Cinema Film Screening. “Soundtrack To A Coup D’etat.” Fee. Chautauqua Cinema

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