

classical REMIX



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Music Director and Principal Symphonic Conductor Rossen Milanov leads the Chautauqua Symphony Orchestra in a performance on July 31 in the Amphitheater.

CSO, Milanov present ‘charming’ concert of works bridging old, new

GABRIEL WEBER
STAFF WRITER

In a night of “Classical Remix,” soloists and oboists Jaren Atherholt and Noah Kay will play a quirky piece akin to an acting assignment amidst a program blending old and new.

At 8:15 p.m. tonight in the Amphitheater, Music Director and Principal Symphonic Conductor Rossen Milanov leads the Chautauqua Symphony Orchestra to Wolfgang Amadeus Mozart’s *Idomeneo* Ballet Music; Viet Cuong’s “Extra(ordinarily) Fancy” Concerto for Two Oboes and Orchestra; Anna Clyne’s “This Moment”; and Franz Schubert’s Symphony No. 3, D. 200.

Milanov co-commissioned “This Moment” as music director of the Columbus Symphony Orchestra with a number of other orchestras; it is, he said, a wonderful and interesting work.

“It’s been based on Zen Buddhism and the art of being present at the moment, as opposed to relying on your memories or your dreams for the future,” Milanov said. “What she chose to do in the piece — which is really colorful and very well-orchestrated — is quote a few lines from Mozart’s ‘Requiem,’ which was an interesting choice.”

The Mozart piece is paralleled by “This Moment” in that, however different, they relate as Clyne chose to integrate musical material from “Requiem.” Meanwhile, rounding out the program, Schubert composed the Third Symphony at 18 years old; with one foot in the classical style like Mozart and one foot in the Romantic period, the piece is forward-thinking and unique, Milanov said.

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NASR

SAIS’ Nasr, political forecaster, to discuss U.S. role in Gulf States region

CODY ENGLANDER
STAFF WRITER

At 10:45 a.m. today in the Amphitheater, Vali R. Nasr returns to Chautauqua to continue Week Eight’s Chautauqua Lecture Series’ theme, “The Middle East: The Gulf States’ Emerging Influence.” He will lead a discussion about the state of play in the Gulf States and the role of the United States in the region.

Nasr, an Iranian-American political commentator, was born in Iran, immigrating to the United States after the 1979 Islamic Revolution.

From 2009 to 2011, Nasr was a senior adviser to Ambassador Richard Holbrooke, the U.S. Special Representative for Afghanistan and Pakistan. From 2012 to 2019, he served as the dean of John Hopkins School of Advanced International Studies. Nasr currently serves as the Majd Khadduri Professor of Middle East Studies and International Affairs at John Hopkins SAIS.

Nasr is the writer of *Iran’s Grand Strategy: A Political History*; *The Dispensable Nation: American Foreign Policy in Retreat*; *The Shia Revival: How Conflicts within Islam Will Shape the Future*; and co-author of *Democracy in Iran and How Sanctions Work: Iran and the Impact of Economic Warfare*.

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University of Pittsburgh scholar Bahler to analyze ‘God talk’ rhetoric

KAITLYN FINCHLER
CONTRIBUTING WRITER

The way in which people speak of God speaks not only of their beliefs, but their actions — and vice versa. With the rhetoric around religion constantly changing, the way God is portrayed is changing, as well.

Brock Bahler, teaching professor and director of undergraduate studies in the religious studies department at the University of Pittsburgh, will deliver his lecture “Imagining God,

Imagining the World Otherwise” at 2 p.m. today in the Hall of Philosophy for the Week Eight Interfaith Lecture Series theme “Compassionate, Merciful: Describing the Nature of God.”

“I’m going to go through four different ways of thinking about God,” Bahler said. “Before we ask ourselves what are the attributes of God or the nature of God, the more fundamental question is what we even mean when we say the word ‘God.’”

The four “general buckets” of his lecture include God as a “super being,” God as a “beyond being,” God as the “ground of being” and God as an event, he said.

“I’m going to unpack those four different approaches, and these are sequential,” Bahler said. “How they unfold, both historically and philosophically, they get more progressive and even atheistic as you go.”

Bahler said he also plans to dive into religious language and what it reveals

about human nature.

“God talk has often been used to uphold the status quo, or reinforce social and cultural values,” he said. “But, there is also this long, prophetic voice — what Walter Brueggemann calls ‘the prophetic imagination’— use of God talk or religious language to compel us to rethinking how we live our lives and reimagining the world.”

How people talk about God often leads to a disconnect between thinking and

action, Bahler said.

“Most religious folk, because of how Christianity has been construed in the so-called ‘West’ in America, we tend to be trained into thinking that religion is about mental assent to a list of doctrines,” Bahler said. “Religion is effectively a list of ideas. ... But most traditions, most religions, have really emphasized practice ... as the central feature of what is religion.”

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BAHLER

IN TODAY’S DAILY



TOOTING THEIR OWN HORNS

All-volunteer ensemble Thursday Morning Brass to end season with a blast, performing in Fletcher.

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VAST, VARIED & BEAUTIFUL

Bug-lover, macro-photographer Gallagher talks ‘Amazing Insects’ for BTG lecture, guided walk.

Page 2

LET LOVE TAKE ROOT

Jesus opened doors to beautiful strangers, invited them in, preaches Holmes.

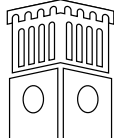
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REPRISING HIS ROLE

After 2024 NPW of ‘Tell Me You’re Dying,’ CTC Guest Actor Pearce returns for ‘The Witnesses.’

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TODAY’S
WEATHER



H **87°** L **69°**
Rain: **24%**
Sunset: **8:22 p.m.**

WEDNESDAY



H **78°** L **60°**
Rain: **41%**
Sunrise: **6:23 a.m.** Sunset: **8:20 p.m.**

THURSDAY



H **78°** L **59°**
Rain: **15%**
Sunrise: **6:24 a.m.** Sunset: **8:19 p.m.**

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

Kinkela to speak for Heritage Lecture Series

As part of the Oliver Archives Center's 2025 Heritage Lecture Series, David Kinkela will present “Chautauqua: A Place and an Idea in Progressive Era America” at 3:30 p.m. today in the Hall of Philosophy. Kinkela is an environmental historian who explores U.S. history in a global context. His first book, *DDT and the American Century: Global Health, Environmental Politics, and the Pesticide That Changed the World* (2011) examined the interconnections between U.S. environmentalism and U.S. foreign policy. Currently, he is working on a number of projects, including one that explores the history of plastic waste. His research on the history of Chautauqua Institution is part of an NEH funded project and forthcoming edited book *Beyond the City: Re-Placing the Gilded Age and Progressive Era* (SUNY Press).

Miami-Chautauqua Fellow Rech holds free masterclass

At 12:30 p.m. Wednesday in Smith Wilkes Hall, Jason Rech, professor and chair of the Center for Aquatic and Watershed Sciences, Geology and Environmental Earth Science, and the Institute for the Environment and Sustainability at Miami University of Ohio, will present a free masterclass titled “Climate Change and the Unfolding Water Crisis in the Middle East.” No registration necessary. Rech is one of two 2025 Miami-Chautauqua Faculty Fellows.

Chautauqua Women’s Club news

Chautauqua Speaks with Elliot Fishman is at 9:15 a.m. today at the CWC House. Duplicate bridge is from 12:45 to 4 p.m. today in the CWC House. “All-Gershwin Evening with Pianist Kevin Cole” is from 4:30 to 6:30 p.m. tonight in the Athenaeum Hotel Parlor. This special concert is in memory of our dear friend Robin Radin. This is a ticketed event.

Friends of Chautauqua Writers’ Center news

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, nonfiction writer Lara Lillibridge will read from selected personal essays, and poet Susan Nusbaum will read from *This Uncertain Voyage* as part of the Friends of Chautauqua Writers’ Center Authors Hour.

Grief Support Group news

There will be a Grief Support Group meeting from 6:30 to 7:30 p.m. tonight in the UCC Randell Chapel on Odland Plaza for those grieving the death of a loved one.

Smith Memorial Library news

The Smith Memorial Library leads Children’s Story Time at 10:45 a.m. on Tuesdays and Thursdays on Bestor Plaza (or inside the library if it rains).

‘Coaching for Vocation’ sessions offered

Are you thinking about how to make your work or volunteering more fulfilling? The Department of Religion is hosting career coach and *Washington Post* columnist Russ Finkelstein, who is offering 1:1 vocational coaching sessions at no cost; anyone interested in scheduling a session this week may email religion@chq.org for registration information.

Chautauqua Science Group news

Stephen Still will discuss “Robo-Taxis: The New Frontier” for the Chautauqua Science Group's weekly lecture at 9:15 a.m. today in the Hurlbut Church Sanctuary.

Sports Club news

Join us at a Mah Jongg luncheon with prizes every round from 1 to 4 p.m. today at the Sports Club. \$40. Reserve your spot at the Sports Club or by calling 716-357-6281.

Chautauqua Symphony Orchestra League news

The Chautauqua Symphony Orchestra League invites you to tonight's concert of “Classical Remix,” featuring our oboists. On Thursday we will present our final reception after the performance, celebrating the music leadership of Chautauqua. David B. Levy’s Pre-Concert Lecture is always appreciated and his interviewee on Thursday is Christina Cutts, CSO's new tuba player. And Saturday will see Music Director Rossen Milanov conducting the CSO with Aaron Diehl playing Gershwin's beloved Concerto in F, composed right here in a practice shack!

Summer Class with Kaye Lindauer

All courses offered through Special Studies (fee)
12:30 - 1:30 pm • Hultquist 101

Week 8: August 11 - August 15

Joseph: Encountering Siblings

Parental preference, youthful conceit, sibling envy, and dream interpretation are all aspects of this biblical story which will be studied psychologically for a depth of understanding. The story becomes our story in many ways. Joseph said to his brothers, “You meant it for evil, but God meant it for good.” Reconciliation, forgiveness, revenge, egotism, and love vs. power are encountered. Listen to this 3,000-year-old story again for the very first time.

To register for in-person class attendance: 1) learn.chq.org, listed under General Interest in Special Studies Catalogue; or 2) In person at Hultquist 2nd floor; or 3) Call 716-357-6250.

DAILY PARTICIPANTS WELCOME

GABRIEL WEBER
STAFF WRITER

Thursday Morning Brass musicians aren’t afraid to toot their own horn for Chautauquans’ enjoyment.

The all-volunteer ensemble will close out their season with a one-hour concert at 4 p.m. today in Fletcher Music Hall. Music Director Aidan Chamberlain feels privileged to have access to Fletcher and the support of the production crew in bringing out chairs and refining the lighting.

Per usual, there will be an opportunity to donate at the door. Every year, Thursday Morning Brass gives a scholarship to a brass player in the School of Music.

One of the pieces they’re playing is “Austrian Processional” by Thursday Morning Brass member and trombonist Mark Lenz. Although he isn’t Austrian, Lenz created the piece for his sister’s wedding as she wanted a composition based on an Austrian hymn. Chamberlain has programmed specially arranged selections from *West Side Story*, “The Gospel Academy” by Ryan Linham — which has funk movements and a solo by French hornist Nancy Larsson — “St. Louis Blues” by W. C. Handy, “Festival Prelude” by Carl Nielsen and “Ol’ Man River” by Jerome Kern with a euphonium solo from Dan Sullivan.

While Chamberlain has the final say in the program, the musicians definitely have a hand in selections. Lenz said they don’t make suggestions — they make demands.

Lenz has played trombone since he was 12 in the school band and continued playing at the University of Nevada; when Lenz graduated, he went to the New England Conservatory and got a master’s degree in trombone performance. He wasn’t sure what he was going to do for a living, as it can take years to get an orchestra job, but he only had to wait two days to be recruited as the second trombone for the Chautauqua Symphony Orchestra.

It just so happened that the former second trombone had taken over last-minute as the general manager of the Roch-



VON SMITH / STAFF PHOTOGRAPHER

Thursday Morning Brass, led by conductor Aidan Chamberlain, opens *Old First Night* last Tuesday in the Amphitheater. The ensemble’s final 2025 concert is at 4 p.m. today in the Fletcher Music Hall.

ester Philharmonic Orchestra. When an individual with Chautauqua Institution called CSO tuba player Toby Hanks, he contacted his New York Brass Quintet colleague — who was also Lenz’s teacher at the conservatory.

“So I walked in, and the other two players were very shocked because they were expecting somebody old with experience — and I was 23 years old,” Lenz said. “I had no experience.”

Lenz played with the Rochester Philharmonic Symphony as a trombonist for 13 years, switching from the CSO to the Rochester Philharmonic when Rochester picked up a summer season. Unfortunately, the switch was right as Lenz’s wife, Jenny, started playing as assistant principal viola at Chautauqua, and the two didn’t get to play in the orchestra together.

Lenz joined Thursday Morning Brass around 2016, and changed from trombone to euphonium when he developed the progressive neurological condition Parkinson’s. Sitting around a table with Chamberlain, who plays the trombone, and tuba player Jim Evans, Lenz pointed out the upside to the switch to euphonium.

“Unfortunately for Aidan, there are only two gentlemen at this table by definition,” Lenz said. “The definition of a gentleman is someone who knows how to

play trombone and doesn’t — he still plays his.”

Evans considers his key talent singing and sings in the choir here at Chautauqua; in high school, he initially began with trombone but switched to tuba when he was 36 years old as his church group in Iowa needed one. Already knowing the valve placements since his grandfather had an old horn in the basement, Evans relied on that experience as he learned the instrument. When he moved to Pennsylvania, Evans formed a brass quintet that was a big part of his life for about 14 years, later moving to Chautauqua and joining Thursday Morning Brass in 2018.

“Emotionally, it would be a very unfulfilling life without music,” Evans said. “When things click, which is most of the time, there’s a very there’s just a huge satisfaction — I’m emotionally at ease.”

One of the challenges for the group is how difficult an hour-long concert of straight brass is on their chops, with no other instruments to shoulder the weight. Lenz remembers playing with an orchestra and the first note he had was at the end of the last movement of a two-hour piece.

“Playing orchestra was great, really fun,” Lenz said. “I stopped playing in orchestra and went to law school and practiced law for 20 years, and playing trombone is still

more fun. Euphonium is still more fun.”

For Evans, Thursday Morning Brass has the perfect amount of practice and number of shows to maintain enthusiasm while keeping busy. However, he does find the last concert of the season to always be a downer.

“I’ve become an avocational musician; when I retired, this is what my focus was on, my music. I had a career that didn’t necessarily keep me from music, but it didn’t let me put enough time in my skills,” Evans said. “I certainly look forward to next year with this good group of people — you do miss it.”

Not only is playing music great for Lenz physically, as Parkinson’s affects breath control, and cognitively, since Lenz has to translate the trombone positions with euphonium fingerings, he also appreciates the connections.

“We always look forward to the next year and what new things we can do,” Lenz said. “Emotionally, I look back and the fact that I had the opportunity to play great and fun music with a great orchestra for years and years — it’s phenomenal. Not everybody gets to do what they love to do and with other people who are really, really good at it. In Thursday Morning Brass, we take it seriously enough to make it something we want to do over and over again, but it’s still fun.”

Bug-lover, macro-photographer Gallagher talks ‘Amazing Insects’ for BTG lecture, guided walk

EMMA FRANCOIS
CONTRIBUTING WRITER

It wasn’t until a high school biology class, equipped with a homemade butterfly net fashioned from a broom’s handle, that Judy Gallagher learned to love insects.

“I looked at them under a magnifying glass,” she said. “They were all so different and colorful and interesting shapes. I was blown away by how many different species

I found.”

Gallagher will deliver her lecture “Amazing Insects” at 12:15 p.m. today in Smith Wilkes Hall for the Bird, Tree & Garden Club. She will also lead an Insect Walk for kids and adults at 4:15 p.m. today, meeting at the Athenaeum Lawn on South Lake.

Gallagher is a Certified Master Naturalist based in Prince William County, Virginia, where she is also a charter member of the Prince William Wildflower Society and a board member of the Northern Virginia Bird Alliance. She spends her days searching for critters, conducting natural resource and wildlife surveys and documenting insects and spiders with her award-winning macrophotography. Her wildlife photos — careful, zoomed-in studies of praying mantises, long-horned bees, red-legged buprestis beetles and so much more — from around the world, taken across Mozambique to Galapagos, are all openly accessible to learn and take inspiration from: 25,071 photos and counting.

She hopes to encourage people to think of insects as vast, varied, beautiful and critical to the environment’s health, rather than as “one big entity to exterminate.”

Currently, there are one million described species of insects. However, scientists estimate there are, conservatively, closer to 5–10 million insect species on the



SUBMITTED PHOTO

planet, meaning they account for an estimated 90% of all life on Earth.

“We haven’t described even half of the world’s species,” Gallagher said. “We make land-use decisions all the time, and we don’t know who the insects are. We don’t care who the insects are, and we’re destroying things without even knowing what they do.”

While insects are her current and most passionate obsession (with dragonflies having a particularly special place in her heart thanks to the “way they fly and their inquisitiveness”), she appreciates all wildlife, big and small.

“It’s all related,” she said. “If we get rid of one part of nature, we’re messing with the rest of it, as well.”

RELIGION

Jesus opened doors to beautiful strangers, invited them in

The Rev. J. Peter Holmes was taking a rare evening off on Jan. 2, 2023, to watch the Junior World Hockey Tournament, in which Canada was playing, and the Buffalo Bills, which was playing on another channel. In switching back and forth between the games, he missed many of the commercials, but his attention was taken by one advertisement that he has seen every year since.

The commercial takes place in the Pacific Northwest. It is a dark night at a cottage on the coast. In the dark, there are some burly, bumbling figures who go into the cottage and close the door. In the morning, the ad shows that a family of Sasquatches have taken over the cottage. They cook, sleep and use the hot tub.

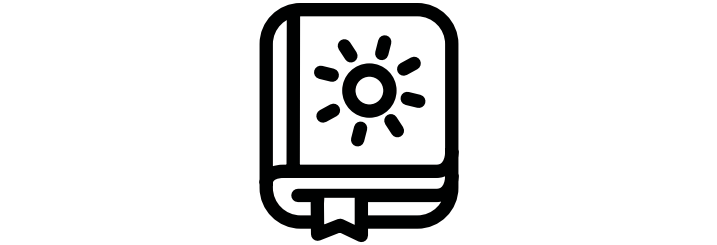
“I stopped for a minute to think what liturgical season we were in. Was that what it was like for Mary and Joseph, with strangers coming in, eating strange food and speaking a different language?” Holmes asked the congregation. “Herod was alarmed by the birth of another king. Mary and Joseph might have been alarmed by the angels, but they came to ponder all the messages.”

Holmes preached at the 9:15 a.m. Monday morning worship service in the Amphitheater. His sermon title was “Beautiful Strangers,” and the scripture reading was Ephesian 3:1-12.

He continued, “Their son would open doors, not close them; he would welcome strangers, not reject them. There have been lots of alarms in Canada about immigrants. A few years ago, a rural community wrote rules for immigrants before there were any immigrants in their area. They wrote a code for people they had not met.”

In the advertisement, the Sasquatch family sort through some vinyl records and then play only the final lines of “Beautiful Strangers” by Kevin Morby. In the lyrics, Morby remembers the death of Freddie Gray in Baltimore; the 2015 terrorist attack and massacre of 137 people in Paris; and the mass shooting at Pulse, a gay nightclub in Orlando.

“Morby wanted people to see others as beautiful strangers. He wishes for them to sleep like baby Jesus, free of danger; Jesus who became a refugee,” Holmes said. “Jesus freely opened doors — to the Samaritan woman at the well, touching lepers,



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

eating with sinners and publicans, welcoming the Lebanese woman and the Roman Centurion. Everyone was included.”

Paul’s letter to the Ephesians is an appeal to recognize that in his mission to the Gentiles, everyone is included in God’s grace.

“There is a richness and beauty when all are welcome,” said Holmes. “Paul helps us see the beauty in the stranger. We are all made in the image of God, and we are all sinners; therefore, we all share God’s glory by grace. But we often project onto the stranger what we don’t like in ourselves.”

The date, Jan. 2, 2023, should be a memorable one, Holmes told the congregation. It was the day Damar Hamlin suffered cardiac arrest on the playing field and collapsed. “All the players were holding each other and praying. I have never seen anything like it; it did not matter which team you were on.” (The first responders revived Hamlin, and after two years, he was again a starter for the Buffalo Bills).

“We are all called to be on the same team,” Holmes said. “I saw a political ad the next day, and I wondered if one of them dropped dead, would they all form a huddle and pray? But someone did die for all of us so we can see the beauty in the stranger.”

The New York Times did a follow-up story on the rural community that made all the rules for immigrants. The town had changed — it was dying, and it put out an ad to attract

Baptist House

Join us at 3:15 p.m. today for homemade cookies and punch during our Open House. Stay for our Hymn Sing at 3:45 p.m. and lift your voice or just listen. All are welcome.

Blessing and Healing Daily Service

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

Chautauqua Catholic Community

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

Chabad Jewish House

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

At 9:15 a.m. Wednesday at the ZCJH, Vilenkin leads a discussion on “Positive Living.” These classes will give you the principles and practices, wisdom and tools, insights and inspiration that will empower you to personalize, internalize and actualize your very own Positivity Bias.

Chautauqua Prays for Peace through Compassion

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

Christian Science House

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

The evening testimony meeting is at 7 p.m. Wednesday in the Christian Science Chapel. Readings of citations from the Bible and Christian Science textbook are fol-



INTERFAITH NEWS

COMPILED BY STAFF

lowed by congregants sharing examples of benefits of their study in their daily lives. All are welcome to use our Study Room 24/7 for reflection and prayer. You are invited to study this week’s Bible lesson “Soul,” to read Christian Science periodicals, including *The Christian Science Monitor*, and use our computer-based church resources.

Disciples of Christ

Chautauqua educator and saxophone performing artist George Wolfe will give a talk titled “Awakening the Heart: Music, Consciousness and Spirituality” for social hour at 3:15 p.m. today. Wolfe explains, and demonstrates, how music can bring about a shift in our consciousness so that we can appreciate the miracle and mystery of creation. Wolfe will be accompanied by Chautauqua pianist and Motet Choir member Joe Musser.

Episcopal Chapel of the Good Shepherd

Holy Eucharist is celebrated 7:45 a.m. weekdays in the chapel.

Everett Jewish Life Center in Chautauqua

There will be a lunchtime lecture at 12:30 p.m. today in the Everett Jewish Life Center with Aaron Zelin on “Gulf States and the New Syria.” Prior to the fall of the Assad regime, Gulf States did not have good relations with the former regime. The fall of the regime has upended this dynamic. How each Gulf state navigates the new Syria also helps us understand the various relations amongst the Gulf States and what it could mean for the future of the region.

The Jewish Film Series continues at 3:30 p.m. Wednesday in the EJLCC with a second screening of “Bliss.”

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 Ave en-

trance of Hurlbut Church.

Labyrinth

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

Lutheran House

Be sure to stop by starting at 3:15 p.m. today for the denominational house social. Cookies and cupcakes will be served by members of St. John’s Lutheran Church in Erie, Pennsylvania.

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

Mystic Heart Meditation

Judaism/Kabbalah with Larry Terkel is at 7:45 a.m. weekdays in the Presbyterian House Chapel. Terkel also leads a seminar at 12:30 p.m. today in the Hall of Missions.

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

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

Presbyterian House

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

Join us from 3:30 to 4:30 p.m. today in the Presbyterian House. We look forward to seeing you on the porch for light refreshments of cookies and lemonade while enjoying a time of fellowship with one another.

Religious Society of Friends (Quakers)

Gretchen Castle, Friend of the Week (Chaplain) and Dean, Earlham School of Religion, speaks at BYO Lunch: A Quaker’s Faith into Action at 12:30 p.m. today in the Quaker House on 28 Ames.

Join us for Social Hour: Cookies and Community Care on Tuesday at 3:30 at the Quaker House. Delicious snacks and hands-on community service projects including making and/or writing pre-stamped post cards. Come see Love Letters: A Homeboy’s Art Exhibit, at 3:30 p.m. today at the Quaker House. There will be an opportunity to write your own letter; we will mail it for you.

Unitarian Universalist Fellowship of Chautauqua

All are welcome for an hour of fellowship, light snacks and lively conversation from 3:15 to 4:15 p.m. today at the Unitarian Universalist House, 6 Bliss, behind the Colonnade.

Fish Stark, the new executive director of the American Humanist Association, speaks on “The New Humanism: Humanity as a Higher Power” for the U.U. Cultural Ethics Series at 9:30 a.m. Wednesday in the Hall of Philosophy.

United Church of Christ

The Rev. Merlyn Lawrence will be sharing her faith journey as we gather for Hospitality Hour at 3:15 p.m. today in the living room at UCC Headquarters. All are welcome.

United Methodist

The Rev. Kelly Smith’s Porch Chat at noon today deals with “God’s Call on Our Lives.” Our afternoon Social Hour starting at 3:15 p.m. today on the porch will feature delicious homemade cookies and punch provided by Mayville United Methodist Church. All are welcome to stop by, chat and snack.

Bible Study resumes at 7 p.m. tonight in our chapel. Hurlbut Church Senior Pastor, the Rev. Rachel Stuart, and Joe Lewis, host of the Everett Jewish Life Center, will continue discussing the various meanings and interpretations of the Ten Commandments. Knitting on the Porch is at 3:15 p.m. Wednesday, and Ask A Muslim Couple Anything is at 3:30 p.m. Wednesday in our parlor.

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.

immigrants. They realized that we need each other, and they let love take root.

And what about the Sasquatch family? They cleaned up the house, put flowers in the middle of the kitchen table and left a thank you note. “When they went through the glass front door, we see they were not Sasquatch but a real, human family,” Holmes said. “The ad says, ‘Strangers aren’t that strange. Try hosting. Airbnb.’”

He continued, “But I couldn’t help but think of Paul. Now we see through a mirror dimly. It’s time to see face to face. The grace. The grace that taught my heart to fear. The grace that my fears relieved. Beautiful stranger.”

Holmes shared the Celtic rule of hospitality with the congregation: I saw a stranger yesterday. I put food in the eating place, drink in the drinking place, music in the listening place. And in this sacred name of the Triune God, he blessed myself and my house, my cattle and my dear ones.

In Morby’s song, “Beautiful Strangers,” the final lyrics are: “If I die too young, let all that I’ve done be remembered / And I’ll sleep easy like baby Jesus in his manger / And I’ll sleep easy like little Jesus, safe from danger / Carry onward like some songbird, beautiful stranger / Carry onward like some songbird, beautiful stranger / Oh, beautiful stranger.”

Holmes said, “The lark says it often in her song. Often, often, like some songbird, beautiful stranger, oh, beautiful stranger. So be it. Amen.”

The Rt. Rev. Eugene Sutton, senior pastor of Chautauqua Institution, presided. The Rev. Mary Lee Talbot, morning worship columnist, read the scripture. Laura Smith, organ scholar, performed “Berceuse” by Louis Vierne for the prelude on the Massey Memorial Organ. For the anthem, the Motet Choir, under the direction of Joshua Stafford, director of sacred music and the Jared Jacobsen Chair for the Organist, accompanied by organ scholar Owen Reyda on the Massey organ, sang “When I Survey the Wondrous Cross,” arranged by Gilbert M. Martin. Stafford performed “Paeon,” by Percy Whitlock, for the postlude. Support for this week’s chaplaincy and preaching is provided by he Alison and Craig Marthinsen Endowment for the Department of Religion.

Chabad Jewish House hosts Torah Factory

From 4:30 to 5:30 p.m. today in the Zigdon Chabad Jewish House, Chautauquans will have the opportunity to experience the art of making a Torah (Bible) scroll. The Zigdon Chabad Jewish House at 23 Vincent (Brick Walk) will be hosting a Torah Scribal Arts Workshop that is open to all ages and backgrounds. The Model Torah Factory is a fun and exciting educational workshop for the entire family in which participants are able to experience the story and art of traditional scribal writing.

This hands-on workshop is about the ancient art of biblical calligraphy and scroll making. The extraordinary process of making a Torah is long, complex and quite detailed. Presenters will show the participants the basic elements of producing *klaf* (parchment), making scribes ink and fashioning quills. Participants in the Torah Factory will view how to prepare parchment, beginning from raw hides and continuing through tanning and sanding until the parchment is complete. Then they will learn how to whittle a goose feather into a quill and mix basic ingredients, like carbon, into ink. Students mix the basic ingredients used to make ink for writing the scroll. Following, they whittle the end of a goose quill to create the writing instrument. Participants will then write the ancient Hebrew letters with their own quills on the handmade piece of

parchment and creating their own take-home souvenirs. Everyone gets a chance to write their Hebrew name on a piece of parchment in the traditional script.

“The Torah Factory is a great workshop,” said Rabbi Zalman Vilenkin. “This exciting workshop traces the ancient history of writing, from cave writing, hieroglyphics, Egyptian tablets, papyrus and culminating with the development of parchment writing, which has preserved the holy Bible for civilization throughout the ages.”

Special ornaments are used with the Torah, from the sticks it is rolled on and the pointer used to read, to the special cloth it is dressed in and the beautiful crown placed on top. Their purpose and underlying reason are all part of the discussion.

The workshop will also screen a multimedia presentation, featuring renowned Sofrim (Jewish ritual calligraphers) and scroll makers working at their craft, which will offer participants an inside view of this complex and detailed process. Simply but vividly, this presentation describes the process of making a Torah scroll as well as the universal connection of the Torah to the Jewish people as a nation.

This hands-on workshop is the second of three of the Holiday Crafts series being hosted by Chabad Jewish House this summer. It is open to the public, free of charge.



FROM PAGE ONE

NASR

FROM PAGE 1

He penned articles for scholarly journals and written commentary for *The New York Times*, *Foreign Affairs*, *Financial Times*, *The Wall Street Journal* and *The Washington Post*.

Nasr is a member of Global Board of Trustees of Asia Society, was named a Carnegie Scholar and received grants from both the Frank Guggenheim and MacArthur Foundation. He was selected as the Henry Alfred Kissinger Chair in Foreign Policy and International Relations at the John W. Kluge Center at the Library of Congress for 2024-2025 and has been a previous contributor to Chautauqua Institution's Middle East Update and Chautauqua Lecture Series.

In 2013, he published an article for *Foreign Policy* titled "The Inside Story of How the White House Let Diplomacy Fail in Afghanistan." He described his time as part of the Obama administration as "a deeply disillusioning experience."

As a political commentator, he was interviewed on-air by CNN on June 19 regarding diplomacy in the Israel-Iran conflict.

"Well, I think there's a lot of tough talk by President

Trump, by Iranians, by Israelis," said Nasr. "But I think the war is entering a very, very critical phase. Israel has done a lot of damage to Iran, but has fallen short of its war goals. It hasn't been able to destroy Iran's nuclear program completely. And even though it's assassinated a lot of Iran's top military leaders, they're still fighting. And the state, it hasn't collapsed."

Since then, he correctly predicted the aversion of any further major declaration of war through the perspective of Israel, Iran and the United States As always, war is largely unpredictable. He explained his diplomatic position in conversation with *Big Think*.

"You either let Iran go nuclear, or you have to get in a war with Iran, which can open the gates of hell in the Middle East, essentially," Nasr said. "Now if those are your only options, I think talking should be given its chance, even if that change is very little."

This quote — from December 2007 — gives insight into a persisting global conflict over 17 years later. Predictions like these have earned Nasr a nickname from *The Kingston Whig Standard*: Shrewd forecaster.

BAHLER

FROM PAGE 1

Bahler said he would argue these ideas are both mutually co-constitutive, that beliefs shape actions and actions shape beliefs.

"What we say about God both reflects how we live in the world, and it also drives or determines or directs how we live in the world," he said. "... I know people who think God is a God that punishes and corrects, and they use that idea of God as a basis for corporal punishment — punishing their children, spanking children."

That is not a position Bahler holds, but he said it is one example of the myriad ways to locate how people think and what they say about God. He also said it's important to hear from a plethora of voices, both in life and academically. At Pitt, Bahler said his work

also focuses on diversifying syllabi to include people of color, queer people, women, people with disabilities and other groups.

"I, like many white people growing up in America, wasn't exposed to white supremacy and racism and taught about it in very explicit and academic ways until later on in my life," Bahler said. "I went all the way through elementary, middle school, high school and college without ever having a person of color teach me. And that's pretty typical of a lot of white people."

Bahler said he took an African American philosophy course with professor George Yancy at Emory University and the encounter with Yancy changed "the whole trajectory" of Bahler's life and career.

"It really compelled me to think about all the ways in which academia culls the

canon," he said. "... That canon is almost entirely dead, white, male, European Christians. There's this paucity of people of color in that canon. There's a paucity of women in that canon."

One example he gave of this was over 10 years ago, when Bahler started at Pitt as an adjunct professor. The text recommended to him for the course was an anthology of texts on the topic of the philosophy of religion. Bahler said with over 80 excerpts, the majority were written by dead, white, male Europeans — almost all Christians and only two written by women.

"There was not a single essay written by a Black person," Bahler said. "Not a single essay written by somebody who's queer. Not a single essay written by a person with disabilities. ... One of my course objectives in every single one

of my syllabi is to work on decolonizing the canon, to decolonize the syllabus — and, more specifically, to expose students to thinkers that have historically been marginalized from in that academic field."

For his lecture, Bahler said he wants the audience to think about what they're trying to accomplish in the world when they say things about God.

"Building on that, I want to impress upon one of the conversations I think American culture is having right now, especially because of this growth in Christian nationalist rhetoric in the mainstream, is separation of church and state," Bahler said. "I'm not sure it's that black and white. I don't think it's that simple, precisely because there are different ways of utilizing religious rhetoric for different ends."

CSO

FROM PAGE 1

Composed in 2019, "Extra(ordinarily) Fancy" is incredibly charming, fun, full of character and life, said principal oboist Atherholt. While the audience will likely enjoy listening and not hear the technical difficulty of the piece, that difficulty is significant.

"When you hear the piece, you're not going to hear technical difficulty," Atherholt said. "You're just going to enjoy and have fun listening. Meanwhile, (Kay) and I are working so hard for the enjoyment and the quirk."

Written as an exploration into the techniques that an oboe produces, "Extra(ordinarily) Fancy" starts off with a kind of Vivaldi-type concerto in reference to older styles, while still looking forward.

"The whole premise of the piece is that these two oboists are going to have like a mini competition, and they're going to try to undo each other using both the traditional, beautiful oboe type of playing that we know from most of the orchestral music. Always when the oboe has a solo, it's something very meaningful and most of the time lyrical and interesting," Milanov said. "It's designed as a kind of mini sketch, like a little comedy routine."

Oboists' typical type of

playing is deeply expressive, and while that is the case for this concert, there is another level of imagination within the musicality.

"The oboe is definitely known for sorrowful, sort of mournful and sweet-sounding solos. I definitely enjoy getting to learn these new fingerings. It's nice that it's outside of the box, and I think it's really inventive writing," Kay said. "He found a way to make the humor very clear in this piece."

As the Cuong work is so demanding for the oboists, they'll have supplementary instrumentalists for the other three pieces: English horn player and oboist in the CSO Adam Dinitz will be principal, and the other two oboes are Anna Mattix with the Buffalo Philharmonic Orchestra and Stefani Wilkinson with the Butler County Symphony Orchestra.

The challenges lie in the extended techniques, which are outside of their usual range; extended techniques include timbral trills, double trills and multiphonics. Timbral and double trills involve not covering the keys completely to create different pitch and tone, then using multiple fingers to trill. Multiphonics are entirely new fingerings that produce multiple tones sounding at the same time, which play a big role in

the composition.

"We start the piece playing together, and it's almost like a mock-Baroque kind of effect. Then, it very quickly becomes (Atherholt) acting as the serious, buttoned-up orchestral oboe player. So she'll play something, and then I'll sort of imitate or mock the line that she plays using multiphonics," Kay said. "I think it is pretty brilliant with the multiphonics because he actually calls for pitched multiphonics."

Part of what draws Atherholt to oboe has always been the challenge; she was the type of kid who tended to pick the most obscure and demanding research topics. Usually the school didn't allow children to start on oboe since the double reed was so challenging, but Atherholt started on oboe in fourth grade and picked it up quickly.

Kay found the oboe in a more roundabout way, as his musician parents started him on piano at about 7 years old, before he jumped to double bass. At 14 years old, he saw his dad's chamber band, Orpheus, perform on tour in Europe and was immediately taken by the oboe's sound, asking his dad at intermission if he could get lessons when they got home.

Practicing is a huge hurdle

“

The idea of this concert is that it's one of the last opportunities for us to look at works from the classical style, older music and new music that has been infiltrated by older ideas."

— ROSSEN MILANOV


Music Director,
Principal Symphonic Conductor,
Chautauqua Symphony Orchestra

for most teenagers with musical aspirations, but for Kay, it has always been reed-making that is the beast, which worked out well because this piece required around 45 hours of practice for him. Atherholt and Kay make their reeds out of tubes of bamboo, searching for the right piece that will suit whatever piece they're playing and the weather they're playing in — made tougher still by the outdoor venue.

While Atherholt and Kay are performing only for "Extra(ordinarily) Fancy," Kay is particularly excited to see Mozart's *Idomeneo* as that was the piece that got him hooked on the oboe when he saw it performed by Orpheus. Influenced and inspired by past traditions, musicians and new music get to build on the excellence that already exists.

"The idea of this concert is that it's one of the last opportunities for us to look at works from the classical style, older music and new music that has been infiltrated by older ideas," Milanov said.

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THE ARTS

After 2024 NPW, CTC Guest Actor Pearce reprises role in ‘The Witnesses’

JULIA WEBER
STAFF WRITER

Chautauqua Theater Company will deliver the final previews of its last main-stage production of the 2025 season, *The Witnesses*, at 2 p.m. and 7:30 p.m. today in Bratton Theater. The show officially opens at 6 p.m Wednesday in Bratton.

The Witnesses, written by playwright C.A. Johnson, follows a community support group in the midst of an apocalyptic pandemic and explores how individuals find community even in the darkest of times. The work was commissioned by Producing Artistic Director Jade King Carroll when she stepped into her role in 2023 and was brought to the stage as a New Play Workshop titled *Tell Me You’re Dying* last season.

Daniel Pearce is a guest actor now in his seventh season with CTC. He plays the role of John in *The Witnesses* and said he feels

lucky to return to the company as a guest artist again this season.

“I feel very lucky in that I keep getting asked to come back,” he said. “No matter who is running the place, they somehow find me and yank me back.”

Having acted in a wide array of productions at the Institution — from 2008’s *Reckless* to 2024’s NPW of *Tell Me You’re Dying* — Pearce said he finds this one special because it is a product of the commissioning process.

“This one is unique in that it’s coming back directly to Chautauqua after the New Play Workshop last summer. I think it speaks highly of the play itself and Jade’s belief in it, the actors’ belief in it and the work that C.A. has done,” Pearce said. “I think it’s a really special play.”

Pearce said he thinks Chautauqua is a “great place” to create art as he doesn’t feel the same level of pressure he

might in other places. He said when he was asked to return to the grounds for the role, he felt excited to be in such a scenic place making art with other actors.

“It’s amazing that all these people come here for a couple months every summer because they’re curious and they want to learn and they want to experience,” he said. “They want to support the arts.”

For Pearce, Chautauquans are one of his favorite audiences to perform for because of their “openness and willingness to see works that are not necessarily as traditional.”

“I find them very open to new works and curious,” Pearce said.

Pearce hopes viewers will consider how they find decency and generosity during difficult times. He said he is concerned about the loss of this decency in society, and to him, *The Witnesses*



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER
Guest Actors Nicholas Byers, left, Nedra Marie Taylor and Daniel Pearce rehearse for Chautauqua Theater Company’s world premiere of C.A. Johnson’s *The Witnesses* Friday in Bratton Theater.

is a commentary on finding community and kindness even when it isn’t easy.

“What I find very moving about the play is that these

people have very limited time, and they’re very kind. People are very kind to each other and generous and decent,” he said. “I think that’s the most

important thing right now because all of these things that were put in place in order to uphold decency are being stripped away.”

Ballet Music from ‘Idomeneo,’ K. 367

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born Jan. 27, 1756, in Salzburg. He died on Dec. 5, 1791, in Vienna. His Italian opera seria, *Idomeneo*, re di Creta ossia Ilia e Idamante, was composed in 1780 and received its premiere in Munich’s Cuvilliés Theater on Jan. 29, 1781. The “K” number used for Mozart’s works refers to the name Ludwig Ritter von Köchel, who first issued *The Chronological-Thematic Catalogue* of the Complete Works of Wolfgang Amadé Mozart in 1862. *The Köchel catalogue* has been updated and revised several times. The ballet music from *Idomeneo* is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The two kinds of opera in the Italian language in the 18th century were comic (opera buffa) or serious (opera seria). The subject matter of the latter genre told stories derived from either mythological or historical sources. Mozart’s opera *Idomeneo* sets a libretto by Giambattista Varesco that was derived from a French text by Antoine Dan-chet, which itself is based on the 1705 play *Idoménée* by Prosper Jolyot de Crébillon.

The influence of Christoph Willbald Gluck, an important composer of both French and Italian opera, is palpable in Mozart’s opera. Although Mozart’s *Idomeneo* is in Italian, its French roots suggested the inclusion of ballet that had been an essential element for operas in France from the court of Louis XIV. Of the seven segments of ballet music for his opera, tonight’s performance will present two: “Chaconne (Allegro)” and “Pas de seul de Mr le Grand.” The first number actually begins with a quotation of music from Gluck’s ballet *Iphigénie en Aulide* before moving on in varied sections. The “Pas de seul” is a festive affair, demonstrating Mozart’s gift at the peak of his powers.

‘Extra(ordinarily) Fancy’ Concerto for Two Oboes and Orchestra

Viet Cuong

Vietnamese-American composer Viet Cuong was born on Sept. 8, 1990, in West Hills, California. His music has been described as “alluring” and “stirring” by *The New York Times* and has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Dallas Winds and Icarus Ensemble, among many others. According to his website, he is currently the Pacific Symphony’s compos-

er-in-residence and serves as assistant professor of music composition at the University of Nevada, Las Vegas. Cuong holds his Master of Fine Arts and Doctor of Philosophy degrees from Princeton University, his Artist Diploma from the Curtis Institute of Music and his Bachelor of Music and Master of Music from Peabody Conservatory. His “Extra(ordinarily) Fancy” Concerto for Two Oboes was commissioned in 2019 by the Kaleidoscope Chamber Orchestra and is dedicated to oboists Robert Walker and Laura Arganbright.

The composer’s own program notes follow:

“During the Baroque era, the double oboe concerto was somewhat of a genre, especially among Italian composers. Alessandro Marcello wrote two, Antonio Vivaldi wrote four, and Tomaso Albinoni — who seemed really taken by oboe — wrote eight. Over the last few years, I, too, have grown to adore the instrument. In fact, I’ve become such an admirer of the oboe and other double reed instruments that in 2017 I wrote a piece for double reed sextet called ‘Extra Fancy.’ The sextet is an exploration of ‘extra fancy’ techniques that these instruments can produce, particularly multiphonics. Multiphonics are produced when the performer uses a technically incorrect fingering to create a distorted, complex sound with two or more pitches. Multiphonics can sound bizarre (if not foul) to some listeners, but I’ve always found them to be enchanting and, for lack of a better term, misunderstood.

“Though the pieces don’t share any musical material, I think of ‘Extra(ordinarily) Fancy’ as a bigger and better sequel to the sextet. In addition to ... exploring the melodic potential of various multiphonics, the concerto also works as a whimsical exploration of duality; while one oboist is focused on sounding ordinarily fancy, the other oboist is determined to prove the extra fancy virtues of multiphonics. After a short Vivaldi-esque introduction that establishes the main melodic ideas of the piece, the oboists go at it. They mock each other, squawk at each other and even talk over each other. The orchestra observes and joins in as the oboists continually bicker back and forth, all culminating in a reconciliation where the once-hesitant oboist learns (and even enthusiastically performs) a few multiphonics alongside the other oboist.”

‘This Moment’

Anna Clyne

Anna Clyne was born in London, England, on March 9, 1980. In recent years, she has emerged as a formidable voice among the younger generation of composers. A gradu-

SYMPHONY NOTES

BY DAVID B. LEVY

ate of Edinburgh University and the Manhattan School of Music, she now resides in Brooklyn, New York. She has received numerous commissions, including the American Composers Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Orpheus Chamber Orchestra and the Chicago Symphony (where she was the Mead Composer-in-Residence during its 2014–15 season). Among her champions are conductors Riccardo Muti, Esa-Pekka Salonen, Osmo Vänskä and Marin Alsop. Many of Clyne’s pieces combine music with other arts media. “This Moment” was composed in 2023 to fulfill a commission from the League of American Orchestras with the support of the Virginia B. Toulmin Foundation. Its first performance took place on July 14, 2023, in Vail, Colorado, with Yannick Nézet-Séguin leading the Philadelphia Orchestra. It is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

Anna Clyne is a composer with a large, and unorthodox, imagination. While some of her works are experimental, such as creating a series of visual artworks on a panel in lieu of a traditional musical score, she has no difficulty also writing fun show pieces such as “Masquerade,” performed by the Chautauqua Symphony Orchestra during the 2015 season and her Cello Concerto (Dance), performed here in 2019. She also writes for electronic media. On her personal website, Clyne offers the following “Artistic Statement” —

“My passion is collaborating with innovative and risk-taking musicians,

film-makers, visual artists and, in particular, choreographers. Creating new works through a fluid artistic dialogue has consistently fueled my music from new perspectives and has maintained a fresh and exciting creative environment. Inspired by visual images and physical movement, my intention is to create music that complements and interacts with other art-forms and that impacts performers and audiences alike.”

Clyne also provides her own program notes for “This Moment” —

“‘This Moment’ is inspired by the calligraphy of Vietnamese Buddhist monk, Zen Master and peace activist Thich Nhat Hanh, who passed away in January 2022 at the age of 95. It is a meditation on his words ‘this moment is full of wonders.’”

“‘This Moment’ is also a response to our collective grief and loss in recent years and borrows two moments from Mozart’s ‘Requiem,’ the work with which ‘This Moment’ was premiered by the Philadelphia Orchestra and Yannick Nézet-Séguin in July 2023.

“‘The meditation on death is a very important meditation. When you meditate on death, you love life more, you cherish life more. We can learn many lessons from it,’ Thich Nhat Hanh said.

“The first moment borrowed from Mozart’s ‘Requiem’ is an ascending chromatic line in the sopranos and the fugal subject in the basses from Kyrie. The second borrowed moment is the instrumental introduction to ‘Lacrimosa’ from ‘Sequentia.’ The first line of the text, which translates as ‘Full of tears will be that day,’ reminds me of Thich Nhat Hanh’s words that

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Harrick Lectureship supports Nasr’s CLS presentation today

The G. Thomas and Kathleen Harrick Lectureship Endowment is providing support for Vali R. Nasr’s lecture at 10:45 a.m. today in the Amphitheater. Thomas Harrick, a graduate of West Virginia University, received his Master of Science in Industrial Management from Purdue University. Kathleen,

his wife of 57 years, passed away in January of this year. The lectureship was established in 2018. During their many seasons at Chautauqua, the Chautauqua Lecture Series was the highlight of their stay. Their endowment helps carry on the tradition of thoughtful and inspiring presentations.

Kinley Fund provides for tonight’s CSO concert

The William M. Kinley Fund for the Chautauqua Symphony Orchestra is supporting the CSO performance of “Classical Remix” at 8:15 p.m. tonight in the Amphitheater. The fund was established in 1995. William Kinley was a longtime Chautauquan. A St. Bonaventure University graduate,

he served in the army before becoming an accountant. An Olean resident, he served on the board of the Olean General Hospital Board of Directors for more than 15 years and was instrumental in the founding of the Olean General Hospital Foundation. He passed away in 2016.

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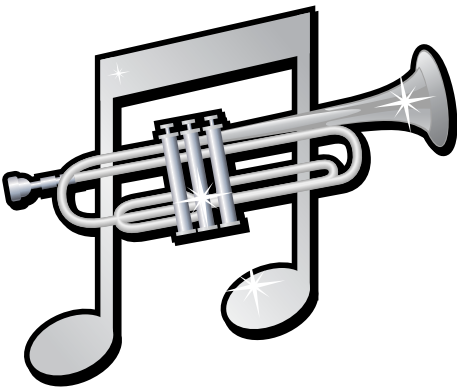
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In the Athenaeum Hotel Parlor at 3:30 pm

A program of poetry and music presented by Kaye Lindauer with Arlene Hajinlian, Pianist, and Jen Stahl, Guest

Week 8 – Thursday, August 14
Emily Dickinson,
Dwelling in Possibility

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



Thursday Morning Brass Final Concert!

Fletcher Hall
Tuesday, August 12th
4:00 PM



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CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Has debts
5 Andorra neighbor
10 Grating sounds
12 T-shirt size
13 Restricted section of a street
15 Call — day
16 Help out
17 Like go-go boots
18 Elvis’s birthplace
20 Dreadful
21 Enclose, as livestock
22 Formerly owned
23 Refinement
25 Sirius, for one
28 Silences, as a show
31 Conservative, in London
32 Right away
34 Make mistakes
35 Start for cone
36 Mystery writer
37 Rooftop spinner
40 Banks of the Cubs

- 41 Rocker Bob
42 Was overly fond
43 Final, for one

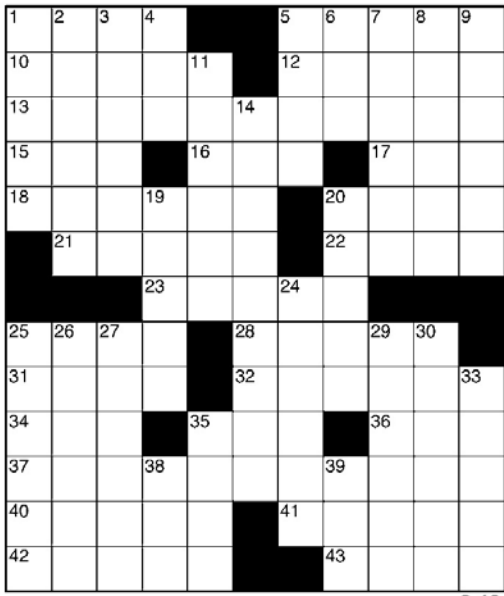
DOWN

- 1 Planet’s path
2 “Don’t leave yet”
3 Houdini feat
4 007, for one
5 Winter glider
6 Chum
7 Friend of Athos and Porthos
8 Disregard
9 Not optional
11 Justice Antonin
14 Pride of a pride member
19 Contest form
20 Because of
24 Lesson givers
25 Worried

- 26 Corrida star
27 Unmitigated
29 Infuriate
30 Play parts
33 Bring to bear
35 Storage spot
38 Even score
39 Horse healer



Yesterday’s answer



8-12

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.

8-12

CRYPTOQUOTE

V W O B F P , K H K R T N O R J N J ,

K J P B R F B O R T F D V O K P Z .

— Q D V O U G V K U D E

Yesterday’s Cryptoquote: THE OCEAN STIRS THE HEART, INSPIRES THE IMAGINATION AND BRINGS ETERNAL JOY TO THE SOUL. — ROBERT WYLAND

SUDOKU

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

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

Difficulty: ★★

8/12

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

Difficulty: ★

8/11

LECTURE

Fromherz leads Chautauquans on journey to ‘center of the world’

MEGAN BROWN
STAFF WRITER

Allen Fromherz transported Chautauquans beyond the Atlantic Ocean, the Mediterranean Sea and all the way to the Middle East, all without leaving the Amphitheater.

“I’m going to invite you on a journey with me today, and I will be the ship’s captain,” he said. “... We are going on a journey to the center of the world. We are going on a journey to the Persian Gulf.”

At 10:45 a.m. Monday in the Amp, Fromherz opened the Chautauqua Lecture Series’ Week Eight theme “The Middle East: The Gulf States’ Emerging Influence.” Sailing the audience around the ports of the Persian Gulf, Fromherz discussed the history of the region from the Stone Age to the modern day, emphasizing the geographical, cultural and political practices that impact the area.

His book *The Center of the World: A Global History of the Persian Gulf from the Stone Age to the Present* guided the lecture as the book follows the same trajectory around the Gulf. Fromherz currently teaches Middle East, Gulf and Mediterranean history at Georgia State University, where he also directs the Middle East Studies Center.

Before Fromherz launched the boat from Dilmun, he discussed the vessel he and the audience would travel on.

“What’s fascinating about these ships is that they are incredibly light and incredibly fast — because they were built without nails. Now, how many of you want to sign up to go on a ship without nails?” Fromherz asked. “I don’t know if I would want to do that.”

Instead of nails, the ship is held together by coconut fibers, which do not grow in Arabia, Fromherz said, but are exported from Africa along with the teak needed for the planks.

For Chautauquans’ metaphorical boat, they needed something to hold the vessel together.

“The way this boat is constructed is with a mainframe to keep it safe. ... “As historians, our mainframe is the argument or the thesis that we make in tying together, stitching together the planks, which are the stories, the evidence, the sources that we use to tell a larger narrative,” Fromherz said. “That’s what historians do. It’s not about just a bunch of different stories. It’s about how they stick together onto a larger frame.”

The three larger ideas that held the ship together as Chautauquans traveled from Dilmun to Dubai pertained to the geography, the cultural and the political aspects of the region.

The geography of the region, Fromherz argued, serves as a fortress for the port cities around the Gulf.

“All the elements of a good fortress are there around the Gulf. You have the mountains acting like parapets, like walls, the mountains along the Iranian coast. You have the vast deserts, which are almost impossible to cross with an army all at once without proper supplies,” Fromherz said. “You even have moats. You have the marshes, which form from the great Mesopotamian rivers of Tigris and the Euphrates and create one of the world’s greatest marshes that prevents imperial centers or empire builders from actually controlling the entire Gulf.”

Fromherz likened the culture of the Gulf to what he overheard from Sunday’s Sacred Song Service.

“The preacher was saying you can keep your identity, you can keep your traditions



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Allen Fromherz, author of *The Center of the World: A Global History of the Persian Gulf from the Stone Age to the Present* and professor of Middle East, Gulf and Mediterranean history at Georgia State University, speaks Monday in the Amphitheater.

“

The Gulf is stable. The Gulf is open. The Gulf today is not about claiming a specific land or a specific identity that must rule over others, but embracing that cosmopolitan, free market openness that is emblematic of its past and hopefully of its future.”

— ALLEN FROMHERZ

Author,

The Center of the World: A Global History of the Persian Gulf from the Stone Age to the Present

while still being open to other faiths, while still being open to other denominations. Being ecumenical, but grounded,” Fromherz said.

He sees that paralleling the cosmopolitanism of the Gulf.

“You have people from the Gulf from many different backgrounds. They go to their place in the desert for part of the season. They might even retreat far into the mountains,” Fromherz said. “... But then they all get together on the same ships and have to interact over a long period of time.”

Coming together in a shared space creates a respect for others, particularly when it comes to faith, Fromherz said.

“These multifaith, multi-religious communities on these ships, remember, they’re stitched together with coconut ropes. If they hit a sandbar, everyone is going to pray to their own god,” he said. “If you even read the tales of Sindbad, it’s funny, when this happens, everybody hopes that at least one of the gods will work.”

The final aspect of the mainframe is the Gulf’s political history. For most of its history, the Gulf has been ruled by merchant princes who receive their revenue from the customs house and the tariffs on the goods that come in through the port.

“So the more rules you put down, the less favorable your port might be to merchants who might be engaged in trade that is perhaps less than legal in other parts of the world, for example. The more restrictions you put, the more taxes you put in your port, they will just go to the next port to the prince that is charging lower customs fees,” Fromherz said. “The emphasis is really on this free market, free trade zone. And that goes back centuries. It’s not a recent idea for the Gulf.”

With the ship sturdy and ready for sail, Fromherz and Chautauquans boarded at ancient Dilmun. In Dilmun, Fromherz said, globalization occurred 4,000 years ago.

Seals placed on goods show where the goods originated, allowing merchants to not be physically present as they travel to be sold elsewhere.

“The Persian Gulf was this place where fortunes were made and merchants would thrive,” Fromherz said.

Seventh-century Basra marked the second city on the tour, where Fromherz argued is where Islam became a world religion. With this increasing religious connection came the standardization of Arabic.

“What happens in Basra is that you have people converting to Islam who are not Arabs and not Arabic speakers. ... They want to understand this new-found religion that they have converted into. They need to know the Arabic, and they need to Arabize themselves so that they learn more about the Arab culture,” he said.

At this time, Sufism — Islamic mysticism — rose in the region.

“It’s this idea that you have to look behind the words in the Quran for the deeper meaning, not just take the literal meaning. Look for the spiritual message, and try and approach a closer unity with God,” Fromherz said.

The next stop, Siraf during the Medieval period, serves as a cautionary tale, Fromherz said, as it emphasizes the tenuousness of the Gulf. The city used to boast wooden skyscrapers but now “there’s nothing but a few ruins.”

Traveling further to Hormuz during the 16th and 17th centuries, Hormuz represents the religious diversity of the area as trying to create a religious unity was harmful to the economy.

“Because for some time, the Portuguese did actually try to force people to maybe become Roman Catholic or another faith or to transform from their faith,” Fromherz said “Over time, though, the rulers of Hormuz, the Portuguese rulers themselves, and even the king in Portugal, said,

‘You guys have to stop this because it’s preventing us from getting the money from the customs house.’”

The religious diversity extended to the penultimate destination, Muscat. There a Hindu temple stands tall beside the palace. It served as “one of the few places in the world with Hindu sheikhs,” Fromherz said.

Finally, Fromherz docked Chautauquans in modern Dubai. While some may assume Dubai amassed its wealth through oil, it actually made its money through pearls.

“In fact, the pearl that Jesus talks about — that you ‘sell everything and buy the pearl of greatest value’ — must have come from the Gulf,” Fromherz said. “These pearls were dependent on an international market and international prices that could fluctuate and change at any moment, so the Gulf rulers had to adapt and be flexible to that.”

After Monday morning’s journey, Fromherz looked



Fromherz opened the Week Eight Chautauqua Lecture Series theme “The Middle East: The Gulf States’ Emerging Influence” by taking the audience on a tour of the region both geographically and chronologically.

to the future of the Gulf.

“The Gulf is stable. The Gulf is open,” he said. “The Gulf today is not about claiming a specific land or a specific identity that must rule over others, but embracing that cosmopolitan, free market openness that is emblematic of its past and hopefully of its future.”

As new borders are being drawn within the Gulf, Fromherz hopes the region will collaborate and reflect its history of cosmopolitanism.

“My hope is that the Gulf States will learn to work with each other to provide their own security and not rely, as they increasingly have been relying, on the security blanket of the United States, which with the advent of new technol-

ogies has been kind of preserving that fortress that geography used to provide,” he said.

In thinking of the future, Fromherz hopes the Gulf States won’t hesitate to look to their past and to their neighbors.

“I do think, though,” Fromherz said, “that the Gulf can look increasingly to the Indian Ocean and improving the conditions of South Asian people living in the Gulf as a first step in establishing a strategic turn toward India, which is definitely a rising power within the region. And a restoration of the history of the Gulf, which is as this launching pad to the world of India, the world of Africa, and the larger world of the Indian Ocean.”



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PROGRAM

<div><div>Tu</div><div>TUESDAY AUGUST 12</div></div>			9:15 Jewish Discussions. (Programmed by the Zigdon Chabad Jewish House.) "Everyday Ethics." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House	12:30 Mystic Heart Meditation Seminar (Practice and Discussion). Presenter: Larry Terkel (Judaism/ Kabbalah). Hall of Missions	7:30 Theater. Chautauqua Theater Company presents the world premiere and CTC commission of <i>The Witnesses</i> (formerly <i>Tell Me You're Dying</i>). (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater	9:00 Creating an Inclusive Chautauqua Workshop. (Programmed by the IDEA Office.) Literary Arts Center at Alumni Hall Poetry 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
			10:00 (10-3) Archives Exhibitions Open. "True and False Artifacts." Oliver Archives Center	12:45 (12:45-4) Sanctioned Duplicate Bridge. CWC House	8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. Classical Remix. Rossen Milanov , conductor, Jaren Atherholt , oboe, Noah Kay , oboe. Amphitheater	9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Positive Living." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House	2:00 INTERFAITH LECTURE SERIES. Brock Bahler , teaching professor and director, undergraduate studies, University of Pittsburgh's Religious Studies Department. Hall of Philosophy and CHQ Assembly
			10:15 Service of Blessing and Healing. UCC Randell Chapel	1:00 Docent Tours. Strohl Art Center	<ul style="list-style-type: none">W.A. Mozart: Idomeneo Ballet MusicViet Cuong: Extra(ordinarily) Fancy Concerto for 2 oboes and orchestraAnna Clyne: This MomentFranz Schubert: Symphony No. 3, D. 200	9:30 U.U. Cultural Ethics Series. (Programmed by the Department of Religion.) Fish Stark, executive director, American Humanist Association. Hall of Philosophy	2:00 Theater. Chautauqua Theater Company presents the world premiere and CTC commission of <i>The Witnesses</i> (formerly <i>Tell Me You're Dying</i>). (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
			10:45 CHAUTAUQUA LECTURE SERIES. Vali R. Nasr , Majid Khadduri Professor of International Affairs and Middle East Studies, Johns Hopkins School of Advanced International Studies. Amphitheater and CHQ Assembly	1:30 (1:30-3:30) Miller Cottage Tours. Free. Tickets required. Miller Cottage	8:30 Cinema Film Screening. "Secret Mall Apartment." Fee. Chautauqua Cinema	10:00 (10-3) Archives Exhibitions Open. "True and False Artifacts." Oliver Archives Center	<div><div>W</div><div>WEDNESDAY AUGUST 13</div></div>
			10:45 Children's Story Time. All families welcome. Bestor Plaza. (Rain location: The Smith Memorial Library Upstairs Classroom)	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		10:15 Service of Blessing and Healing. UCC Randell Chapel	
			11:00 (11-5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	3:15 Social Hour at Denominational Houses	6:00 Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club	10:45 CHAUTAUQUA LECTURE SERIES. Robin Wright , columnist, <i>The New Yorker</i> ; distinguished fellow, Woodrow Wilson International Center for Scholars. Amphitheater and CHQ Assembly	
			11:30 (11:30-2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza	3:30 Heritage Lecture Series. (Programmed by the Oliver Archives Center.) "Chautauqua: A Place and an Idea in Progressive Era America." David Kinkela , environmental historian. Hall of Philosophy	7:00 (7-11) Chautauqua Farmers Market. Massey and Miller	11:00 (11-5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	
			12:00 Play CHQ. Construction with Foam Core. Bestor Plaza	3:30 Cookies and Community Care Social Hour and Love Letters, a Homeboy's Art Exhibit. (Programmed by Quaker House.) Quaker House, 28 Ames.	7:00 (7-9) "Dawn Patrol" Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	11:30 (11:30-2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza	
			12:15 LGBTQ+ and Friends Discussion Group. "Middle East Rising." Bring your lunch. Literary Arts Center at Alumni Hall Garden Room	4:00 Play CHQ. Straw Airplanes. Miller Park	7:45 Chautauqua Mystic Heart Meditation Program. Leader: Larry Terkel (Judaism/Kabbalah). Presbyterian House Chapel	12:00 (12-2) Flea Boutique. (Programmed by the Chautauqua Women's Club.) Behind Colonnade	
			12:15 Authors' Hour. (Programmed by Friends of the Chautauqua Writers' Center.) Lara Lillibridge, non-fiction, selected personal essays. Susan Nusbaum, poetry, <i>This Uncertain Voyage</i> . Literary Arts Center at Alumni Hall Porch	4:15 Insect Walk. (Programmed by the Bird, Tree & Garden Club) Judy Gallagher, insect macro-photographer. South Lake Drive/ Athenaeum Hotel	7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	12:00 Play CHQ. Foam Dough. Bestor Plaza	
			12:15 Lunchtime Lecture. (Programmed by the Bird, Tree & Garden Club and the Chautauqua Climate Change Initiative.) "Amazing Insects." Judy Gallagher, insect macro-photographer. Smith Wilkes Hall	6:00 Cinema Film Screening. "Souleymane's Story." Fee. Chautauqua Cinema	8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door	12:15 CLSC Young Reader Book Discussion. <i>Grace Notes: Poems About Families</i> by Naomi Shihab Nye. Presented by Suzanne Fasset-Wright and Rachel Lykins. Literary Arts Center at Alumni Hall Porch	
			12:30 Lecture. (Sponsored by the Everett Jewish Life Center) "Gulf States and the New Syria." Aaron Zelin, Gloria and Ken Levy Fellow, Washington Institute for Near East Policy. Everett Jewish Life Center	6:30 Labyrinth History and Meditation. (Programmed by the Department of Religion.) Bring gate pass. Adjacent to Turner Community Center	8:00 (8:30-8:45) Chautauqua Mystic Heart. Leader: Monte Thompson (Movement and Meditation.) Hall of Philosophy Grove	12:15 Twelve-Step Meeting. Marion Lawrance Room, Hurlbut Church	
			12:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Presbyterian House	6:30 Grief Support Group. UCC Randell Chapel	8:30 Information Session about Alzheimer's and Dementia. (Presented in partnership with the Alzheimer's Association of WNY)Turner Community Center Room 206	12:15 Women in Ministry. Hall of Missions	
			12:30 BYO Lunch: A Quaker's Perspective on the Interfaith Theme of the Week. Gretchen Castle, Friend of the Week (Chaplain). Quaker House, 28 Ames.		8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd	12:15 CLSC Young Reader Book Discussion. <i>Grace Notes: Poems About Families</i> by Naomi Shihab Nye. Presented by Suzanne Fasset-Wright and Rachel Lykins. Literary Arts Center at Alumni Hall Porch	
					8:55 (8:55-9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	12:15 Massey Organ Recital. Joshua Stafford , Jared Jacobsen Chair for the Organ. Amphitheater	
						12:30 Miami of Ohio Masterclass. "Climate Change and the Unfolding Water Crisis in the Middle East." Jason Rech, professor and chair, Center for Aquatic and Watershed Sciences, Geology and Environmental Earth Science, Institute for the Environment and Sustainability, Miami University of Ohio; 2025 Miami-Chautauqua Faculty Fellow. Smith Wilkes Hall	
						12:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Presbyterian House	
						12:45 Guided Group Kayak Tour. Learn about the Institution grounds at a guided historic tour along the Chautauqua shore. Fee. Sports Club	
						1:00 Language Hour. (Programmed by the Chautauqua Women's Club.) German, French, Spanish, Italian and more. CWC House	
						1:00 Docent Tours. Strohl Art Center	
						1:00 English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green	
						1:15 Docent Tours. Literary Arts Center at Alumni Hall and Pioneer Hall	

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Volunteer Recognition Tuesdays

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

Chautauqua Dialogues

Carolyn Snider
Cherie Anderson
Chick Feldmayer
Jane Kerschner
John Herman
Kriss Miller
Leah Goldman
Luann Cohen
Paul Perry
Susan Laubach

Chautauqua Science Group

Allison Hopper
Larry Rizzolo
Robert Hopper
Robert Spirtas
Stephen Still
Teresa Kammerman

Hebrew Congregation of Chautauqua

Beth Adler
Blossom Liebowitz
Bob Schloss
Bobbie Lewis
Burt Zucker
Carol Lieber
Esther Northman
Gail Fellus
Gail Silberstein
Larry Cohen
Laura Arnold

Chautauqua Property Owners Association (CPOA)

Alice Hood
Betsy Vance
Darlyne Johnston
Elaine Davis
Eric Nickeson
Erica Higbie
Holly Mak
Joan Mistrough
Johanna Sholder
Karen McNair

Linda Cahn
Linda Turri
Maggie Lieber
Mary Henderson
Portia Rose
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