



CASE

## Legal expert Case to walk audience through ‘Vatican Anathema’

KAITLYN FINCHLER  
CONTRIBUTING WRITER

While sex and gender may seem like hotly debated topics in society, this wasn’t always the case. Most political and religious organizations didn’t start defining, or even using, the words until the 1980s and 1990s.

Tracing this history, Mary Anne Case, the Arnold I. Shure Professor of Law at the University of Chicago Law School, will deliver her lecture “Five Decades of the Vatican’s Anathema of Gender” at 2 p.m. today in the Hall of Philosophy for the Week Seven Interfaith Lecture Series theme, “Whose Body, Whose Choice? Religion, Sexual Politics, and the Law.”

The Beijing Conference on Women in 1995 was the first time the Vatican used the word “gender,” Case said. At this conference, the Vatican was represented by Harvard law professor Mary Ann Glendon, and Case said the Vatican had “difficulties” with the inclusion of the word “gender” in documents and at the conference.

“It was only in Beijing in 1995 that the Vatican acquired the word gender and started categorizing under a whole lot of trends,” Case said. “It was extremely worried about the secular legal regulation of sex, gender, sexuality and family.”

It took the Vatican until 1995 to use the word gender, because in the 1980s, Case said Pope Benedict XVI said in an interview the “whole series of problems” began with feminism.

“Feminism, he says, is really wonderful, the idea that male, female, is all a matter of indifference with matters because we’re human,” Case said. “(Benedict XVI also said) it sounds really good but it’s really very, very dangerous because then it suggests that everything is up for grabs. It’s not just men and women in their roles that are up for grabs.”

Case said she finds it “really interesting” how much power Benedict’s people have on her side of the debate.

See **CASE**, Page 4

## ‘Myriad of Emotions’



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

The Chautauqua Symphony Orchestra, under the baton of Music Director and Principal Symphonic Conductor Rossen Milanov, performs July 10 in the Amphitheater.

## WITH MUFFITT AS GUEST CONDUCTOR, CSO TO PRESENT EPIC EVENING OF FAURÉ, PROKOFIEV

GABRIEL WEBER  
STAFF WRITER

The Chautauqua Symphony Orchestra is preparing a program woven together by grief and soul in a way that emphasizes the importance of the freedom of the human spirit.

At 8:15 p.m. tonight in the Amphitheater, the CSO, conducted by School of Music Artistic Director Timothy Muffitt, will play Gabriel Fauré’s *Pelléas et Mélisande* Suite, Op. 80 and Sergei Prokofiev’s Symphony No. 5 in B-Flat Major, Op. 100, in a concert titled “Legend and Triumph.”

The relationship between the two pieces is that they were conceived in an era of unprecedented and unduplicated musical creativity, Muffitt said. With the Fauré work composed in 1898 and the Prokofiev piece in 1944, they represent two ends of the spectrum, from more traditional to modern within that time frame.

“In the world of classical music, 50 years is a very

short amount of time when we’re talking about music in general, which has been around since time immemorial,” Muffitt said. “The Fifth Symphony by Prokofiev is very much an echo of the 20th century and is in that style called 20th-century Romanticism. The Fauré is a little more of a splinter, in that he came out of this tradition of French music from Debussy and Ravel.”

*Pelléas et Mélisande* details the attraction and ultimate tragedy between a woman and her husband’s brother, ending in her untimely death. This is a recognizable piece, Muffitt said, that will be absolutely perfect for a contemplative, outdoor summer concert.

“This work is a dreamscape. There’s a certain haze around all of it — it’s dream-like,” Muffitt said. “We recognize concrete things, but you can’t look directly at them. You can only see them out of the corner of your eye, but the result is just ravishingly beautiful music.”

See **CSO**, Page 6

## Nguyen develops dystopia from history for Week 7’s CLSC with ‘Mỹ Documents’

SUSIE ANDERSON  
STAFF WRITER

When Kevin Nguyen titled his sophomore novel *Mỹ Documents* — with a diacritic on the “y” to read “Mỹ,” the Vietnamese word for “American” — he anticipated pushback.

“I think I wanted to see if I could get away with a Vietnamese word in the title,” Nguyen said. “Would my publisher fight me on that? And they didn’t fight me at all. They loved it from the beginning.”

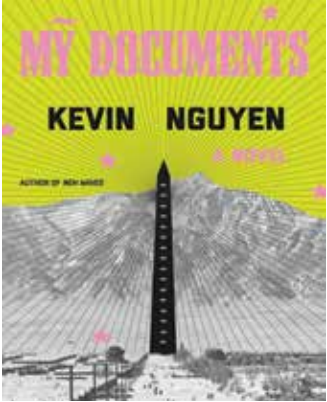
The subtle linguistic play sets the tone for a novel that is both satirical and sobering. At 3:30 p.m. today in the Hall of Philosophy, Nguyen will discuss his book that

explores the cruelties and mundanities of racism in a portrait of American ambition, uncertainty and family for the Chautauqua Literary and Scientific Circle.

Nguyen found inspiration for the story from a glaring omission in his education.

“In either middle school or high school, we did an entire year about World War II, and Japanese American incarceration did not come up once,” Nguyen said. “Not even for one day or one hour.”

Following the attack on Pearl Harbor and the rise of anti-Japanese sentiment in World War II, Execu-



tive Order 9066 forcibly relocated and incarcerated over 100,000 Japanese Americans into internment camps. Nguyen’s novel blends themes from Japanese American internment camps, the Vietnam War



NGUYEN

and modern-day immigrant detention centers in crafting his near-future American novel.

See **NGUYEN**, Page 4



NAWAZ

## PBS anchor Nawaz to talk stories of impact, importance

JULIA WEBER  
STAFF WRITER

For PBS News Hour co-anchor Amna Nawaz, quality, trusted, community-focused journalism can foster resiliency and build bridges, changing the lives of individuals who “through their own individual power and through their own individual will and vision and dedication and leadership, managed to change not only their own lives, but the lives of everyone around them.”

Often, Nawaz is reporting on the worst news, so she said an opportunity to share the most inspiring and uplifting stories of her career is a welcomed one.

“One of the reasons I was so excited to come be a part of this week is, so often, my job focuses on the worst things that are happening, and this was an opportunity to do the opposite, which was to highlight all the good things that we see everyday in the terrible news that we often have to cover,” Nawaz said.

ŷ will deliver the morning lecture at 10:45 a.m. today in the Amphitheater. She continues the Week Seven Chautauqua Lecture Series theme of “Kwame Alexander and Friends: The Power of One” by sharing some of the most impactful news stories of resilience, community and positive change she has reported on throughout her career in journalism.

Prior to joining PBS News Hour in 2018, Nawaz was an anchor and correspondent at ABC News. Before that, Nawaz was a foreign correspondent and the Islamabad Bureau Chief at NBC News. Additionally, Nawaz is the founder and former managing editor of NBC’s Asian America platform.

This morning, Nawaz plans to share some of the most powerful moments from her more than 20-year career as a reporter, and the sources behind them.

“I just can’t shake their stories, and I think when people hear about them, they won’t be able to forget them either,” she said.

See **NAWAZ**, Page 4

### IN TODAY’S DAILY



### INTERPRETATIONS & CONNECTIONS

‘Inside/Outside: Open CVA Members Exhibition 2025’ opens today in Fowler-Kellogg.

Page 2



### REWEAVING RELATIONSHIPS

In sermon, Sister Teresa outlines three ways to reweave frayed relationships: Notice, listen, move.

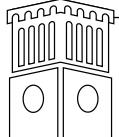
Page 3



### YES, CHEF

In morning lecture conversation with Alexander, chef and author Hall considers role of connection in cooking.

Page 7



### TODAY’S WEATHER



H 79° L 61°  
Rain: 0%  
Sunset: 8:29 p.m.

### FRIDAY



H 81° L 63°  
Rain: 10%  
Sunrise: 6:18 a.m. Sunset: 8:28 p.m.

### SATURDAY



H 82° L 63°  
Rain: 10%  
Sunrise: 6:19 a.m. Sunset: 8:27 p.m.



# VISUAL ARTS



## BRIEFLY

NEWS FROM THE GROUNDS

### 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 facilitates this contemplative morning practice of forest bathing, guiding participants through mindful nature connection techniques. The session emphasizes sensory awareness, stress reduction and developing a deeper appreciation for the natural environment through intentional presence.

Twan Leenders will lead the Bird Walk at 4:15 p.m. today starting at the picnic tables by Sports Club. Leenders leads another expert birding expedition where participants will enhance their bird identification skills while observing species diversity around the Chautauqua grounds.

### Chautauqua Women’s Club news

Dr. Vino leads “Leading Women Winemakers: Italy,” a wine tasting focusing on wine from women, at 5 p.m. today in the CWC House. Register for the event on the CWC website.

### Chautauqua Softball League news

A kid’s pick-up game is scheduled for 5 p.m. today at Sharpe Field for ages 5-13. A co-ed pick-up game follows at 5:30 p.m. Extra gloves available. Contact [carriezachry@gmail.com](mailto:carriezachry@gmail.com) for more information

### CLSC Class of 2020 news

Chautauqua Literary and Scientific Circle Class of 2020 members, please join us at 8 a.m. Friday at Don and Terri Hilbinger’s cottage at 24 Evergreen for coffee and breakfast. If you would like to bring a dish to share, please contact Terri at [thilbing@gmail.com](mailto:thilbing@gmail.com).

### Beach-to-Beach Color Sprint is today

Visit the Sports Club to sign up for this year’s Beach-to-Beach Color Sprint by 4:15 p.m. today for the race at 4:30 p.m., starting at Sports Club and ending at Heinz Beach with ice pops and a final color throw. Kids ages 6 and up (and fun-lovin adults) can register for \$12; registration fee includes white T-shirt.

### Chautauqua Theater Company news

At 12:15 p.m. today in Smith Wilkes Hall, bring your lunch to the CTC Theater Chat and join special guests — including actors, designers, playwrights and more — for a look at upcoming productions and discussions on the craft of theatermaking. This week’s discussion will be about *The Witnesses* (formerly titled *Tell Me You’re Dying*) and feature a conversation with the playwright, dramaturg, and CTC’s new works associate.



DAVE MUNCH / PHOTO EDITOR

“Inside/Outside: Open CVA Members Exhibition 2025” opens today and runs through Aug. 21 in Fowler-Kellogg Art Center.

## INTERPRETATIONS & CONNECTIONS

### Annual CVA members’ exhibition ‘Inside/Outside’ opens

JULIA WEBER  
STAFF WRITER

Chautauqua Visual Arts opens its final exhibition of the 2025 season at 1 p.m. today with “Inside/Outside,” its annual members’ exhibition. An opening reception will take place from 3 to 5 p.m. today at Fowler-Kellogg Art Center. Curated by Susan and John Turben Director of CVA Galleries Judy Barie and Associate Director of CVA Galleries Erika Diamond, the exhibition is on view through Aug. 21.

For both Barie and Diamond, the members’ exhibition offers an opportunity to support the individuals who offer so much of their own support to CVA.

“A lot of these people are supporters of ours, so we want to be supporters of their work as well,” Barie said.

Returning artists see the exhibition as a chance to celebrate visual art within the gates of the Institution each year.

“I think people really look forward to it, and they like to support each other just as we like to support them,” said Diamond.

Both curators said that they find it rewarding to showcase the talent of Chautauqua’s artists through the exhibition and that they enjoy fostering a community of artists both on the grounds and in the region.

“It’s a nice way for us to end the season, by highlighting our local talented artists,” Barie said. “It’s a win-win for everybody.”

Like Barie, Diamond said the exhibition is a nice end to the season because it brings the theme close to home and elevates homegrown talent.

“While it’s important for us to bring in artists from all over the country, it’s important to also let people know that there’s a lot of talent right here,” said Diamond.

When tasked with establishing a theme for the exhibition, the curators knew they would need to find



DAVE MUNCH / PHOTO EDITOR

Above, Ana Paula Manaf de Carvalho’s “Clouds Symphony” is displayed in the open CVA members exhibition “Inside/Outside” in Fowler-Kellogg Art Center. At left, Thomas Ferraro’s “#EscapePlan.” At right, Tom Hubert’s “Spalted Pashaco Teapot.”

a theme broad enough to encompass many mediums and subjects, while still relaying a message specific enough to unify it.

“Inside/Outside” pays homage to the many landscapes of picturesque Chautauqua scenery, but extends to the conceptual grappings of perspective and how we define the spaces in which we exist.

“It was a way to keep it open enough, but it could welcome the themes that I know people are excited about and working on as well,” Diamond said. “At the same time, because it sets up this dichotomy, quite a few artists have run with that and are trying to think about perspective. ‘Am I on the inside looking out, or am I on the outside looking in?’”

By leaving the theme open to many different interpretations, the curators can draw connections and create conversations among the many artworks. Diamond likened this to



DAVE MUNCH / PHOTO EDITOR

Pam Spremulli’s “Retro Ski 1.”

drawing a “thread” that the curators can “pull through all the work.”

Ahead of the exhibition’s opening, Barie said Chautauquans might be surprised by the wealth of artistic talent

at hand in their midst.

“I think they’re going to be surprised with how much talent we have,” Barie said. “There’s a lot of very talented people with beautiful pieces in the exhibition.”

Fine Arts and Fine Crafts  
by 40 Regionally and  
Nationally Known Artists  
Open Year Round

Home of Audrey Kay Dowling's Clay,  
Painting and Mixed Media Studios

*"A visit to Portage Hill Art Gallery ~  
a Chautauqua Tradition"*

Portage Hill  
Art Gallery

www.portagehillgallery.com

8 miles from Chautauqua. Go out the  
Main gate and turn right. We are on  
the left halfway between Mayville  
and Westfield. 6439 Portage Road  
(Rte 394), Westfield, NY  
Hours: Wed.-Sat. 11-5  
716-326-4478

Proudly serving the Chautauqua  
Community for over 60 YEARS!

JAMESTOWN  
AWNING  
& PARTY TENTS

CUSTOM  
MADE  
AWNINGS &  
PORCH  
ENCLOSURES

Party Tent Rentals

JAMESTOWNAWNING.COM  
(716) 483-1435

PBJ & IBKÜL  
BLUES

SAMPLE  
SALE  
POP-UP!

starting at NOON  
on Thursday

OPEN DAILY | (716) 357-4629 | 1 AMES AVE.

Thursday at the  
CINEMA

Thursday, August 7

LIZA: A TRULY TERRIFIC  
ABSOLUTELY TRUE STO-  
RY - 3:15 & 6:00 This star-  
studded tribute brings into focus  
the dazzling, complex period of  
Liza Minnelli's life just after the  
tragic death of her mother **Judy  
Garland**, as she confronts per-  
sonal and professional challenges  
on the way to becoming a bona  
fide legend. "A creation story in a  
minor key"-*Manohla Dargis' New  
York Times*"A lovely film. I loved  
it completely." -*Tim Cogshell,  
FilmWeek* (NR, 104m)

SACRAMENTO - 8:45 Fol-  
lowing the death of his father-  
Rickey (Michael Angarano)  
convinces long-time friend Glenn  
(Michael Cera) to go on an im-  
promptu road trip from Los An-  
geles to Sacramento. In the worn  
yellow seats of Glenn's old col-  
lege convertible, the two men  
confront their anxiety-ridden  
lives, addressing past mistakes  
and questioning what their fu-  
tures hold."The prickly com-  
edy of male-pattern personality  
collapse gives way to wisdom,  
something that *Sacramento* has  
in abundance." -*Robert Abele, Los  
Angeles Times* (R, 89m)

Pirate's Cove  
ANTIQUES & COLLECTIBLES  
TREASURES FOR EVERYONE

7 Water Street  
Mayville, NY  
(716) 753-2525  
chqlakeview.com  
Next door to the Lakeview

Your Voice Matters

Welcome to CHQ Dialogues  
Where we  
Listen to each other  
Learn from each other  
and  
Honor all perspectives  
Join us

CHQ  
DIALOGUES

<https://www.chq.org/dialogue>

home  
CHQ

Would you like a  
market update?  
Call, email or text

Debbie Rowe  
Lic. R.E. Assoc. Broker  
716.640.6507  
ChautauquaNYHomes.com  
DebbieRoweRealtor@gmail.com  
1 Morris Ave., Chautauqua, NY  
@ChautauquaNYHomes



## RELIGION

# Notice, listen, move to heal the world, says Sister Teresa

The story of Jesus and the Centurion in Luke’s gospel is one “where the intersection of two cultures and traditions ends in mutual respect and admiration,” said Sister Teresa Maya at the 9:15 a.m. Wednesday morning worship service. Her sermon title was “I Am Not Worthy to Have You Under My Roof,” and the scripture reading was Luke 7:1-10.

The Centurion made Jesus marvel. He said, “I tell you, not even in Israel have I found such faith.” Sister Teresa asked, “How was the Centurion a person of such integrity and character that he was admired for his faith? He was probably not Jewish, yet he helped build the synagogue. Maybe it just needed an expansion.”

She continued, “In the eucharist prayer in the Roman Catholic mass, we pray, ‘Lord, I am not worthy that you should enter under my roof, but only say the word and my soul shall be healed.’ What can we learn from Jesus’ encounters with others? We need to return to the gospels with new questions and new scholars.”

In her “Introduction to the New Testament” class in college, Sister Teresa read *In Memory of Her*, by Elisabeth Schüssler Fiorenza. “I will always remember how I felt. I was 18, and I did not know there are women in the Bible. I knew the names of the women in the stories, but I never noticed them. I am of the Star Wars generation, and my sister and I fought over who could be Princess Leia or Smurfette in another story line. But Fiorenza taught me to notice my noticing,” she said.

Sister Teresa continued, “I have come to cherish every encounter Jesus had with women. He listened and healed in a culture full of misogyny that has yet to be healed. I also identify with the Centurion, a foreigner and a migrant. What can he teach us about those who are not from here, about how we live with all forms of diversity?”

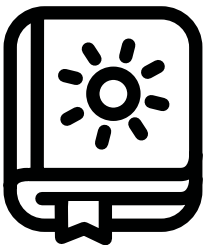
The encounter of Jesus and the Centurion can teach us how to collaborate to reweave relationships. The first aspect of their encounter was how Jesus noticed others and had conversations with them.

“Do we see the diversity around us?” she asked the congregation. “What do we notice, and what don’t we notice, and how do we notice? Jesus saw the elders coming to him and saw them and welcomed them. I think of the times I failed to notice.”

Sister Teresa was visiting the retirement center of her religious community and a caregiver, Thomasa, stopped her and said, “‘You did not see me.’ Why had I not seen her? Was it racism or classism? Why did I see her but fail to ‘see’ her?”

The second action in this encounter is to move. Jesus moved twice — first he entered Capernaum, and then he moved again after speaking with the Jewish elders. Jesus was an itinerant preacher, and it showed up in his teaching and his interactions with people.

“The case for movement is that it gives us a new perspective,” Sister Teresa said. When she was a school principal, one day she stood outside the school at the suggestion of a friend. She continued to stand outside,



### MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

and one day one of the children asked if Sister Teresa worked for the friend. “That became part of my morning. One of the mothers stopped, and said ‘You are the best principal my child has ever had.’ I reminded her that I was the only principal her child ever had. The mother said, ‘Let me tell you why you are the best — you move among the kids.’”

The third action is to listen. Jesus never met the Centurion. When his friends came to Jesus and told him he did not need to go to the house, Jesus listened to the friends. The slave was made well, and Jesus marvelled at the faith of the Centurion and what he had heard.

“How often do we marvel?” Sister Teresa asked. She admitted to being an impatient listener, formulating answers and wishing that people would get to the point, so she can say “Listen to me ...”

She continued, “When we truly listen, when we are truly heard, we build bridges that heal and transform.” She cited John Paul Lederach, author of *The Moral Imagination: The Art and Soul of Building Peace*. He wrote that listening skills were not enough — to truly listen is to “capture the complexity of history in the simplicity of deep listening that offers a haiku back.”

Jesus offered this kind of healing listening, Sister Teresa said. She noted that the most successful reconciliations in the sexual abuse cases of the Roman Catholic Church and other churches were with those who listened to the victims first, with enormous patience, rather than sending in the lawyers.

Jesus listened to the Jewish elders, to the Centurion’s friends, and the slave was healed, and people were transformed. “Jesus was able to listen because he moved and he paid attention,” Sister Teresa said.

Sister Teresa loves the porch culture of Chautauqua. “I love healthy places like parks and sidewalks that are filled with neighbors, so we can listen and notice the diversity. This is how we reweave the fabric of society.”

She continued, “I pray to be like the Centurion: to love the country I live in, to serve my neighbors and look out for those who work for me and to look out for those who are not in these groups. What will you pray to the Centurion for this morning?”

*The Rev. Scott Maxwell, a Lutheran pastor, presided. Tom Lengel, co-host at the Hall of Missions, read the*



VON SMITH / STAFF PHOTOGRAPHER

**Sister Teresa Maya sings with the congregation during morning worship Sunday in the Amphitheater.**



When we truly listen, when we are truly heard, we build bridges that heal and transform.”

—**SISTER TERESA MAYA**  
Week Seven Chaplain-in-Residence

scripture. The prelude, “Dolcezza,” by Percy Whitlock, was performed by Owen Reyda, organ scholar, on the Massey Memorial Organ. The anthem was “The Call,” by Ralph Vaughan Williams. Denise Milner Howell, a member of the Motet Choir, was the soloist, and she was accompanied by Laura Smith, organ scholar, on the Massey organ. Smith performed “Scherzo” from Symphony No. 1 by Louis Vierne for the postlude. Support for this week’s chaplaincy and preaching is provided by the Reverend Leonard J. Ebel Chaplaincy. The Motet Choir was at the Hall of Philosophy singing for the graduation of the Chautauqua Literary and Scientific Circle Class of 2025. It was Director of Sacred Music and the Jared Jacobsen Chair for the Organist Joshua Stafford’s birthday.

#### Baptist House

At 7 p.m. tonight in the Baptist House, the Rev. Paul Aiello will lead a theological reflection titled “Where Have You Seen Jesus?”

#### 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. The Rev. J. Michael Sparough — member of Society of Jesus and spiritual director at Bellarmine Jesuit Retreat House in Barrington, Illinois — will present “Imaginative Prayer.”

There will be a Catholic seminar at 12:45 p.m. Friday in the Methodist House Chapel. Dave Johnson, professor of nursing and clinical nurse specialist in Fort Wayne, Indiana, will present “The Intersection of Prayer, Meditation and Self-Care in an Era of Burnout.”

#### Chabad Jewish House

Esther Vilenkin leads a class on “Tasting & Exploring Jewish Holiday Cuisine: Purim — Hamantashin and More” at 9:15 a.m. today at the Zigdon Chabad Jewish House. Uncover the flavors and meanings behind the traditional Jewish Holiday foods. This class will explore their significance and symbolism, while offering participants the opportunity to actually taste and enjoy the foods that will be discussed.

At 9:15 a.m. Friday in the ZCJH, Rabbi Zalman Vilenkin leads a class on “Jewish Mysticism and Philosophy.” At 12:15 p.m. Friday in the ZCJH, discover the meaning of Shabbat foods and rituals while making and braiding challah in the Miriam Guary Challah Baking Series. This class is sponsored in memory of Iris Rosenberg by her loving family.

Carly F. Gammill, director of legal policy at Stand-WithUs, will give a lecture titled “Antisemitism in America and What Can Be Done about It” as part of the Jewish Lecture Series at 3:30 p.m. Friday in the Hall of Philosophy.

#### 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 “Spirit,” 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.

#### 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 en-



### INTERFAITH NEWS

COMPILED BY STAFF

trance of Hurlbut Church.

#### Hebrew Congregation

Rabbi Frank Muller and Cantor Kathryn Wolfe Sebo lead Kabbalat Shabbat “Welcoming the Sabbath” from 5 to 6 p.m. Friday in Miller Park (if rain — Smith Wilkes Hall). If there is questionable weather, call 716-SHABBAT (716-742-2228) for information on service location. Shabbat’zza is from 6 to 7:15 p.m. Friday in the park. We supply pizza! Bring your own beverage and a vegetarian side dish or dessert to share.

#### Hurlbut Church Meal Ministry

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

Church. Meals are eat-in or takeout.

#### Labyrinth

The Labyrinth is available throughout the week to all Chautauquans and friends. 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. Nancy Kraft presides at the 7 p.m. Vespers tonight at the Lutheran House.

The Lutheran House hosts Chautauqua Dialogues at 12:30 p.m. today. We are located on the Brick Walk at the corner of Peck and Clark.

#### Mystic Heart Meditation

Sufi Meditation with Kain-

at Norton and Muinuddin Smith is at 7:45 a.m. weekdays in the Presbyterian House Chapel. Norton and Smith also lead 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. Brian Ellison discusses “All are Welcome? Checking in on the Presbyterian Church (USA) and LGBTQIA+ People” at Vespers from 7 to 7:45 p.m. tonight in the Presbyterian House Chapel.

#### Religious Society of Friends (Quakers)

Allison Hyde and Lee-Ellen Marvin, Friends of the Week (Chaplains), will lead BYO Lunch: A Quaker’s Perspec-

tive on the Theme of the Week at 12:30 p.m. today in Quaker House on 28 Ames.

Hyde and Marvin will lead “Root, Trunk, Leaf: A Storytelling Program of Folktales, Mythology, and Histories of Trees” at 12:30 p.m. Friday in the Burgeson Nature Classroom.

#### Unitarian Universalist

Chautauqua Dialogues will take place at 3:30 p.m. Friday in the U.U. House at 6 Bliss. All are welcome.

#### United Methodist

The Rev. David Lake will discuss “Those Amazing Honeybees!” at 7 p.m. tonight in our parlor.

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

#### Unity of Chautauqua

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

For details, visit [www.unitychq.org](http://www.unitychq.org).

## Creating an Inclusive Chautauqua


A free, 90-minute workshop to help create a Chautauqua where everyone belongs!

**Monday & Thursday: 3:30–5 p.m.**  
**Tuesday & Wednesday: 9–10:30 a.m.**  
Alumni Hall

*Registration encouraged.*  
*Drop-ins welcome depending on space.*



Learn more and register at:  
[chq.org/belong](http://chq.org/belong)



## Philanthropy in Action

THANK YOU

**Lewis Miller Circle member**  
**G. Preston Reeve**  
*Every gift makes a difference!*



# FROM PAGE ONE

## NGUYEN

FROM PAGE 1

Inspired by real-world events, *Mỹ Documents* follows four Vietnamese American cousins whose lives are upended after a coordinated series of terrorist attacks on U.S. soil. The government responds with the American Advanced Protections Initiative (AAPI) — an acronym shared by the community it targets, Asian American and Pacific Islanders — which leads to the creation of modern-day internment camps for Vietnamese Americans.

For Nguyen, even when writing a book eventually characterized as science fiction or speculative fiction, he wanted to ground the work in reality.

“I did just try to imagine as an exercise, ‘OK, if there were some form of internment today, what would it look like?’ And I realized it would look a lot like contemporary migrant detention,” Nguyen said.

Nguyen made a point of highlighting both the horrors and humanity inside and outside internment camps in his novel.

“I think it’s impossible for humans to not make culture at all times. I find that resilience quite fascinating and remarkable,” Nguyen said. “... It was sort of in the margins of a lot of the books I was reading about Japanese internment camps. Those textures were something I felt I could explore more meaningfully in a novel.”

Nguyen is the features editor at *The Verge* and previously served as a senior editor at GQ. With stories about ICE and the Department of Homeland Security crossing his desk, world-building details he once thought were too on-the-nose when he began writing in 2018 — such as the AAPI euphemism — have become eerily prophetic.

“In an earlier draft, the government was using social media to track people down. It’d be very imprecise, and

the wrong people would be sent to detention camps just based on their social media posts,” Nguyen said. “Now, ICE is doing that.”

Although Nguyen’s initial dystopian imaginings have proven disturbingly prescient, his novel navigates levity alongside horrors. At a time filled with questions, Nguyen’s novel offers a point of exploration rather than a pragmatic solution.

“Art can definitely encapsulate the moment or feeling or movement, but I think art is doing something very different than trying to solve a problem,” he said. “I think that art that is trying to solve a problem is not very good art.”

Rather than offer clear ideas and solutions as he might in journalism, Nguyen leaned into the power of fiction as a messy tool of storytelling; one that raises questions instead of neatly answering them.

“A lot of the things that seem from the outset morally, really bad or morally, really good, by the end, I

think everything is muddier and messier,” Nguyen said. “Maybe this is not the kind of fiction everyone wants to read. Some people like things with clear arcs and clear messages and clear takeaways. That’s just not what this book is.”

Despite the book’s heavier themes — state violence, displacement and institutionalized racism — Nguyen uses humor as both shield and scalpel.

“I find art stronger when it has a good sense of humor,” Nguyen said. “I think humor is a tool in the book to make some of the heavier themes in it a little more digestible — but also, I just personally like things that are funny. I hope that a reader that feels that way, too, will hopefully pick up the book.”

*Mỹ Documents* continues the thread Nguyen started in his debut novel *New Waves*, which tackled relationships, technology and alienation in the digital age. But his latest work broadens the scope and deepens

“

Art can definitely encapsulate the moment or feeling or movement, but I think art is doing something very different than trying to solve a problem. I think that art that is trying to solve a problem is not very good art.”

—KEVIN NGUYEN

Author,  
*Mỹ Documents*

the questions: What does it mean to be American? Who gets to decide? And what happens when the government redraws that line?

Rather than offer easy solutions, Nguyen encourages readers to sit with more uncomfortable or complex realities.

“I think a lot of great comedy comes from examining things that hit the critical, the ironic, or the unusual,” Nguyen said, “and bend your brain a little bit.”

Nguyen said that beyond raising awareness of the existence and persistence of injustice on American soil, from Japanese internment to current crises, he hopes that *Mỹ Documents* prompts investigation into one’s past to look for guidance for the future.

“I think we should be questioning our memory of history, our parents’ memory of history and our grandparents’ memory of history,” Nguyen said.

## NAWAZ

FROM PAGE 1

Nawaz said she often wrestles with how to balance the duty to cover newsworthy events — which aren’t always uplifting stories — with her responsibility to “make people care.” To her, what resonates most with her audiences are stories that they can relate to.

“One of the biggest challenges we have as journalists is to find a way to build bridges between people: the story that we’re cov-

ering and the people that we’re communicating to,” Nawaz said.

Recently, the Corporation for Public Broadcasting announced a “wind-down” of its operations after the passage of the Rescissions Act of 2025 and the release of the Senate Appropriations Committee’s 2026 appropriations bill, which excludes funding for the corporation for the first time in more than 50 years. These cuts will affect PBS and NPR, both leaders in U.S. public media, but will

have far greater repercussions for the local member affiliate stations of both PBS and NPR.

To Nawaz, these cuts are “devastating to public media as a whole (and) to the institution of journalism as a whole.” She said audiences should be most worried about how these cuts will impact their local member stations, which often rely more heavily on funding from CPB than the national organizations of PBS and NPR do.

“I think people should be worried about that,” she said. “They should be worried about losing their local paper here. They should be worried about the loss of local journalism across this country because that is where the frontline work is done.”

In the wake of the recently-announced budget cuts, however, Nawaz said the outpouring of support has been demonstrative of the nation’s trust in public media.

“If the response we’ve seen from our viewers and from the country as a whole — and the place that we’ve seen public media hold in their trust — mean anything, then I feel very confident saying that we’re not going anywhere,” Nawaz said.

“

It’s a false assumption that journalists show up as blank slates to every story that they cover. We are cumulative human beings who are nothing but a coming together of all of our lived experience just like everyone else, and I think that helps our work. Story No. 10 builds on stories one through nine that we covered, and that is the way it should be.”

—AMNA NAWAZ

Co-Anchor,  
PBS News Hour

In her reporting, Nawaz said she prioritizes honesty, fairness and accuracy and hopes that the combination of what she witnesses and her extensive career as a reporter “presents the most accurate and credible picture that people can bank on.”

To her, it is important to understand that each reporter — just like the communities they cover — is a culmination of life experiences, and they bring that to the stories they report on.

“It’s a false assumption that journalists show up as blank slates to every story that they cover,” Nawaz said. “We are cumulative human beings who are nothing but a coming together of all of our lived

## CASE

FROM PAGE 1

“I value the way he thinks that all of these issues are connected, because I find that people on my side of the debate often don’t see the connections,” Case said. “I keep saying to my colleagues in the reproductive rights movement, in the gay rights movement, in the feminist movement, possibly, we should be what he thinks we are.”

Contextually, Case said Benedict’s views of people ingrained in feminist and other equality movements is similar to how environmentalists think of logging companies.

“We are clear-cutting our ways (through this topic), and that can be very de-

structive,” Case said.

The way gender is used in the social sciences is comparable, as gender becomes a “social-cultural overlay” of sex as a biological difference.

“In the other use of the word gender — and I have argued that it’s the one that actually was the most influential at Beijing — was Ruth Bader Ginsburg’s use of the word gender,” she said. “Ruth Bader Ginsburg, before she became a Supreme Court Justice, was the leading litigator for constitutional equality for women. She was almost single-handedly responsible for our current constitutional law of sex discrimination.”

Ginsburg used the words sex and gender interchangeably, Case said. She was advised to do so by a secretary

“

I worry that so many other causes and ideologies and offshoots of feminism have displaced the same message that what matters is that we are all human.”

—MARY ANNE CASE

Arnold I. Shure Professor of Law,  
University of Chicago Law School

who said she saw the word “sex” on every page, and not to use the word in front of the justices because they were going to think about “porn theaters.”

Case said she hopes the audience will remember how important “ordinary feminism” is, with no fixed notions concerning the “roles and abilities” of males

and females.

“I think that is a wonderful message to give kids, and to the whole land as adults,” Case said. “I worry that so many other causes and ideologies and offshoots of feminism have displaced the same message that what matters is that we are all human.”



# The Chautauquan Daily

Celebrating 149 Years of Nearly-Continuous Publication  
[chqdaily.com](http://chqdaily.com)

EDITORIAL STAFF

<b>Sara Toth</b> <b>Dave Munch</b> <b>Alexandra McKee</b>	Editor Photo editor Editorial Office manager
<b>Megan Brown</b> <b>Cody Englander</b> <b>Susie Anderson</b> <b>Gabriel Weber</b> <b>Julia Weber</b> <b>Liz DeLillo</b> <b>Mary Lee Talbot</b> <b>Deborah Trefts</b>	Copy editor Staff writer Staff writer Staff writer Staff writer Staff writer Staff writer Staff writer
<b>George Koloski</b> <b>Joseph Ciembroniewicz</b> <b>Tallulah Brown Van Zee</b> <b>Von Smith</b>	Photographer Photographer Photographer Photographer
<b>Shelbi Bale</b> <b>Laura Quisenberry</b> <b>Olivia Asp</b> <b>Antonella Rescigno</b>	Design editor Design editor Design editor Design editor
<b>Emma Francois</b> <b>Abraham Kenmore</b> <b>Kaitlyn Finchler</b> <b>John Warren</b>	Contributing writer Contributing writer Contributing writer Contributing writer, writing coach

ADVERTISING & BUSINESS OFFICE

<b>Raymond Downey</b> <b>Stacy Stone</b> <b>Jackson Howe</b> <b>Lily Runkel</b> <b>Jennifer Webler</b> <b>Evan Riedesel</b>	Publisher Advertising Manager Business Office Associate Business Office Associate Business Office Associate Circulation Manager
--	--

Advertising telephone  
Business telephone  
Circulation telephone  
Editorial telephone  
Email address  
Fax number

716-357-6206  
716-357-6235  
716-357-6235  
716-357-6205  
[daily@chq.org](mailto:daily@chq.org)  
716-357-9694

Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 21 through August 23, 2025. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

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

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

Chautauqua Institution is a non-profit organization, dependent upon your gifts to fulfill its mission. Gate tickets and other revenue cover only a portion of the cost of your Chautauqua experience.  
Your gifts make our mission possible. [giving.chq.org](http://giving.chq.org)



## Local Family Run Business & Fast Delivery



- camper/boat matts
- adjustable beds
- custom bed sizes
- short lead time

**SHOP LOCAL. SUPPORT LOCAL.**  
[www.jamestownmattress.com](http://www.jamestownmattress.com)

**We are the Factory...No Middleman Markup!**

135 E. Fairmount Ave., Lakewood • 716-763-5515 • 178 Blackstone Ave., Jamestown • 716-665-2247  
312 Second Ave., Warren PA • 814-723-1892 • 10 W. Main St., Fredonia • 716-672-4140

# CHAUTAUQUA FINE CRAFT & ART SHOW

## THIS WEEKEND

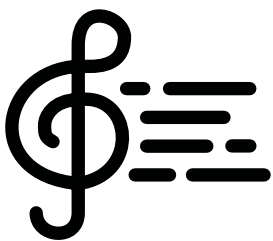
Aug 8–10, 10am to 5pm  
Bestor Plaza

**CRAFTS ALLIANCE**





# MUSIC



## SYMPHONY NOTES

BY DAVID B. LEVY

### Suite from ‘Pelléas et Mélisande,’ Op. 80

Gabriel Fauré

French composer, teacher, pianist and organist, Gabriel Fauré was born in Pamiers, Ariège on May 12, 1845, and died in Paris on Nov. 4, 1924. Having shown an early talent for music, he studied at the Ecole de Musique Classique et Religieuse. Later, his teacher and fellow composer Camille Saint-Saëns became one of his closest friends and staunchest musical ally. Eventually, Fauré emerged as the foremost French composer of his generation, forming a bridge to the newer modes of composition represented by Claude Debussy. His innovative use of melody and harmony became a model for many other musicians. His incidental music for Maurice Maeterlinck’s play, *Pelléas et Mélisande*, was composed in 1898 at the invitation of Stella Campbell for an English production. Three other important composers – Debussy, Jan Sibelius, and Arnold Schoenberg – also later wrote music inspired by this play. Because he had a tight deadline, Fauré asked his pupil, Charles Koechlin to help with the orchestration. When the composer extracted his four-movement suite, he added his own touches to Koechlin’s orchestration, scoring it for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harp and strings.

The lure of Maeterlinck’s tragic play must have been very strong in order for four composers to write music for it. Debussy went so far as to compose an entire opera. The subject matter concerns a love triangle. *Mélisande* is married to Golaud but falls in love with his brother, *Pelléas*. Golaud subsequently kills his brother and mortally wounds his wife, who dies only after giving birth to a child. The Suite that Fauré extracted from his original 19 pieces of incidental music originally comprised three movements. The third movement (“*Sicilienne*”) was added later, and the entire score was published in 1909.

The first movement, “*Prélude*” (quasi adagio), comprises two themes, the second of which features a

solo for cello. The second movement, “*Fileuse*” (andantino quasi allegretto), depicts *Mélisande* sitting at a spinning wheel. The principal theme is played by the solo oboe. The third movement, “*Sicilienne*” (allegro molto moderato) – the most familiar music from the Suite – begins with a beautiful solo for flute, accompanied by the harp. The final movement, “*La mort de Mélisande*” (molto adagio), is a tragic dirge. This music was played at the composer’s funeral.

### Symphony No. 5 in B-flat Major, Op. 100

Sergei Prokofiev

Sergei Prokofiev, one of the 20th century’s leading composers was born in Sontsovka (Ukraine) on April 27, 1891, a date that fell near the end of the era of Tsarist rule. It is one of history’s greatest ironies that Prokofiev died on March 5, 1953, the same day as the communist dictator, Joseph Stalin. Stalin’s repressive policies had a powerful and often deleterious effect on the careers of Prokofiev and his colleague, Dmitri Shostakovich. Prokofiev’s Fifth Symphony was composed during the summer of 1944 and received its first performance in Moscow on Jan. 13, 1945, with the Moscow State Philharmonic Orchestra performing under the composer’s direction. The performance was a great success, marking the brilliant launching of the career of one of the 20th century’s great symphonic masterpieces. The work is scored for piccolo, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, piano, harp, a large array of percussion and strings.

Prokofiev’s magnificent Fifth Symphony is undoubtedly the finest of his seven efforts in the genre. The work was characterized by its composer as “the culmination of a long period of my creative life ... a symphony of the grandeur of the human spirit ... praising the free and happy man – his strength, his generosity and the purity of his soul.” These may be pretty words, but they tell us precious little about the music itself or of the circumstances under which it

was written.

It is useful to review Prokofiev’s efforts as a composer of symphonies up to this point in order to place his Fifth Symphony in better perspective. Prokofiev’s First Symphony (“*Classical*”), the most familiar to audiences of all his symphonies, was composed in 1916–17 and is an irreverent homage to the style of Haydn. Its enduring popularity, in fact, may be attributed as much to its characteristic wit as to its brilliant technical detail. One rarely hears the Symphony No. 2 (1924–25) nowadays, while his Third and Fourth Symphonies, composed in 1928 and 1929–30, were derived from theatrical works (*The Fiery Angel* and *The Prodigal Son*, respectively) and thus cannot be viewed precisely as symphonies.

Prokofiev’s Fifth Symphony, as we have seen, is separated by a full 14 years from the Fourth, and by an even greater distance – nearly 20 years – from the purely symphonic Second Symphony. The master had spent much of his career removed from his homeland, and his decision in the 1930s to return to what had become the Soviet Union was a fateful one. The Central Committee of the Communist Party had organized the Union of Soviet Composers, an institution that started issuing guidelines for producing works representative of “socialist realism.” At first, Prokofiev had little difficulty complying with official Soviet commissions and other related projects (“*Lieutenant Kijé*,” “*Cantata for the Twentieth Anniversary of the October Revolution*,” “*Alexander Nevsky*” and the ballet *Romeo and Juliet*), but his temperament ultimately proved incompatible with the heavy-handed authoritarianism of Stalin and his cultural henchman Zhdanov. The outbreak of war, Prokofiev’s marital crisis and increasing fric-

tion with his Soviet patrons climaxed in 1941 with the first of a series of heart attacks that would continue to undermine his health. Prokofiev turned his attention once again to a theatrical project, this time an opera based on Tolstoy’s *War and Peace*.

In the summer of 1944, Prokofiev was removed to the Ivanovo estate – an institution located some 150 miles from Moscow and operated by the Union of Soviet Composers – and it was here that he worked on his Fifth Symphony. There Prokofiev found himself in the company of several of his illustrious colleagues, including his teacher Glière, Shostakovich, Khachaturian and Kabalevsky. Perhaps this exalted company inspired Prokofiev, but one cannot discount the possibility that he also was growing ever more confident that the end of the war was in sight, especially now that the Allied Forces had invaded Normandy. Whatever may have been specifically on his mind, the Fifth Symphony was an optimistic work by a master at the height of his powers.

The Fifth Symphony, while in the traditional configuration of four movements, is unusual in that it begins with a noble Andante, rather than a movement in a more customary faster

tempo. Despite the slower-than-usual tempo for an opening movement of a symphony, the music follows the formal outlines of the traditional sonata form. Prokofiev is careful to preserve both the tonal and thematic contrasts that articulate this time-honored convention, infusing the movement with his most colorful writing, especially for the wind and brass sections. The composer’s characteristic tonal “side-slips” also are present in abundance, lending piquancy to his harmonic palette.

The second movement is a scherzo (joke) in all but name. Here is an exhilarating ride through orchestral colors (note especially the percussion and trumpet) and dazzling technical virtuosity for the winds (the clarinet, most particularly). Some of the thematic material in this movement was intended originally for the *Romeo and Juliet* ballet. The trio section, ushered in by a folksy tune in the oboe and clarinet, is no less exotic. Prokofiev’s rhythmic displacement of the oboe/clarinet tune is of particular interest, as is the atmospheric second theme, stated first in the clarinet and violas. Another enjoyable moment is the tantalizing accelerando that leads to the return of the scherzo.

The Adagio third movement forms the center of gravity of the entire symphony. A haunting ambiguity pervades this movement, brought about by how the harmony toggles back and forth between major and minor modalities. This ambiguity of key is reinforced by a metrical one in which the pulse is sometimes divided by three, sometimes by two, and often by both

at the same time. Prokofiev allows one of his most beautiful melodies to soar in the violins, almost literally hovering above the fray. This melody, too, as it turns out, had its origins in another project – a film score for an unfinished movie based on Pushkin’s *Queen of Spades*. Much of this Adagio is quite intense, and almost funereal, in tone. Could it be that the normally aloof Prokofiev felt some of the pain associated with the war? A refrain of especial poignancy – one might even characterize it as a lament – recurs throughout the movement, played by the oboe and bassoon.

The finale begins in almost whimsical fashion, with hints of the main theme from the first movement. The violas usher in a new mood, as the main body of the high-spirited finale gets under way with another virtuosic clarinet theme. From this point on, we witness a master of orchestral color at work, unleashing the full complement of a large orchestra. All instruments, including a large section of wind, brass, percussion instruments, are put through their paces and the symphony ends in a whirlwind of excitement.

David B. Levy is professor emeritus of music at Wake Forest University. He holds a doctorate in musicology from the University of Rochester and remains actively involved in scholarly pursuits. His primary focus has been on the music of Ludwig van Beethoven, about which he has published numerous articles and a book, *Beethoven’s Ninth Symphony*, published by Yale University Press. He will give a Pre-Concert Lecture at 6:45 p.m. tonight in Hultquist 101.

#### » ON THE GROUNDS

### BICYCLE SAFETY RULES

1. Bikes must be maintained in a safe operating condition and shall have adequate brakes, a bell or other signaling device, and the proper reflectors.
2. In accordance with New York State law, bicyclists shall observe all traffic signs and signals, including stop signs and one-way streets. Additionally, the state requires a white headlight and red taillight when operating a bicycle from dusk to dawn.
3. Operators under 14 years of age are required by New York State law to wear a protective helmet. Bicycle helmets are recommended for all active cyclists on the grounds.
4. Bikes are not to be ridden on brick walks or other paths reserved for pedestrian use.
5. Bikes must be operated at a reasonable and prudent speed and in no instance at more than 12 mph.
6. Bicyclists should always give the right of way to pedestrians.
7. Parents must ensure their children ride responsibly by enforcing the rules and by setting a good example.



We strongly encourage riders to lock or secure their bicycles when not in use.

### THE CHAUTAUQUAN DAILY

#### LETTERS POLICY

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

Submit letters to:  
**Sara Toth, editor**  
[stoth@chq.org](mailto:stoth@chq.org)



## MARY STROH HENDERSON IS TURNING 75!

PLEASE JOIN US FOR CAKE AND LEMONADE

FRIDAY, AUGUST 8  
25 LONGFELLOW  
5:30–7:00 PM



# THE ARTS

## Chautauqua Opera Studio Artists to perform final Afternoon of Song

LIZ DELILLO  
STAFF WRITER

Chautauqua Opera Company will present their third and final Afternoon of Song recital at 3:15 p.m. today in Fletcher Music Hall. The Studio Artists featured in this performance are mezzo-soprano Rosamund Dyer, tenor Antonio Domino and tenor Carlos Ahrens, and accompanying them will be Rick Hoffenberg, Carol Rausch and Nathaniel LaNasa.

Dyer will sing as Mrs. McNeil in *Ida by Lamplight*, and all three singers are featured in *Sitcom*; Chautauqua Opera workshopped both operas for a double-bill presentation at 3:15 p.m. Friday in Elizabeth S. Lenna Hall.

The program for today's recital boasts a wide variety, featuring the music of Schubert, Strauss, Berlioz, Duparc, Eben, Barber and Sondheim, among others.

Ahrens is bringing the theme of his master's recital to this Afternoon of Song, performing a repertoire of all gay composers.

"My favorite set that captures this idea is the 'Seven Sonnets of Michelangelo' by Benjamin Britten," Ahrens said. "I would say that this is Benjamin Britten's masterwork. I'm a huge fan of his opera and of some of his art song cycles that he's done."

Ahrens will perform selections from "Seven Sonnets of Michelangelo," Op. 22. The work was a gift to Britten's partner and collaborator Peter Pears, Ahrens said.

"What's so special about it is that it is a set of Michelangelo poems about his relationship with a younger soldier boy and how ... it wasn't a perfect relationship and all of the troubles

that they had," Ahrens said. "... Michelangelo's language in the poems hides the sexuality of his partner, and Benjamin Britten kind of does the same thing, but he leaves all of these musical clues for Peter Pears, and anyone who is reading the music knows that it's what it's actually about."

Ahrens pointed to one such moment in Britten's composition, found on the last page in the music's dynamic notation.

"It says 'sempre pianissimo,' which is 'sempre pp,' which is 'always Peter Pears,'" Ahrens said. "... That's one of my favorite hidden, mini details."

For Domino, "Pace non trovo" by Franz Liszt is a powerful piece to perform.

"The Liszt is a very emotionally complex piece," Domino said. "It's about all the emotions involved in the deepest longing for someone who doesn't love you the same way — doesn't feel the same way about you. I find it is equally draining and rewarding at the same time."

He shared his approach for preparing such an emotional piece for a recital performance.

"It's easy to put so much of yourself into that piece, and it's easy to also not share that part with the audience and anybody else, but finding that balance has been a journey — an interesting journey," Domino said.

Central to that rehearsal journey was developing an "internal dialogue," Domino said, highlighting how integral those opportunities to rehearse were for the emotional aspects of the piece.

"I've gone a little too much and not been able to sing a little bit of a part of the piece, and ... I've also

gone to the practice room and done the technical aspect," Domino said. "... It's about finding that middle ground and being like, 'Now I know how it was too far and what's too little — let's marry the two.'"

On the instrumental side, Hoffenberg noted the piece is not always performed with vocals.

"It's more frequently performed in the later piano transcription form, which is a bit unusual because it was originally conceived this way for voice and piano," Hoffenberg said. "I think in some ways, you need to be a really skilled singer to be able to perform this."

LaNasa, the pianist accompanying Domino in today's performance of "Pace non trovo," found it especially rewarding to prepare the full piece — vocals included.

"I came up as a pianist studying the solo literature and the collaborative literature, and people play Liszt's own transcription of that piece kind of endlessly in, especially, undergrad conservatory, and I never got the point," LaNasa said. "I thought, 'There's something missing about this; this is not nearly as glamorous and fabulous as all the other Liszt pieces that I wanted to play.'"

Rehearsing for this Afternoon of Song, hearing both the piano and voice elements of the piece, gave a new life to the piece.

"Oh, that's the missing piece" — the meaning and the words and the voice," LaNasa said. "It's a thrill to be putting this in its intended form."

One of Dyer's pieces, which shifts the mood into the satirical, is "Poisoning Pigeons in the Park" by Tom Lehrer, a musician,



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

**Soprano Emily Finke performs Ruggero Leoncavallo's "Mattinata" with coach and pianist Rick Hoffenberg during Chautauqua Opera Company's Afternoon of Song on July 30 in the Athenaeum Hotel Parlor. Chautauqua Opera's final Afternoon of Song is at 3:15 p.m. today in Fletcher Music Hall.**

satirist and mathematician who passed away on July 26, 2025.

"He just writes these crazy, dark, comedy, satirical, little, as he calls them 'cheerful ditties,' and they're just hilarious," Dyer said. "I heard 'Poisoning Pigeons' ages ago, and I thought it was the funniest thing ever."

The song describes coating birdfeed with poison, a method used in the 1950s to control pigeon populations in Boston.

"It's a great piece to perform. I'm taking the approach of, she has no idea that what she's doing is wrong — she just thinks it's the most wonderful thing ever, like, 'I poison them with cyanide!'" Dyer said. "... This is her thrill. This is her happy place — and that adds the dark humor side to it, and it's just a blast."



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

**Tenor Lwazi Halt performs Samuel Barber's "Nuvoletta, Op. 25" with coach and pianist Miriam Charney on July 30.**

## Carroll appointed to '25-'26 Tonys Nominating Committee

Chautauqua Theater Company announced last week that Producing Artistic Director Jade King Carroll has been appointed to the Tony Awards Nominating Committee for the 2025-2026 Broadway season.

Carroll joins a distinguished group of 64 theater professionals who will attend all Broadway productions this season and vote to determine the nominees for the 2026 Tony Awards. Members of the nominating committee serve a three-year term and play a vital role in shaping the future of American theater.

Carroll has led CTC through two groundbreaking seasons, commissioning and premiering new works including *tiny father* by Mike Lew and *The Light and The Dark* by Kate Hamill. Her commitment to nurturing emerging voices has brought playwrights such as Chisa Hutchinson, C.A. Johnson and Zora Howard into the spotlight.

Carroll's extensive career includes collaborations with the Eugene O'Neill Theater Center, Lincoln Center Education and Roundabout Theatre Company. Her appointment to the Tony Awards Nominating Committee underscores her influence in shaping the future of American theater through both her directorial work and her leadership at CTC.



CARROLL

ership at CTC.

The Tony Awards are presented by The Broadway League and the American Theatre Wing.

Additionally, Carroll is leading an immersive journey into the heart of London's theater scene this November with Chautauqua Travels. The trip is curated to unravel the mysteries of storied theaters and delve into the play development and writing processes, and Carroll has selected five performances on some of London's most celebrated stages: *Punch*, by James Graham; *My Neighbour Totoro* at the Gillian Lynne Theatre and winner of six Olivier Awards; *Unbelievers*, by Nick Payne; and *Six: The Musical*. To book a seat on this trip, visit [travels.chq.org](http://travels.chq.org).

“Fauré’s *Pelléas et Mélisande* Suite) is a dreamscape. There’s a certain haze around all of it — it’s dream-like. We recognize concrete things, but you can’t look directly at them. You can only see them out of the corner of your eye, but the result is just ravishingly beautiful music.”



Symphony No. 5 is a neo-Romantic work, written in only one month and representing the culmination of an entire period in Prokofiev's work. It is a symphony on the greatness of the human soul, finished just months before the end of World War II.

"For the listener to know that one element, the whole piece lines up in ways that words can't explain. If we know that when we go in to hear this work, it speaks to us in a very direct way," Muffitt said. "Prokofiev was looking to create something uplifting amidst all the tragedy. The one thing that — in a time of war when there's so much conflict — we have in common is that we're all humans. I think maybe he was looking for some common ground that we could all share."

Muffitt and Principal Flutist Richard Sherman have known each other for decades, as they met at Chautauqua and continued their professional relationship at the Lansing Symphony Orchestra where Sherman is principal flute and Muffitt is music director and conductor. Their kids went to high school together, so they have a solid foundation of mutual under-

standing, as well.

"I know him, both professionally and personally, very well, and vice versa. What's great about Tim is that he has the ability to allow his solo players to express themselves, and he'll make it very clear when he needs you to really be right with him," Sherman said. "There's a lot of trust that builds up between your conductor and a musician when there's that rapport."

They both have played these pieces together before, which works well for Sherman as there is a famous flute solo in the well-known third movement of the Fauré work, "Sicilienne," and the CSO schedule leaves little room for learning new works. The solo is essentially one long tune that requires lyricism in the phrasing of the part.

"The Fauré is a very intimate movement. The texture is very transparent, so the flute doesn't have to push to be heard because, you know, a flute is not a trumpet," Sherman said. "There's only so much volume you get from the flute before you get diminishing returns for trying to play loud. You just think about being as vocal and singing of a quality as you can without forcing."

Prokofiev's Fifth Symphony also has a number of flute solos, but they're not

solely alone like *Pelléas et Mélisande*.

"The Prokofiev work runs a myriad of emotions. It's very heroic in places and rhythmically compelling. It's also very lyrical. In some ways, the piece just runs the gamut emotionally," Sherman said. "The Prokofiev is just one of the greatest symphonies of the 20th century — it's got everything. It features every member of the orchestra in some capacity, has great melodies and rhythm. It's a brilliant show piece for the orchestra."

Having played flute for over 50 years now, Sherman is intentional about staying active in order to maintain his lung capacity by trekking the Chautauqua grounds and going to the gym. His goal is to stay well enough to play as long as possible.

"Practice keeps you familiar with the eccentricities of your instrument's tendencies," Sherman said, "and I think learning to not overplay when there's so many concerts and rehearsals is keeping your body fluid."

A professor of flute at the Michigan State University College of Music, Sherman finds that teaching keeps his mind fluid too, through reinforcing his concepts and philosophy of music-making. When he recently asked a former



MUFFITT

student what they came away with after studying with him, they answered that Sherman led by setting a good example.

"I feel a responsibility to be ready to demonstrate for students the nonverbal communication part, and that was very gratifying for me to hear because it's a big incentive to continue to keep my standards and my level of playing up," Sherman said. "The artist-teacher model is a very difficult balance to strike, and many people don't do it. They either do one or the other because it is very demanding, but I try to find the best of both in my career."

Though Sherman has built a life around playing the flute, he finds that the joy is less about the instrument and more about the art.

"I've always considered myself a musician who plays the flute — that's my medium. I am also a pianist, but I don't think that comes quite as naturally to me," Sherman said. "I became more of a flute nerd later in my life, but I always thought the best music was in the orchestra. And I just feel very, very grateful to have this job in the summer because it offsets and highlights what I do during the year."



# House Painting

## Interior and Exterior

Fresh Finish Contracting LLC  
~Free Estimates~

# 814-730-4927



LECTURE

Yes, Chef: Hall, Alexander consider role of connection in cooking

GABRIEL WEBER  
STAFF WRITER

Carla Hall got a full eight hours of uninterrupted sleep Tuesday night, and it may or may not have had something to do with Ruth Bader Ginsburg.

Hall and Kwame Alexander traded stories of who had stayed in their rooms before them at the Hagen-Wensley Guest House; guest logs showed that Hall got the space Ginsburg stayed in, while Alexander slept in the same bed as Yo-Yo Ma — and reportedly heard music all night long.

For the Chautauqua Lecture Series’ Week Seven theme “Kwame Alexander and Friends: The Power of One” at 10:45 a.m. Wednesday in the Amphitheater, Hall and Alexander ignited the audience’s hunger as they discussed their origin stories, the role of connection in food, and authenticity.

An esteemed chef, Hall is known for her appearances as a competitor, judge and host on several popular cooking shows, as well as for her work in professional restaurants around Washington D.C. Also a published cookbook author with a second children’s book set to come out this October, Hall believes in cooking with love.

Alexander recalled the first time he and Hall had met at a dinner party in the Washington D.C. area. Fast-forward 10 years later, Alexander had been laid off and was selling copies of his book *Acoustic Rooster and his Barnyard Band* at a farmer’s market to pay rent; when Hall stopped to browse, she ended up buying two copies.

Giving a big cheers, Hall appreciated the collection of new memories, as her menopause — which she is working to normalize speaking openly about — leads her to re-member moments in her life, like perusing a farmer’s market with her sister.

For their conversation, Alexander had written down 13 questions, composed with friends, and had Hall pick the slips of paper from a basket — while offering the opportunity for Hall to punt a question his way if she would rather have him answer. Sipping on their La-Z-Boy Specials, a drink Alexander discovered while shopping for a recliner and later modified for dinner parties, Alexander outlined how the conversation would be focused on discovery rather than a definitive orientation.

Hall is no stranger to figuring out things as she goes — especially recipes. The link between food and storytelling is an invisible but not insignificant one.

“I didn’t really start cooking until I was, like, in my mid-20s. At that time, the food was really bad, but I continued cooking,” Hall said. “I had to remember the food that I loved eating with my grandmother, and I recreated it through my senses. What was I smelling, what was I hearing, what was I tasting?”

Her grandmother, called Granny, played an instrumental role in the woman Hall has become.

“She was the one who told me, it is your job to be happy, not to be rich, which is how I live my life today,” Hall said. “She was my mentor. She was a teacher. She taught me about numbers and money, like, counting the money after church, the tithes and ev-



“

I love feedback and talking to someone because I know on the other side of that conversation, I’m going to grow. My mantra is say yes — adventure grows. I’m hungry to grow.”

—CARLA HALL  
Chef, Author

everything. I was that little girl. She was everything.”

Alexander remembers spending Sundays at his own granny’s house with about 45 other people, typically neighbors and family, where she would cook seven pans of rolls and the lucky ones got to partake. As a treat, Alexander cooked her recipe for Hall to critique and had his cousin Sean bring them out onto the Amp stage, warm and all.

“They’re good,” Hall said. “I want a little more salt.”

When Hall was a competitor on “Top Chef,” there were humbling moments that allowed room for learning.

“That experience taught me to be comfortable with the uncomfortable. I remember I was at the bottom. I thought I was going home; I was super nervous and was waiting for them to call my name, and I remember just feeling that nervousness. My breathing was very shallow, and I was thinking, wait, nobody has ever died here,” Hall said. “The other thing is, when you’re on the top, you get feedback from the judges. When you’re on the bottom, you get feedback. When you’re in the middle, you don’t get anything. When you’re just floating, you don’t really get anything, and I would rather be on the bottom and get feedback so that I can learn. I love feedback and talking to someone because I know on the other side of that conversation, I’m going to grow. My mantra is say yes — adventure grows. I’m hungry to grow.”

That kind of evolution has the potential to cause a butterfly effect, Hall said, as she

feels like everyone possesses the potential to make the world a better place.

“When people come up to me to take pictures or say hey, I stop, and I talk to them. ... You’ve gotten to know me on television, and in this moment, I get to know you. You’re the reason I have a job. I mean, truly. I feel that so deeply,” Hall said. “When I am doing recipes, when I am doing social media, when I’m doing a cookbook, I think about community first and how this book is going to be used. I think about where you’re going to get your ingredients, and how much time it is going to take, how many dishes are you going to have to wash, where do you live. I want everything to be approachable.”

As she just finished two weeks of photographing for her new book, visiting Chautauqua worked out perfectly for Hall, thanks to Alexander and a mutual friend.

Addressing Alexander, she said, “You sent me a message, and you mentioned our common friend. She sends me pictures, and this place looks really good. I didn’t know about Chautauqua. She says it looks really peaceful and amazing. I’m, like, I’m in. You don’t have to twist my arm.”

Hall aims to show up as her truly authentic self on stage and in life. Owning her power means recognizing that her reaction to



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

**Chef Carla Hall and Kwame Alexander raise their La-Z-Boy Specials in a toast during their morning lecture Wednesday in the Amphitheater, part of the Chautauqua Lecture Series and its Week Seven theme: “Kwame Alexander and Friends: The Power of One.”**

something can influence others’ reactions.

“Have you ever been to a restaurant or have a waiter who seems to be in a bad mood? I’ve been in those situations,” Hall said. “They don’t want to be there, and I will say, all right, let me send them love. I’m going to send them really great energy and not react to the things that I would want to react to because they’re in a bad mood. Then you just pile on, and then I’m in a bad mood, and I leave, and I give it to somebody else — it is like a cancer. You’re just moving it. The next time you’re in a restaurant, see how they change. They will change.”

However lofty some may believe it is for food to carry an emotional and connective element, the proof lies in the pudding.

“I think that food really does bring us together,” Hall

said. “Recently I was in Apalachia, and I was having this meal; I was around people I normally wouldn’t be around, and they were looking at me, like, ‘Are you sure you’re in the right place?’ I’m, like, ‘Yes, I am.’ We had a conversation, and it was amazing. You can’t take that away from people.”

To close, Alexander played a recording of Nikki Giovanni, accompanied by a jazz band, reading her poem “Still Life With Apron.” He asked Hall to create a dish inspired by “Still Life With Apron” for him to cook for a dinner party this weekend.

Hall envisioned strolling through a fish market with

various spices in the air and chose fish, with a marinade of olive oil and garlic and a sauce of mayo, garlic and saffron. There would be white rice with turmeric and mussels, shrimp and scallops on the side. Throwing in some nicely grilled baguette with garlic and tomato, accompanied by a feta, watermelon and mint salad topped with a light vinaigrette, the meal will be paired with Sauvignon Blanc — which was recommended by Hall’s husband, Matthew, as she doesn’t drink.


If folks in the audience weren’t hungry at the beginning of the lecture, they likely were by the end.

CORRECTION

Chautauqua Dance Circle  
Annual Membership Meeting

The Annual Membership Meeting of the Chautauqua Dance Circle will take place on Tuesday, August 19, 2025 at 6:30 pm via Zoom. Members may join the CDC Annual Membership Meeting by contacting Anita Lin at [alin@chqdancecircle.org](mailto:alin@chqdancecircle.org) to request a link to the zoom meeting.





**Painted Finch Gallery**

32 N. Main St. Corry, PA  
Hours: Mon-Sat 10am-5pm & Sun 12-4pm  
Contact: 814-664-3053 | [paintedfinchgallery@gmail.com](mailto:paintedfinchgallery@gmail.com) | [paintedfinchgallery.com](http://paintedfinchgallery.com)

**Now Booking for Fall!**

**Kitchens, Bathrooms,  
Windows, Siding  
&  
Complete  
Home Remodeling**

**North County Carpentry**  
Rob Sek, Owner **716-969-7656**





# CLASSIFIEDS

TO ADVERTISE: 716-357-6206

### SERVICES

Tally Ho. 5 PM til 7:30 PM. Buffet Dinner \$24.95 or Ala Carte Menu. Featuring Grilled Steaks... Maryland Crab Cakes... Rack of Lamb... Fresh Salmon Filet Shrimp Cocktails... Our Stuffed Cabbage. Broiled Atlantic Haddock... Dessert and Salad Bar included. TAKE OUT BUFFET \$10.95 per pound.

### FOR RENT

WEEK 5: ST ELMO 1st FLOOR STUDIO - 2026. VERY DESIRABLE CENTRAL CHAUTAUQUA LOCATION! FIRST Floor BEAUTIFULLY appointed ST ELMO Studio available week 5 in CHQ 2026 Season. Call or text MARC for photos and details: (908) 385-1299.

### WANTED

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

### OFF SEASON

SHOULDER SEASON ROOMS at 10 Pratt (Reformed Church House) Aug 29 - Sept 6. Info at [cuccs.org](http://cuccs.org).

[chqdaily.com](http://chqdaily.com)

## THE CHAUTAUQUA YACHT CLUB

AUGUST 2 & 3 RACE RESULTS

Strong northwest winds greeted the Chautauqua Yacht Club sailors this weekend. On both Saturday and Sunday, the lake was still at 1:30 p.m. when the harbor gun normally sounds. However, the thermal push soon provided ideal Chautauqua Lake sailing conditions. Craig Leslie (CX-57) won both races on Saturday, the coveted “Double Bullet.” On Sunday, JB Turney (P-68), aided by his daughter Logan as tactician, was able to stay ahead of (CX-57) to capture the blue ribbon. The Chautauqua Yacht Club will hold a Sail In for all yacht club members and friends after the Turney Sailing Center after the races Saturday, Aug. 9

#### 8/2 C-Scow Race 1

1st	CX-57
2nd	CX-1
3rd	CX-5

#### 8/2 C-Scow Race 2

1st	CX-57
2nd	CX-613
3rd	CX-1

#### 8/3 C-Scow Race

1st	P-68
2nd	CX-57
3rd	CX-19

#### 8/2 MC Race 1

1st	2710
2nd	2241

#### 8/2 MC Race 2

1st	2710
2nd	2738

#### 8/3 Flying Scot Race

1st	2077
2nd	615

The CYC will hold races on Saturday and Sunday throughout the season.

The Saturday 3 Taps post-race briefing will be at the Sail In at the Turney Sailing Center this week.

## CROSSWORD

By THOMAS JOSEPH

### ACROSS

1 Quilt section  
6 Ten-armed swimmer  
11 Sneeze sound  
12 Move it  
13 Pup  
14 Free of suds  
15 Prepared to drive  
17 Chinese chairman  
19 Sailing hazard  
20 Channel showing old films  
23 Invite on a date  
25 Oxford, e.g.  
26 “The Great Pretender” singing group  
28 Circus setting  
29 Poem parts  
30 Snaky shape  
31 Oklahoma city  
32 Weep  
33 Countrified  
35 Where Akitas originated  
38 Skiing spot  
41 Precise  
42 “The best — to come”

43 Heads, to Henri  
44 Critical asset  
  
DOWN  
1 Pussy foot  
2 German cry  
3 “The Lion Sleeps Tonight” singing group  
4 Porter of song  
5 Aspiring  
6 Show indifference  
7 Witty remark  
8 Caterer’s pot  
9 Form 1040 org.  
10 Color  
  
16 Senile sorts  
17 Dull finish  
18 Fire product  
20 “Hang On Sloop” singing group  
21 Kitchen gadget  
22 Cluttered  
24 Make a choice  
25 Cluttered room  
27 “Eureka!”

S	C	R	A	M		S	L	I	P
C	H	E	R	I		O	P	E	R
R	O	A	M	S		N	A	D	A
I	L	L	S		D	E	N	O	T
M	E	T		C	O	O		N	E
P	R	O	W	L	E	R	S		
	A	R	I	A		T	A	F	T
		G	R	O	W	L	E	R	S
T	I	C		I	D	O		D	A
I	N	L	A	N	D		C	O	P
A	D	O	B	E		C	O	R	E
R	E	S	E	T		A	M	A	Z
A	X	E	S			B	A	S	E

Yesterday’s answer

16 Senile sorts	31 Reunion attendees
17 Dull finish	33 Track event
18 Fire product	34 “Casa-blanca” role
20 “Hang On Sloop” singing group	35 Airport sight
21 Kitchen gadget	36 Log chopper
22 Cluttered	37 Light touch
24 Make a choice	39 Sulky state
25 Cluttered room	40 Summer, to Simone

1	2	3	4	5		6	7	8	9	10
11							12			
13							14			
		15				16				
17	18			19				20	21	22
23			24				25			
26							27			
28					29					
30								32		
			33				34			
35	36	37							39	40
41							42			
43							44			

8-7

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.

8-7 CRYPTOQUOTE

YDNJRPTMM DM TKH V NIOIPX

FIH V TRGRMMDHX KE HCR

CIZVT MADPDH. — RJYVPJ VFFRX  
Yesterday’s Cryptoquote: I AM ONLY A SPARROW AMONGST A GREAT FLOCK OF SPARROWS. — EVA PERON

## SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

### King Classic Sudoku

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

Difficulty: ★★★

8/7

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

Difficulty: ★★★

8/6

# McCarthy Lectureship supports Nawaz

The Louise Roblee McCarthy Memorial Lectureship is providing support for Amna Nawaz’s 10:45 a.m. lecture today in the Amphitheater. The lectureship was established by the Joseph H. and Florence (Allen) Roblee Foundation as a memorial tribute to Mrs. McCarthy in 1971.

A well-known philanthropist, McCarthy served as vice president of the world YWCA with headquarters in Geneva, Switzerland, from 1955 to 1959. She also served as a trustee of Vassar College from 1955

to 1961 and as a member of the Mayor’s Race Relations Committee in St. Louis from 1943 to 1949. She was the first woman elected as vice president of the National Council of Churches. McCarthy received the Woman of Achievement citation for national service from the St. Louis *Globe Democrat*. She also received a citation for notable achievement and service from the Bradford Junior College in 1961 and from the Women of the Press, St. Louis, in 1964. She was selected Ecumenical Woman

of the Year by the Metropolitan Church Federation of St. Louis in 1959.

Among other organizations she served, McCarthy was elected acting president of the American Association of University Women’s St. Louis chapter from 1924 to 1926. She was a member of the League of Women Voters, the National Society of Colonial Dames of America and the Missouri Historical Society. She also was a member of the editorial board for the American Baptist Convocation from 1948 to 1954.

Mrs. McCarthy donated the Roblee Garden, situated behind the Smith Memorial Library at Chautauqua. She died in 1970.

Both of McCarthy’s daughters, the late Marjorie Robins and the late Carol Duhme, were active at Chautauqua, as is her granddaughter Barbara Foorman. Duhme served as a trustee of the Institution and for many years spearheaded the Bell Tower Scholarship program at Chautauqua.

# Geller Fund, Newman Endowment support CSO

The Geller Family Fund for the Chautauqua Symphony and the Frances and George Newman Endowment for the Chautauqua Symphony Orchestra are providing support for the performance by the Chautauqua Symphony Orchestra’s “Legend and Triumph” concert at 8:15 p.m. tonight in the Amphitheater.

The Geller Family Fund, an endowment fund established in 2023 by Marc Geller, recognizes his family’s 60-year presence on Chautauqua’s grounds. Across four generations, the symphony has been the centerpiece of their Chautauqua summer experience.

Marc’s parents, Harriet and Ralph Geller, were encouraged to visit Chautauqua in the late 1960s by cousins Henrietta and Sam Gardner. Both Henrietta and Sam were prominent musicians in New York City, and Sam was a violinist in the CSO.

The Gellers loved Chautauqua and became active in various activities on the grounds, including Ralph becoming the president of the Hebrew Congregation of Chautauqua. In 1976, they invited their son Marc and his now-deceased wife Marjorie to bring their 1-year-old son Josh to visit Chautauqua for two weeks.

Marc and his family have returned to Chautauqua every summer since. Marc is now remarried to Gail Fellus, who is on the board of trustees of the Hebrew Congregation.

Funding is also provided by the Frances and George Newman Endowment for the Chautauqua Symphony Orchestra. The endowment was established by gifts from the Newmans’ sons, Laurence and Jerrold, and other family members. The Newman family first came to Chautauqua in the summer of 1969. Starting in the 1980s, Frances and George Newman came to Chautauqua every summer and

stayed on Judson. Each year, Frances and George looked forward to their summer at Chautauqua. They were both lovers of the CSO. George attended almost every presentation in the Hall of Philosophy and loved questioning the presenters. Each summer, France and George enjoyed visits from their sons, their spouses and their grandchildren, Rosie and Mark and triplets Daniel, Jason and Scott. Eventually, their sons purchased a house on Wiley. George Newman passed away in 2013, and Frances passed away in 2016.

## Olson Fund supports Nguyen’s CLSC talk

The Gail Anne Clement Olson Fund is providing support for Kevin Nguyen’s presentation at 3:30 p.m. today in the Hall of Philosophy. The fund was established by the estate of Gail C. Olson to provide support for the Chautauqua Literary and Scientific Circle and recitals at Chautauqua Institution.

Gail Anne Clement Ol-

son, native of Rochester, New York, received her undergraduate degree and a Master of Music Education from Fredonia State College. She taught elementary vocal music for 25 years in the Rochester City Schools. In addition to a love of travel, she spent many summers at Chautauqua, enjoying concerts and lectures. Gail died in 2012.

## Chautauqua Institution Annual Corporation Meeting August 9, 2025

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

The 2025 Class B Trustee Nominee is George “Rick” Evans and his statement may be found at: <https://chq.org/about/board-of-trustees>.



# COMMUNITY

## A MUSICAL BIRTHDAY GIFT



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER  
At top, the Chautauqua Community Band, under the baton of Director Aidan Chamberlain, performs their annual Old First Night concert Tuesday on Bestor Plaza. At left, Lucas Roffman takes his turn conducting John Philip Sousa’s “The Washington Post March.” Above, young Chautauquans sing their hearts out to the Community Band’s rendition of the Children’s School Song.



# JACOBS SCHOOL OF MUSIC

Indiana University Bloomington

Lifelong connections.  
Thrilling collaborations.  
Boundless opportunities.

Take center stage in your future at one of the finest music schools in the world.

APPLY FOR FALL 2026!

Undergraduate: November 1, 2025  
Graduate: December 1, 2025

[music.indiana.edu](http://music.indiana.edu)





PROGRAM

Th

THURSDAY  
AUGUST 7

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.** Leaders: **Muinuddin Smith** and **Kainat Norton** (Sufism.) 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 Class.** Sports Club

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





VON SMITH / STAFF PHOTOGRAPHER

The Acrobats of Cirque-Tacular ready for a bow after their post-Old First Night performance Tuesday in the Amphitheater. At top left, an aerial silks artist poses gracefully during her routine. At bottom left, a circus performer smiles during his act.

**9:15 ECUMENICAL WORSHIP.** Sister **Teresa Maya**, senior director, theology and sponsorship, Catholic Health Association (USA). Amphitheater and CHQ Assembly

9:15 Tasting & Exploring Jewish Holiday Cuisine, Purim. (Programmed by Zigdon Chabad Jewish House.) “Hamantashin and More.” Esther Vilenkin. Zigdon Chabad Jewish House

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

10:00 (10-1) Classics with Brian Hannah on WQLN NPR. Live radio broadcasting. Author’s Alcove

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

**10:45 CHAUTAUQUA LECTURE SERIES.** **Amna Nawaz**, co-anchor, PBS News Hour. Amphitheater and CHQ Assembly

10:45 **Children’s Story Time.** All families welcome. Bestor Plaza (Rain location: Smith Memorial Library)

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 **Play CHQ.** Fish Puppets. Bestor Plaza

12:00 (12-2) Workshop. (Programmed by the African American Heritage House.) “Dance of Opposites: Resilience in a Polarized World.” African American Heritage House, 40 Scott

12:15 **CTC Theater Chat.** (Programmed by Chautauqua Theater Company.) CTC’s World Premiere: *The Witnesses* (formerly titled *Tell Me You’re Dying*). A conversation with the playwright, dramaturg, and CTC’s new works associate. Smith Wilkes Hall

12:15 **Tallman Tracker Organ Recital.** Hall Of Christ Sanctuary

12:30 **Chautauqua Mystic Heart**

**Meditation Seminar (Practice and Discussion.) Muinuddin Smith and Kainat Norton** (Sufism.) Hall of Missions

12:30 BYO Lunch: A Quaker’s Perspective on the Theme of the Week. Allison Hyde and Lee-Ellen Marvin, Friends of the Week (Chaplains). Quaker House, 28 Ames.

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

12:45 Catholic Seminar Speaker Series. “Imaginative Prayer.” The Rev. J. Michael Sparough, SJ, spiritual director, Bellarmine Jesuit Retreat House, Barrington, IL. Methodist House Chapel.

12:45 **Duplicate Bridge.** Fee. Sports Club

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

1:30 (1:30-3:30) **Miller Cottage Tours.** Free. Tickets required. Miller Cottage

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

**2:00 INTERFAITH LECTURE SERIES.** **Mary Anne Case**, Shure Professor of Law, University of Chicago Law School. Hall of Philosophy and CHQ Assembly

3:00 (3-5) **CVA Exhibition Opening Reception.** “Inside/Outside: Open CVA Members Exhibition.” Fowler-Kellogg Art Center

3:15 **Chautauqua Opera Company.** An Afternoon of Song. Fletcher Music Hall

3:15 **Cinema Film Screening.** “Liza: A Truly Terrific Absolutely True Story.” Fee. Chautauqua Cinema

**3:30 CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION.** *My Documents*, by **Kevin Nguyen**. Hall of

Philosophy and CHQ Assembly

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

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

3:45 (3:45-4:15) Dementia and Long COVID conversation. John Houghton, M.D. Smith Memorial Library

4:00 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Dedicated to week’s AAHH lecture. African American Heritage House, 40 Scott

4:00 **Play CHQ.** Obstacle Course. Timothy’s Playground

4:15 Twan’s Thursday Bird Walk. (Programmed by the Bird, Tree & Garden Club.) Twan Leenders, ecological restoration manager, Chautauqua Watershed Conservancy. Pier Building

4:30 **Masters Series Town Hall.** “Climate in the Crosshairs.” **Tom Di Liberto** and **Shawn Norton.** Fee. Smith Wilkes Hall

4:30 **Beach-to-Beach Color Sprint.** (Programmed by the Sports Club.) Ages 6+. \$12 Fee. Sign up at Sports Club before 4:15. Sports Club

4:30 **CLSC Alumni Gala.** (Programmed by the Alumni Association of the CLSC.) Fee. Athenaeum Hotel Parlor.

5:00 Chautauqua Softball Kids Pick-Up Game. Sharpe Field

5:00 Dr. Vino Event. (Programmed by the Chautauqua Women’s Club.) Leading Women Winemakers: Italy. Fee. CWC House

5:30 Chautauqua Softball Co-Ed Pick-Up Game. Sharpe Field

6:00 **Cinema Film Screening.** “Liza: A Truly Terrific Absolutely True Story.” Fee. 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.** (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ House

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

**8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.** Timothy Muffitt. “Legend and Triumph.” Amphitheater

- Gabriel Faure: Pelleas et Melisande Suite, Op. 80

- Sergei Prokofiev: Symphony No. 5 in B-flat major, Op. 100

8:45 **Cinema Film Screening.** “Sacramento.” Fee. Chautauqua Cinema

F

FRIDAY  
AUGUST 8

6:00 **Sunrise Kayak & Paddleboard.** Sign up with payment one to two days before event at 716-357-6281 or sports club@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.** Leaders: **Muinuddin Smith** and **Kainat Norton** (Sufism.) 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.** Sister **Teresa Maya**, senior director, theology and sponsorship, Catholic Health Association (USA). 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

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

10:45 **CHAUTAUQUA LECTURE SERIES.** **Christopher Jackson**, Tony Award nominated actor, Grammy and Emmy Award-winning songwriter/composer. **Kwame Alexander**, poet, *New York Times* bestselling author; Michael I. Rudell Artistic Director of Literary Arts, Chautauqua Institution. Amphitheater and CHQ Assembly

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

11:00 (11–5:30) Chautauqua Crafts Alliance Festival. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza

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

12:15 **Summer on the Steps: A Brick Walk Book Talk.** (Programmed by Chautauqua Literary Arts.) Featuring Fred Zirm, Chris Flanders, John Brantingham, and Karen J. Weyant. Literary Arts Center at Alumni Hall Porch

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

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

12:15 LGBTQ+ & Friends at Chautauqua: Book Bans: Fighting Censorship and Celebrating our Diversity. Smith Wilkes Hall

12:30 Root, Trunk, Leaf: A Storytelling Program of Folktales, Mythology, and Histories of Trees. (Programmed by Quaker House.)Allison Hyde and Lee-Ellen Marvin, Friends of the Week (Chaplains). Burgeson Nature Classroom

12:30 Introduction to Jumu’ah Muslim Prayer. Jumu’ah Prayer Service will follow. Hall of Christ Sanctuary

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

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

12:45 Catholic Seminar Speaker Series. “The Intersection of Prayer, Meditation, and Self-Care in an Era of Burnout.” Dave Johnson, professor of nursing and clinical nurse specialist, Fort Wayne, Indiana. Methodist House Chapel

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

1:00 Open House. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott

(1-3) Mah Jongg. (Programmed by the Chautauqua Writers’ Center.) **CANCELLED** 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.** **Asha Dahya**, producer, writer, board chair, Religious Community for Reproductive Choice. Hall of Philosophy and CHQ Assembly

**3:15 CHAUTAUQUA OPERA COMPANY.** Workshops *Ida by Lamplight* and *Sitcom*. Elizabeth. S. Lenna Hall

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

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

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

3:30 Jewish Lecture Series. (Programmed by Zigdon Chabad Jewish House and the Department of Religion.) “Antisemitism in America and What can be done about it.” Carly F. Gammill, Director of Legal Policy, StandWithUs. Hall of Philosophy

5:00 **2025 Chautauqua Janus Prize Ceremony and Reception.** **Stefan Bindley-Taylor**, author, “Bread, Meat, And Water.” Athenaeum Hotel Parlor

5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat.” Rabbi Frank Muller. Cantor Kathryn Wolfe Sebo. Shabbat’zza – Post-Service Pizza Picnic in the Park. Bring your own beverage, salad or dessert to share. If rain, service at Smith Wilkes Hall and no Shabbat’zza. Miller Park

5:00 Dr. Vino Event. (Programmed by the Chautauqua Womens Club.) “Global/ Local: A Blind Tasting.” Fee. CWC House

5:30 **Cinema Film Screening.** “Bad Shabbos.” Fee. Chautauqua Cinema

6:15 Chautauqua Choir Rehearsal. Anyone interested in Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music Hall

7:30 Sung Compline. (Programmed by the Episcopal Cottage.) Episcopal Chapel of the Good Shepherd.

**7:30 AMPHITHEATER SPECIAL.** **Mary Chapin Carpenter** and **Brandy Clark.** Amphitheater

8:00 **Cinema Film Screening.** “A Complete Unknown.” Fee. Chautauqua Cinema

Celebrating 75 Years

Stop in and explore the extensive collection of upscale furnishings and home decor.  
Free white-glove delivery to the Institution




Lakewood Furniture Galleries  
Est. 1950

Over 30,000 sq. feet of 150 furniture lines  
Superior customer service • Experienced interior design



716.763.8589 • 75 E. Fairmount Ave., Lakewood NY  
Monday - Saturday 10-5, or by appointment



Building on the Foundation

God governs in the affairs of man. And if a sparrow cannot fall to the ground without His notice is it probable that an empire can rise without His aid?  
– Benjamin Franklin

Pontoon  
BOAT  
RENTALS

Chautauqua Marina  
Full Service Marina  
We Pump Non-Ethanol Fuel

716.753.3913  
www.ChautauquaMarina.com  
104 W. Lake RD (Rt. 394), Mayville, N.Y.

Air Conditioned  
CHAUTAUQUA  
CINEMA

At the corner of Hurst & Wythe 716-357-2352

Thursday 8/7 - 3:15 6:00

**liza**  
A TRULY TERRIFIC  
ABSOLUTELY TRUE STORY

NR 104m

Thursday 8/7 - 8:45

SACRAMENTO

R 89m

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