

Wright returns to Chautauqua with talk grounding headlines in Gulf States' recent history

SUSIE ANDERSON
STAFF WRITER

Robin Wright has reported on 150 countries across all seven continents, carving out a career as one of the world's leading voices on international conflict. However, her rise to global journalism was anything but predictable.

"I'm 5' 1". I grew up in Ann Arbor, Michigan. When I went to college, I was told, 'Do you want to be a nurse or a teacher?'" Wright said. "How I ended up as a war correspondent is beyond me — I'm afraid of elevators."

A contributing writer and columnist to *The New Yorker* and a fellow for the U.S. Institute of Peace and the Woodrow Wilson International Center for Scholars, Wright will return to the Amphitheater stage at 10:45 a.m. today for the Chautauqua Lecture Series Week Eight theme, "The Middle East: The Gulf States' Emerging Influence."

Before she witnessed the Iranian Revolution, the dissolution of communism with the fall of the Eastern Bloc of the Soviet Union or Nelson Mandela walk to freedom, Wright



WRIGHT

was the first female editor for the sports section at *The Michigan Daily* at the University of Michigan, where her father taught law.

His advice on navigating tensions guided her approach to journalism.

"He always taught his students and his children (that) to understand any issue, any crisis, any conflict, you have to stand on the top of the world and look down," she said, "So that's what I've always tried to do."

Wright has channeled her father's advice into collecting as many perspectives as possible in her coverage of conflict, political transitions and political powerhouses throughout her career. When examining conflicts, Wright wants to look at every angle of impact.

"When correspondents were embedded with American forces, I always went to the other side," Wright said. "I always tried to understand, 'Why are they killing Americans, or why are our allies being attacked? Or why has this conflict emerged?'"

See **WRIGHT**, Page 4



'MUSIC IS MAGIC'

Canadian Brass returns to Chautauqua with 'eclectic mix' of chamber pieces

GABRIEL WEBER
STAFF WRITER

Grammy-nominated chamber ensemble Canadian Brass performs everything from Vivaldi to Coldplay, and the setlist is ever-evolving.

"Being a musician is not a job — it's a lifestyle," said trumpet player Joe Burgstaller.

At 8:15 p.m. tonight, Canadian Brass brings their broad repertoire to the Amphitheater stage.

Created in 1970, Canadian Brass is a pioneer in popularizing brass chamber music. Founding member and tuba player Chuck Daellenbach remains, while trumpet players Burgstaller and Mikio Sasaki, French hornist Jeff Nelsen and trombonist Keith Dyrda joined later on.

"Canadian Brass has led the way in the brass quintet world since its inception and really has been responsible across those 56 years now, almost, for the formation of great music for brass quintet," Burgstaller said. "So everything you're going to see in the program comes from that masterwork philosophy."

See **BRASS**, Page 4



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

From left, Chautauqua Theater Company Guest Artists Nicholas Byers, Fig Chilcott, Nedra Marie Taylor, Daniel Pearce and Alicia Pilgrim perform during a rehearsal for the world premiere of C.A. Johnson's *The Witnesses* Friday in Bratton Theater.

World premiere of CTC's 'The Witnesses' opens tonight in Bratton

JULIA WEBER
STAFF WRITER

When we think of the apocalypse, we often think of survival. C.A. Johnson, however, challenges audiences not just to think of survival, but to think of living.

Johnson is the playwright behind *The Witnesses*, the third and final mainstage production of Chautauqua Theater Company's 2025 season — which has its official opening at 6 p.m. tonight in Bratton Theater.

The Witnesses tells a tale of

a community support group formed amid an apocalyptic plague ravaging a community. Commissioned by Producing Artistic Director Jade King Carroll in 2023, the play came to Bratton as a New Play Workshop last summer, then titled as *Tell Me You're Dying*, and makes its world premiere tonight.

"I don't write about where we come from — I write about where we land," Johnson said.

See **WITNESSES**, Page 4

Armas to offer 'abuelita faith' as tactile expression of religion

KAITLYN FINCHLER
CONTRIBUTING WRITER

Religion can be more than just subscribing to a belief system, more than just thoughts in a person's mind. It can be tangible, too — from cooking a meal to touching nature, anything can be a sacred experience.

Kat Armas, writer and podcaster, will deliver her lecture 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'll be talking about what I call an abuelita faith, a grandmother faith," Armas said. "I'm arguing for this embodied type of spiritual practice, looking at our spirituality as intergenerational and something that is carried forward through those who come before us."

It's important to look back through ancestors and those whose lives were marked by resistance and persistence, she said.

"With that, I'm arguing that this is what God is like," Armas said. "This is how we can truly experience the divine through the embodied faith of our ancestors."



ARMAS

Faith can be experienced tangibly through the body, she said. In her lecture, Armas will focus primarily on women because of how often they've been overlooked in spirituality.

"Particularly in embodied faith, I think it's important because a lot of our spirituality can feel really heady and, metaphorically, can be really in our heads," she said. "It's important to use your mind and to stimulate the mind, but I also think that so much of faith is lived out in the body."

Armas said she'll also discuss how her grandmother's life was marked by survival — a survival that was essentially a spiritual endeavor.

"We don't need to overspiritualize survival in order to make it holy," she said.

Further it is important to remember how day-to-day living can be a spiritual practice, Armas said.

"We look at our spirituality, and we compartmentalize a lot of our lives," she said. "Whatever you are doing and however you are living your life, that can be a sacred and holy act. ... It's important for us to expand the way that we see our connection to divinity."

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IN TODAY'S DAILY

'FULL OF WONDER AND CURIOSITY'

CLSC Young Readers explore Middle Eastern experience through lyrical poetry, lullabies.

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'GEOGRAPHY MATTERS'

Nasr explains Iran-U.S. conflict, impact on Gulf States; traces American involvement in region.

Page 3



PRODIGAL SONS, DAUGHTERS

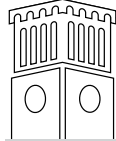
Jesus keeps doors open for all who are weary to come home, preaches Holmes.

Page 5

LENDING HER EXPERTISE

Foreign policy expert Castleberry speaks for African American Heritage House.

Page 7



TODAY'S
WEATHER



H **78°** L **62°**
Rain: **82%**
Sunset: **8:20 p.m.**

THURSDAY



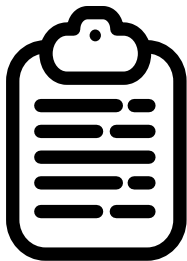
H **79°** L **58°**
Rain: **10%**
Sunrise: **6:24 a.m.** Sunset: **8:19 p.m.**

FRIDAY



H **83°** L **61°**
Rain: **7%**
Sunrise: **6:25 a.m.** Sunset: **8:17 p.m.**

YOUTH



BRIEFLY

NEWS FROM THE GROUNDS

Miami-Chautauqua Fellow Rech holds free masterclass

At 12:30 p.m. today 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.

Ask the Staff Tent Time

The weekly tent time with staff, held from 3 to 5 p.m. today on Bestor Plaza, has shifted to a small group format for the remainder of the season. This change is intended to accommodate the anticipated number of Chautauquans interested in sharing their ideas on financial sustainability. Staff members participating this week include Kyle Keogh, interim chief executive, and Emily Morris, chief brand officer.

Bird, Tree & Garden Club news

Betsy Burgeson, supervisor of gardens and landscapes at Chautauqua Institution, leads Gloves-on Gardening Lessons at 8 a.m. today at the picnic tables in lower Miller Park. Forester Jack Gulvin will lead Jack’s Tree Walk at 4:15 p.m. today starting at Smith Wilkes Hall. Jonathan Townsend will give a Bat Chat at 7 p.m. tonight in Smith Wilkes Hall.

Chautauqua Women’s Club news

The Flea Boutique is open from noon to 2 p.m. today behind the Colonnade. Language Hour is at 1 p.m. today in the CWC House. Mary Lou Parlato and Joan Mistrough will host a Chautauqua Sing-Along from 5:30 to 7:30 p.m. tonight in the CWC House. Register for the event on the CWC website.

CPR class news

There will be a free Stop the Bleed, Hands-Free CPR class from 9:30 to 10:15 a.m. today at the Chautauqua Volunteer Fire Department Hall on Massey. For more information, call 941-716-1729.

Join the Chautauqua Choir

Sing with the Chautauqua Choir this season for performances in the morning and evening Sunday worship services. This choir is open to those who have experience singing in choirs and the ability to read music. Anyone interested must attend one out of three weekly rehearsals, although two or more are recommended. Rehearsals are from 6:15 to 7:45 p.m. at Elizabeth S. Lenna Hall or Fletcher Music Hall. (See Daily calendar for days and dates; look for directional signage near Lenna Hall.) New members should arrive early for their first rehearsal to register and be assigned a music folder. Email choir@chq.org or call 716-357-6321 for more information.

Women in Ministry location change

Women in Ministry will meet at 12:15 p.m. today in the Lutheran House – not the Hall of Missions.

Twelve Step Meeting

There will be a Twelve Step meeting from 12:15 to 1:15 p.m. today in the Marion Lawrence Room in Hurlbut Church.

Alzheimer’s & Dementia Information Session

There will be an Information Session about Alzheimer’s & Dementia at 8:30 a.m. today in Turner Community Center Room 206. There will be a 15-minute presentation at the start, but drop in anytime to pick up materials or ask a question. This session is presented in partnership with the Alzheimer’s Association of Western NY.

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CLSC Young Readers explore Middle Eastern experience through lyrical poetry, lullabies

SUSIE ANDERSON
STAFF WRITER

Growing up with music and lullabies, Chautauqua's young readers carry their family's stories and songs with them. In Week Eight, CLSC Young Readers and Early Readers will embrace family, music and storytelling in Naomi Shihab Nye's *Grace Notes: Poems About Family* and Zeena M. Pliska's *Egyptian Lullaby*.

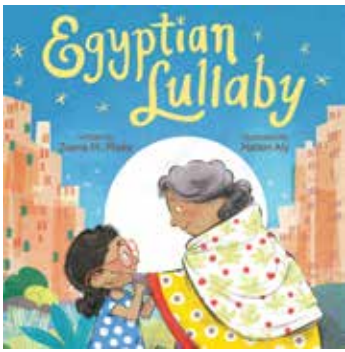
At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Institution arts education staffers Suzanne Fassett-Wright and Rachel Lykins will lead young readers in a discussion surrounding this week's selections.

Nye, author of the Chau-

tauqua Literary and Scientific Circle's Week Eight selection *The Tiny Journalist* and the CLSC Young Readers' selection *Grace Notes*, is the author and editor of more than 30 volumes of poetry, fiction and essays for adults and children. She is the recipient of the Lavan Award, Isabella Gardner Poetry Award, and four Puschart Prizes, among other recognitions. For Nye, poetry serves as a uniting force across ages.

"I think I have always been a writer for any age," Nye said. "I still feel in some ways that I am writing to the child in all of us when I write anything."

Navigating themes of family, love, kindness, empathy and grief, *Grace Notes* pres-



ents familial experiences drawn from Nye's own childhood and family as a Palestinian American. For Stephine Hunt, managing director of literary arts, the title drew her in as a multilayered play on words.

"*Grace Notes* is about finding grace in hard and challenging situations, finding grace in religion, but it's also about the grace notes in music," Hunt said. "Poetry itself being lyrical, (Nye) has a way of making the poetry even more musical."

Compiling lyrical poems about topics ranging from familial struggle to joy and growing up, Nye said that she hopes her work transcends age.

"I'm just trying to stay close to that child self that keeps us full of wonder and curiosity," Nye said. "All good poems are for all ages."

For the Early Readers, *Egyptian Lullaby*, written by Pliska and illustrated by Hatem Aly, brings music to life in a love letter to Cairo, Egypt. The book follows Ametti Fatma as her Auntie Fatma's lullabies transport her to the vibrant culture of Cairo



and remind her of her heritage. When selecting an Early Readers selection to fit the Chautauqua Lecture Series' theme of "The Middle East: The Gulf States' Emerging Influence," Hunt saw *Egyptian Lullaby* as blending a celebration of culture with the form of a picture book.

"A lot of great and important picture books that are related to Middle Eastern humanity are refugee-related," Hunt said. "Even though they're absolutely important and we want people to read those books, our goal with selecting *Egyptian Lullaby* was to find a book set in a Middle Eastern country or adjacent country that celebrated that country's history and culture."

In an ode to Cairo's people, history and culture, *Egyptian Lullaby* transports Early Readers alongside Ametti. After exploring familial influence in Nye's *Grace Notes* and drifting into Egyptian history during Wednesday's discussion, young readers are invited to the lawn of Alumni Hall for a Play CHQ event.

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Wednesday at the CINEMA

Wednesday, August 13

SOULEYMANE'S STORY - 3:30 & 8:30 Souleymane a Paris food delivery cyclist and asylum seeker, has two days to prepare his story for a make-or-break interview to secure his legal residency. If the hero's dire situation is a ticking clock, Boris Lojkin's intelligent and empathetic film places us right alongside him, with each cog of circumstance and each gear of good fortune grinding against him at every turn. -Jessica Kiang, Variety (NR, In French with subtitles. 92m)

SECRET MALL APARTMENT - 6:00 In 2003, eight Rhode Islanders created a secret apartment inside the busy Providence Place Mall and kept it going for four years, filming everything along the way. Far more than just a wild prank, the secret mall apartment became an incredibly meaningful act for all the participants, at once an act of defiance against gentrification, a work of public/private art, and a 750 square foot space that sticks it to the man. "A profoundly humane portrait of creativity and community." -Ann Hornaday, Washington Post (NR, 91m)

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LECTURE

Nasr explains Iran-U.S. conflict, impact on Gulf States

CODY ENGLANDER
STAFF WRITER

There are 90 kilometers separating Iran from the Gulf States — 90 kilometers that have influenced trillions of dollars and America’s involvement in the region.

At 10:45 a.m. Tuesday in the Amphitheater, Vali R. Nasr took to the stage, where he discussed U.S. involvement within the Gulf States for the Chautauqua Lecture Series Week Eight theme, “The Middle East: The Gulf States’ Emerging Influence.

Nasr is a political commentator and 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*.

The lecture began with Nasr clarifying the importance of the region, and the deep financial stakes held by countries across the globe. Kuwait, Saudi Arabia, Qatar, Bahrain, United Arab Emirates and Oman are the countries that make up what are known as the Gulf States. To Nasr, some of their importance comes from their proximity to the Red Sea.

“As a sort of a hub in a world trade where the spokes go in different directions, they happen to be in the Middle East, but the Gulf States don’t want to be seen as the Middle East per se,” Nasr said.

Nasr largely focused on Qatar, Saudi Arabia and the UAE. These countries bring in trillions of dollars to fund financial institutions in the West and East, as well as “carrying weight” with President Donald Trump. Other Americans find these three countries “attractive” because of their success story.

“We would like to think that that is the future of the Middle East,” Nasr said. “We would like to think that somehow, these three countries represent something much bigger.”

Despite this, Qatar, Saudi Arabia and the UAE have low populations compared to the rest of the Middle East. These three countries don’t define the region, according to Nasr, and sometimes get confused as the Middle East by the media and White House.

“It is a very good story in its own terms, but it is not the Middle East,” Nasr said.

These countries are still susceptible to conflict in the region and can have difficulty drawing in American or European citizens. The Gulf States are reflexive of the conflicts around them.

“It is highly vulnerable to what happens in Israel, what happens with Turkey and what happens to Iran,” Nasr said. “It is highly vulnerable to what happens to the other 250 million Arabs living around them. I mean if Egypt sneezes, Saudi Arabia will catch a cold — that is what the fear was during the Arab Spring. There is no such thing as the Gulf being immune to the rest of the Middle East. In an



There is no other region in the world where the United States has this degree of investment on the ground.”

— VALI R. NASR

Majid Khadduri Professor of International Affairs and Middle East Studies, Johns Hopkins School of Advanced International Studies

imaginary way, you may think of it, but you can’t. Geography matters.”

According to Nasr, the largest regional conflict is between the United States and Iran, a country 90 kilometers from the Gulf States.

Nasr explained the historical impact of the Gulf States, which began to experience expansive financial growth in the 1920s when the worldwide quest for oil expanded to the area. The United States soon became a major player in the region, and Nasr credited them for the existence of Saudi Arabia.

“Saudi Arabia is actually the oldest American relationship in the Middle East,” Nasr said. “It predates America’s relationship with Israel by about at least a decade or more than a decade.”

Beginning in the 1920s, the United States became involved to curb the influence of Soviet Russia, and later, the Soviet Union.

“That is why the United States determined and resolved to force the Soviets out of Afghanistan,” Nasr said. “Now, we in the United States did not always sign up to defend the Gulf on our own.”

With a post-colonial vacuum created as countries declared independence from Britain, the United States looked to rely on Iran to police the area.

“Mind you, the Arabs were not happy with an American/Iranian condominium basically being the big daddy protecting (the Gulf States), but they did not have a choice,” Nasr said. “The fall in 1979 has had many, many consequences. We have thought about the rise of Islamic activism and Americanism and the hostage crisis, one of the most significant issues was that it broke down that security arrangement immediately overnight.”

The Iran hostage crisis was a turning point, according to Nasr, when the country went from being a protector of the Gulf to becoming a threat to the region.

After the 1979 attack on the American embassy in Islamabad, Pakistan, the United States has become more involved in the region.

“So, a close alliance between America and the Arab states of the Gulf,

those are the states containing the Iranian threat,” Nasr said.

During the Iran-Iraq war of the ’80s, America took direct involvement by bombing Iranian oil rigs. This cemented its regional involvement for years to come.

“There is no other region in the world where the United States has this degree of investment on the ground,” Nasr said.

America’s actions in the region increased post-9/11, with the hope to “surgically” resolve the gulf security conflict.

“Why go to Iraq at that time? Because the American people were angry, they were not going to ask too many questions about the war,” Nasr said. “They could subscribe to a kind of radical surgery that they may not have done otherwise.”

According to Nasr, there was a theory surrounding the collapse of Iran. The country would fall if Saddam Hussein could be taken down, or if Iraq was turned to a “Switzerland in the Middle East,” the Iranian population would topple their own regime.

“We got rid of Saddam. That was the easy part,” Nasr said. “But, kind of like a cartoon, you damage everything, and you are standing there, and you say, ‘Now what?’ You cannot build a shining city on the hill — we still cannot. Iraq is away from that war and still limping along.”

The U.S. involvement soured its relationship with many countries in the Middle East, which had seen America step into their region and take control. The question then arose within the region — why not go to China for help?

Nasr described the mindset of the Gulf countries relative to Chinese aid.

“(They think) we have to pivot to Asia, which basically means, ‘Let’s get out of the Middle East,’” Nasr said. “... These rich Arab countries became extremely alarmed because they can’t defend themselves.”

Since the Carter Doctrine, the Gulf States were protected by the United States under former President Barack Obama — that looked to change. While war wasn’t imminent, eyes were on Iran’s nuclear pro-



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

Vali R. Nasr, the Majid Khadduri Professor of International Affairs and Middle East Studies at Johns Hopkins School of Advanced International Studies, speaks Tuesday in the Amphitheater.

gram. Obama wanted to strike a deal with Iran and leave the region. According to Nasr, surrounding countries were worried Iran would be “let out of the cage” America had placed them in.

During the first Trump administration, the U.S. presence in the country was more reactionary.

“President Trump only took that decision after the American Embassy was threatened and after an American had been killed, not because of an attack on Saudi Arabia or UAE, per se,” Nasr said.

After a missile strike on a U.S. base in Iraq, which saw no casualties, Trump didn’t pursue further conflict. America at this point wasn’t interested in the offensive side of containing Iran. The region looked to other options for protection.

“What about China?

What about Russia? Yes, they are not going to send aircraft carriers to the Gulf, but they have a lot more influence,” Nasr said. “If you have a problem with Iran, maybe calling the White House is not the best thing, but you can call Beijing or you can call Moscow.”

China has established relationships in the region, notably between the UAE and Saudi Arabia. Tensions between the countries have simmered down.

“Today, Saudi Arabia is China’s largest oil supplier, and China is Saudi Arabia’s largest oil consumer,” Nasr said — which means that the United States is no longer the only player in the region.

Trump has made his own kind of plays to compete.

“Saudi Arabia, Qatar and UAE are his kind of countries. All the gold and glitz and over-the-top reception — one of them offers him a jumbo jet for a private

plane, the other \$1.4 trillion of investment to the U.S., the other \$1 billion,” Nasr said. “They basically made him realize there is a lot of money to be made here.”

Again, the issue stems from the 90 kilometers from the Gulf to Iran.

“How wise is it to invest in the backbone of American artificial intelligence and chip making, 90 kilometers from Iran? You are creating another Taiwan problem,” Nasr said.

He still doesn’t believe the Gulf States have a “100% trust” in Trump or the United States for protection. If conflict begins, the Gulf States will feel it.

“When missiles start flying, United Arab Emirates airlines stop flying,” Nasr said.

The financial risk is realized by Iran, China, the United States and the Gulf States.

“Today there is calm, but maybe not tomorrow,” Nasr said.

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FROM PAGE ONE

WITNESSES

FROM PAGE 1

Johnson said she frequently finds herself thinking about what that means, specifically for female leads. Often, she is concerned with understanding what it means for women to “find love and love with their whole hearts without fear.”

For Johnson, *The Witnesses* is specifically an exploration of love when the guardrails of society are removed. She said she is interested in understanding how we, as a culture, find love and community amid dire situations.

“If we look at a version of the world that is like ours but also dying, is an audience then able to more closely look at how they are living in their actual lives?” Johnson asked.

The Witnesses dramaturg Otis Ramsey-Zöe said working with Johnson is a beneficial experience and one that he doesn't take for granted, because she trusts him “to listen to her work, to ask big questions about the connections that are showing up in the work.”

Ramsey-Zöe said he particularly enjoys working with Johnson because her writing holds a “remarkable complexity,” and he enjoys delving into the script and production to offer his dramaturgical observations to bring the play to its most elevated form.

When it comes to playwriting, Johnson said she is much more interested in exploring the question

of how we live, as opposed to the question of how we survive.

“I'm so much more interested in how we live because living is a positive emotion,” she said. “When you look at the positive thing that comes with living, it makes you actually see what's incongruous. Surviving is just battling — you're just trying to stay afloat — living is a joyful, beautiful thing.”

In the play, the characters are faced with immense challenges and an increasingly depressing situation, but nonetheless, they choose to embrace love and community. Johnson said she believes the play speaks to the current state of the country and the state of relations between individuals.

“It's just a lot of things that have me worried, and the one thing that gives me hope is that we can still choose to live,” she said. “We can still choose to move and love in positive ways, and I hope this play reminds people of that.”

Like Johnson, Ramsey-Zöe said *The Witnesses* can offer an understanding of how close communities can heal divides.

“When we allow ourselves to be in intimate proximity to one another, then we find ways to care about people,” Ramsey-Zöe said. “We don't have to agree with them, but we do have to maybe see if we can practice being together. In being together, how can you be my enemy when we are standing side by side?”

WRIGHT

FROM PAGE 1

As Wright reflected on her career and the many photographs of her standing next to world leaders — including the foreign minister of Iran, the president of the Palestinian National Authority and the presidents of Egypt and Tunisia — she considered the importance of storytelling.

“I get access to these people because everyone has a story and everyone wants to tell their story,” Wright said. “My only talent is listening.”

Beyond writing for *The New Yorker*, Wright has channeled her talent for listening into a career of work featured in *The New York Times Magazine*, *The Washington Post*, *The Atlantic*, *TIME* and *Foreign Affairs*. Her eight written or edited books further historicize conflicts and social tensions in a broader scope, connecting fast-paced headlines with an extensive past.

“It's not just covering today's story — it's putting all the pieces together of a huge geostrategic puzzle ... reporting on not just what is happening, but how and why it is happening and put it into context, not just in the moment but the decade, the century or the millennium,”

she said.

Today, Wright will present the roots of the modern-day Gulf States by tracing their development back 50 years.

“I want to take the ideas, the challenges and the changes from the past to half a century to how the region has changed,” Wright said. There have been more changes in the Gulf in the last 50 years than in the last 500.”

Drawing from history from the Stone Age to the present, Wright will infuse the lecture with her personal experience while highlighting the most important transformations that have shaped the Gulf States' current role in the world stage.

“This is a region that was traditionally a kind of backwater,” Wright said, “Today — because of economics, but more because of security — it is where the action is happening, where the economic life is, where the strategic challenges are.”

Her lecture aims to deepen Chautauquans' understanding of the region, using historical context and human stories to bring it to life.

“I want to make people feel one anecdote from each of the countries — to show the change and the bigger picture — and add a little bit of color to make them identify with what happened,” Wright said.

BRASS

FROM PAGE 1

The program is an eclectic mix of different styles and composers, all arranged by the ensemble as there aren't too many pieces written with a brass quintet in mind. They'll be playing *Overture to The Magic Flute* K. 620 by Wolfgang Amadeus Mozart; *Concerto in D* BWV 972 by Antonio Vivaldi and *Johann Bach*; *Chorale Prelude No. 10* by Johannes Brahms; “The Well-Tempered Clavier” by Bach; “Granada” by Agustín Lara; “Eleanor Rigby” by The Beatles; “Viva la Vida” by Coldplay; “Nuevo Tango” by Astor Piazzolla; and excerpts from Bizet's *Carmen*.

Since the group chooses which pieces they wish to play, all the works happen to be their favorite, Burgstaller said.

“What we feel ties all this music together is the fact that all this music is reimagined in a way that you haven't heard before, and that it's for written for brass quintet,” Dyrda said. “We can take even pop tunes — like the Coldplay that you'll see on our program — and make these canon for brass. It becomes a standalone thing unto itself; It can work as a brass content piece and something that becomes a staple of our show, as well.”

Burgstaller remembers turning on the TV as a kid and seeing Canadian Brass all over different channels — PBS, “The Tonight Show,”

“Sesame Street” and “Entertainment Tonight.”

“The coolest part of our origin stories is that Canadian Brass is part of that,” Burgstaller said. “Thirty years later, joining that very same group that had such a large influence on me starting in trumpet in the first place, is amazing. It's kind of like we're a part of our own legacy.”

Burgstaller was introduced to music as an art form with harmonica at age 3; by the time he was 4, he could translate whatever song he heard into a tune on his harmonica. When Burgstaller was introduced to a plethora of instruments in a band room, he picked up the cornet — a smaller version of a trumpet — and never looked back.

“You see that often with children, that a particular instrument immediately resonates with them, and it becomes part of who they are, a part of their voice and the way they express themselves, very deeply and very clearly,” Burgstaller said. “That's what trumpet and cornet and brass instruments have done for me my entire life.”

Dyrda started playing violin when he was 5 years old and picked up trombone in sixth-grade band. He finds that the slide allows for expression in a way that is close to the human voice and is especially unique.

“Once I picked up the trombone, it was very clear to me that I just had an initial connection to the instrument that was very meaningful for me, and I quickly chose that as my main instrument moving forward. Music has been for me, and the rest of us, this way to connect with your own inner voice and that artistic spirit within,” Dyrda

“

We see everyday moments as spiritual and sacred and holy by reflecting on the ways that our ancestors survived, and how our own stories are marked by survival — and how divinity has met us and God has met us in those moments.”

— KAT ARMAS

Writer and podcaster

ARMAS

FROM PAGE 1

Armas' first book, *Abuelita Faith: What Women on the Margins Teach Us About Wisdom, Persistence and Strength*, walks through Armas' grandmother's story of survival and immigration to the United States.

“She emigrated in the '60s from Cuba,” Armas said. “... She was a very spiritual person, but her life was marked by quite literally trying to survive, raise her children and raise her grandchildren and make a living. Her husband died really abruptly right when she moved to this county, so much of her life was marked by survival.”

Armas' grandmother's story of “just trying to live her life” was a sacred and

holy thing, just like Biblical stories of women trying to secure their future.

“Women have been the backbone of so many social movements and movements of liberation,” Armas said. “They've done that through the work of their hands and through their bodies.”

Wanting to point people to how faith is a full-body experience, Armas said she hopes the audience can reflect on their own histories, their ancestors, and their current experiences.

She wants Chautauquans to wonder how “we see everyday moments as spiritual and sacred and holy by reflecting on the ways that our ancestors survived, and how our own stories are marked by survival — and how divinity has met us and God has met us in those moments.”

“

I think it's really about sort of witnessing the human experience in each other. There's an interplay on a metaphysical level, and you feel that with the audience, too. My goal when I play is to allow my humanity to come through in the timbre of my sound and the way that I phrase something, that you can't necessarily pinpoint exactly what it is I'm saying, but people hopefully feel a connection.”

— KEITH DYRDA

Trombonist,
Canadian Brass

said. “I've always found that music brings people together and allows you to become a part of something that's larger than yourself. What we try to use our shows for is to bring people together and allow music to be a great unifier between people.”

For Dyrda, the role of connection in musicmaking is paramount. A highly in-demand group, Canadian Brass travels all over the globe to reach audiences and is constantly striving to push the boundary of their communicative ability.

“I think it's really about sort of witnessing the human experience in each other,” Dyrda said. “There's an interplay on a metaphysical level, and you feel that with the audience, too. My goal when I play is to allow my humanity to come through in the timbre of my sound and the way that I phrase something, that you can't necessarily pinpoint exactly what it is I'm saying, but people hopefully feel a connection; perhaps I've had something to say about the human experience that influences their own life or brings reflection in their humanity.”

Canadian Brass' cohesion is what ultimately enables listeners to lose themselves in the music.

“Music is magic,” Burgstall-

er said. “One of the real special things about this group is the intergroup trust and the camaraderie; it's unlike anything I've ever experienced in my career before. ... Because of that trust, allowance and flexibility on stage, there's an alchemy that happens with us that gets presented in an unspoken way to the audience.”

Passionate about education, Canadian Brass hosts masterclasses and has collaborated with El Sistema, the world-renowned music education program originally founded in Venezuela. Teaching is a part of their DNA, Burgstaller said.

“Education is a core part of our mission; you can see that in our programming, outreach shows and publishing arm,” Burgstaller said. “There's a Canadian Brass publication that has a long tradition in placing quality, affordable and reachable music in kids' worlds. So that is not separate from what we do.”

The group also prioritizes interactions by sitting at the merchandise table after concerts, talking with people and breaking down what Burgstaller calls the fourth wall. Often, they run into the same individuals again and again, as some people have been coming for 50 years; creating relationships, Burgstaller said, has contributed to the longevity of the group.

“The audience is up on the stage with us, in terms of the energy in the room,” Dyrda said. “Even when we're playing really classical masterworks pieces where it's very serious music, there's never a stuffy quality. There's always an energy in the room where you can clap when you want and support us in whatever way that you feel you want to. We don't take ourselves too seriously — it's always in service of the music.”



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RELIGION

Jesus keeps doors open for all who are weary to come home, says Holmes

“This year is a great year for baseball. The Blue Jays, who are supposed to be the worst team, are in first place in the dog days of August, and the whole city is excited. Our church even played ‘Take Me Out to the Ballgame),” said the Rev. J. Peter Holmes.

He continued, “I saw a picture on Facebook of a baseball player who had hit a walk-off, grand slam home run. The dugout had emptied, and there was joy on their faces. They had been losing 3–0 and now won the game 4–3. Underneath the picture, someone had written, ‘I know of a man that collects pictures of hitters on their way around third, running towards home after hitting a walk-off home run. Because with everyone crowding in to celebrate, it is how he views us entering heaven.’”

Holmes preached at the 9:15 a.m. Tuesday morning worship service in the Amphitheater. His sermon title was “Rounding Third,” and the scripture reading was Luke 15:11–32.

Luke’s gospel chapter 15 contains three parables about being lost: the lost coin, the lost sheep and the prodigal son. Jesus, said Holmes, told his listeners that there would be more rejoicing in heaven over one lost sinner who was found than all the others who got into heaven.

The word prodigal is not in the text “but it means reckless, wastefully extravagant,” Holmes told the congregation. “And the No. 2 son was reckless and spent all his money on dissolute living. His older brother had been keeping notes on all the things his brother should not have been doing. The younger son ends up on a pig farm and longs to eat what the pigs are eating.”

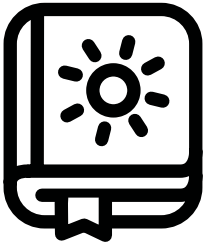
Jesus is speaking to pious religious leaders, and they needed to know that when the prodigal came home there would be a celebration. In this parable, Jesus is appealing to the older brother, even though his brother had dishonored the family.

Holmes shared a story of a Lutheran pastor in Montreal who on Easter Sunday saw a young woman in the last row who had broken her parents’ hearts. “He decided ‘she will not get communion from me if she comes up to the communion rail,’” Holmes said. “Jesus is calling us to have open hearts because Jesus was called to open doors.”

The father in the story of the prodigal son ran to him, possibly to protect him since everyone was so angry about what he had done with his inheritance, Holmes suggested. “Jesus was saying, ‘The father ran because he loved his son.’”

He continued, “God loves everyone. We need to be open to whoever has fallen. I know fathers and mothers who have stayed awake late at night and gone out into the night in search of a child. But, sometimes the biggest concern is when they come home, and they believe that the people in the church will not welcome them because they know how they have hurt us.”

Holmes returned to the picture on Facebook and said that there were lots of likes and shares and words of thanks and comfort. But one person wrote, “I am finished. I never hit home runs. All I have ever done in life is strike out. If I have to



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

hit a home run to get into heaven, it is hopeless.”

Holmes said, “What do we say to people who think that it is hopeless because they just can’t get there? Jesus comes to eat with you and to welcome you. He loves you. No matter how many times that son struck out, that father was always looking for him. His heart was always open.”

Writer and musician John Jeremiah Sullivan wrote an essay about his experience of going to a youth group with friends, being baptized and then wandering away from faith. In the essay, he said that when he gets together with friends, many of them had the same experience, and they laugh about it and call the experience juvenile. “Why does the topic keep coming up?” Sullivan wrote. “Because deep down, I still love Jesus, and I am beginning to doubt my doubts.”

Holmes said, “Deep down, the prodigal knew that his father had never turned his back on him. The prodigal knew where home was. As we sang in our first hymn, ‘Come home, come home, you who are weary come home.’ The father never stopped praying, hoping and loving, because God does not stop praying, hoping, loving.”

One of the people who responded to the person who wrote on Facebook “I am finished” set some context for the home run. It was August 2018, and the Chicago Cubs were hosting the Washington Nationals. The Nationals pitcher had a perfect game up through the eighth inning. (He now pitches for the Blue Jays). A relief pitcher came in for the ninth inning because the Nationals were leading 3–0.

The relief pitcher loaded the bases as each batter came

up in the bottom of the ninth and got a base hit. The Cubs coach called in a pinch hitter who had been up and down from the farm club all season. On a 2–2 count, he hit a home run. The Cubs won 4–3.

“I cannot help but think, you know, we all strike out in this life,” Holmes said. “God has a pinch hitter who goes to the cross but is raised up and opens doors, and there is Easter and joy.”

The Lutheran pastor in Montreal on that Easter Sunday saw the young woman was the last one at the communion rail. His heart was warmed, and he served her communion. Later, he noticed the tear stains on the rail.

“He thought, ‘Who am I? Who am I to close the doors on someone who comes as this daughter came?’ She was home and safe and Christ had made the way. And I like to think that while many of those tears were her tears, some of those tears were from the great cloud of witness,” Holmes said. “There is rejoicing whenever a lost one comes home. ‘Come home, come home, you who are weary, come home.’ May our hearts be open to those who are rounding third and coming home.”

The Rev. Mary Lee Talbot, a Presbyterian minister, presided. Elizabeth Schoen, one of the 2025 Abrahamic Program for Young Adults coordinators, read the scripture. The prelude, performed by organ scholar Owen Reyda on the Massey Memorial Organ, was “Andante Pathétique” by John Stainer. The Motet Choir sang “Going Home,” music by Antonín Dvořák and text and adaptation by William Arms Fisher. The choir was under the direction of Joshua Stafford, director of sacred music and the Jared Jacobsen Chair for the Organist, and accompanied by Laura Smith, organ scholar, on the Massey organ. The postlude was an impromptu on “Going Home” and “Take Me Out to the Ball Game” by Stafford, played on the Massey organ. Support for this week’s chaplaincy and preaching is provided by the Alison and Craig Marthinsen Endowment for the Department of Religion.



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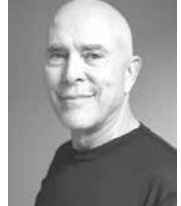
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NEWS

Fiber artist Pinsky to give final '25 CVA talk

JULIA WEBER
STAFF WRITER

Fiber and textile artist Jessica Pinsky will deliver the final artist talk in the Chautauqua Visual Arts Lecture Series at 6:30 p.m. tonight in Hultquist Center.

“What I love the most about fiber art is that it has so much conceptual power,” Pinsky said. “We have fiber on our bodies; it’s growing on our heads and on our bodies. We are using textiles as part of our daily life in the form of clothes, blankets, carpets. These things tend to be quite ancestral and sentimental in terms of their process or their material or how they’ve been passed down from generation to generation.”

For her, fiber and textiles are steeped in a history and tradition of artists and techniques that came before her — “even before you make anything out of textiles today, you get to tap into this really incredible history, which is very exciting for me,” Pinsky said.

Pinsky is a returning member of the CVA faculty and brings her practice to the School of Art to share with the two-week resident artists now here through the end of the season. She said she enjoys working with artists who are just beginning their fiber practices as well as those who are further on in their artistic practice with fibers because she gets to teach both formal, technical skills and work through conceptual ideas, depending on where students are in the learning process.

“I love being here. I think



PINSKY

this is a very inspiring place to be an artist and an educator,” Pinsky said.

Because Pinsky delivered an artist lecture last year, she said her upcoming talk will focus on the last year of her practice and her most recent body of work. Much of her work since last year has been created on the digital loom, so she said she plans to discuss the technological component of the tool and how it informs her artistry. For Pinsky, it’s important to note that people don’t need to love fibers or textiles to attend her lecture. Because they are so ingrained in our everyday lives, she said she thinks that everyone can find a connection to the medium and leave with an interesting takeaway.

“This is an art, a material and a process that connects everyone regardless of age, race, background, anything,” she said. “If you are interested in art, this would be a great opportunity to have textile exposure for the first time.”

Foreign policy expert Castleberry speaks for African American Heritage House

While national security can at times feel distant from everyday Americans’ lives, Asha Castleberry believes it impacts us in more ways than people think.

In her book *Why National Security Matters*, Castleberry draws from her experience as a senior adviser in the Bureau of Near Eastern Affairs under the Biden administration, her diplomacy work through the United Nations and her numerous other experiences in foreign policy to help readers engage with the complicated matter of national security.

“I wrote *Why National Security Matters* because I saw a growing rejection of global engagement,” she said to *Black Press USA*. “But we’re more interconnected than ever — through

cyber threats, pandemics and climate change.”

Castleberry will speak as part of the African American Heritage House Lecture Series at 3:30 p.m. today in the Hall of Philosophy. With Week Eight’s theme “The Middle East: The Gulf States’ Emerging Influence,” Castleberry’s voice and expertise will enhance the conversation.

A U.S. Army veteran, Castleberry has taught at Fordham, George Washington and Baruch College and has been featured on several national and international news outlets. Currently, she serves as an adjunct fellow for American Security Project.

With the recent U.S. strikes on Iranian nuclear facilities, Castleberry sees the attacks as a result of

President Donald Trump’s administration withdrawing from the Iran nuclear deal.

“If we had just stayed in the Iran nuclear deal, which President Obama started, this could have been avoided,” she told *Black Press USA*. “The Iran nuclear deal worked.”

On Jan. 16, 2016, the International Atomic Energy Agency said Iran had followed the steps to ensure it had only a peaceful nuclear program. Under the Iran Deal, Iran shipped 25,000 pounds of enriched uranium out of the country and provided unprecedented access to its nuclear facilities and supply chain, along with adhering to other restrictions. In 2018 during his first administration, Trump pulled out of the Iran Deal, declaring it “one of the worst and most one-sided transactions



CASTLEBERRY

the United States has ever entered into.”

“This is why it matters who we put in the Oval Office,” Castleberry said to *Black Press USA*. “You’re giving them access to trade policy, nuclear codes and how they manage the troops.”

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PROGRAM

<div><div>W</div><div>WEDNESDAY AUGUST 13</div></div>			IDEA Office.) Literary Arts Center at Alumni Hall Poetry Room		
6:00			9:15	ECUMENICAL WORSHIP. The Rev. J. Peter Holmes , minister, Yorkminster Park Baptist Church, Toronto. Amphitheater and CHQ Assembly	
7:00			9:15	Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Positive Living." Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House	
7:00			9:30	U.U. Cultural Ethics Series. (Programmed by the Department of Religion.) Fish Stark, executive director, American Humanist Association. Hall of Philosophy	
7:45			10:00	(10-3) Archives Exhibitions Open. "True and False Artifacts." Oliver Archives Center	
7:45			10:15	Service of Blessing and Healing. UCC Randell Chapel	
8:00			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	
8:00			11:00	(11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	
8:00			11:30	(11:30–2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza	
8:30			12:00	(12–2) Flea Boutique. (Programmed by the Chautauqua Women's Club.) Behind Colonnade	
8:30			12:00	Play CHQ. Foam Dough. Bestor Plaza	
8:30			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	
8:45			12:15	Twelve-Step Meeting. Marion Lawrence Room, Hurlbut Church	
8:55			12:15	Women in Ministry. Lutheran House	
9:00			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	
			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	
			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. Kat Armas , Cuban American writer and podcaster. Hall of Philosophy and CHQ Assembly	
			3:00	(3-5) Ask the Staff Tent Time. Kyle Keogh , interim chief executive. Emily Morris , chief brand officer. Bestor Plaza	
			3:15	Knitting on the Porch. (Programmed by the United Methodist House.) United Methodist House	
			3:30	Cinema Film Screening. "Souleymane's Story." Fee. Chautauqua Cinema	
			3:30	African American Heritage House Lecture Series. (Programmed by the African American Heritage House.) Asha Castleberry , adjunct fellow, American Security Project. Hall of Philosophy and CHQ Assembly	
			3:30	Jewish Film Series. (Sponsored by the Everett Jewish Life Center.) "Bliss." Everett Jewish Life Center	
			3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Catholic House	
			4:00	Masters Series Masterclass. The Art of Listening with Rossen Milanov. Fee. McKnight Hall	
			4:00	Play CHQ. STEM by the Water with Cornell Cooperative Extension. All ages. Timothy's Playground	
			4:15	Jack's Tree Walk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, forester. Smith Wilkes Hall	
			4:45	Chautauqua Mystic Heart Meditation Program. Leader: Kim Hehr (Gong Meditation.) Hurlbut Church Sanctuary	
			5:00	(5-6:30) The Porch Connection: Supper Circle @ Catholic House. Catholic House, 20 Palestine	
			5:30	Sing Along. (Programmed by the Chautauqua Women's Club.) Chautauqua Sing-Along. Fee. CWC House	
			6:00	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	
			6:00	Cinema Film Screening. "Secret Mall Apartment." Fee. Chautauqua Cinema	
			6:30	CVA Lecture Series. "Weaving Pixels: Using Technology to Weave Across Generations." Jessica Pinsky, executive director, Praxis. Hultquist 101	
			6:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Lutheran House	
			6:30	Eventide. (Programmed by the Alumni Association of the CLSC) Janis Bowman and Rebecca Nystrom presenting "CHQ Travels Adventure: Mexico's Marvelous Monarchs." Literary Arts Center at Alumni Hall Ballroom	
			7:00	Bat Chat. (Programmed by the Bird, Tree & Garden Club.) "Bats and Plants." Jonathan Townsend. Smith Wilkes Hall	
			7:00	Christian Science Testimony Meeting. Christian Science Chapel	
			8:15	AMPHITHEATER SPECIAL. Chautauqua Chamber Music: Canadian Brass. Amphitheater	
			8:30	Cinema Film Screening. "Souleymane's Story." Fee. Chautauqua Cinema	
			7:00	(7–9) "Dawn Patrol" Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	
			7:30	Forest Bathing. (Programmed by the Bird, Tree & Garden Club.) Kate Mayberry. Corner of Massey & Hawthorne	
			7:45	Chautauqua Mystic Heart Meditation Program. Leader: Larry Terkel (Judaism/Kabbalah). Presbyterian House Chapel	
			7:45	Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	
			8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door	
			8:30	Gentle Stretch Stand Up Paddleboard (SUP) Class. Sports Club	
			8:45	Catholic Mass. Episcopal Chapel of the Good Shepherd	
			8:55	(8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	
			9:15	ECUMENICAL WORSHIP. The Rev. J. Peter Holmes , minister, Yorkminster Park Baptist Church, Toronto. Amphitheater and CHQ Assembly	
			9:15	Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) "Tasting and Exploring Jewish Holiday Cuisine - TU Bishvat; Pomegranates, Dates, Figs, Grapes 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. Suzi Mirgani , editor, assistant director for publications, Center for International and Regional Studies, Georgetown University in Qatar. Amphitheater and CHQ Assembly	
			10:45	Children's Story Time. All families welcome. Bestor Plaza. (Rain location: Smith Memorial Library Upstairs Classroom)	
			11:00	(11–5) Gallery Exhibitions Open. Strohl Art Center and Fowler-Kellogg Art Center	
			11:30	(11:30–2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza	
			12:00	Play CHQ. Weaving. Bestor Plaza	
			12:15	Bag Lunch Book Review. (Programmed by the Alumni Association of the CLSC.) Stephine Hunt presenting <i>Whale Fall</i> , by Elizabeth O'Connor. Literary Arts Center at Alumni Hall Porch	
			12:15	CTC Theater Chat. (Programmed by Chautauqua Theater Company.) CTC's Commission: <i>Best for Baby</i> (NPW 3). A conversation with the playwright, director, dramaturg and CTC's new works associate. Smith Wilkes Hall	
			12:30	Mystic Heart Meditation Seminar (Practice and Discussion). Presenter: Larry Terkel (Judaism/Kabbalah). Hall of Missions	
			12:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Everett Jewish Life Center	
			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.	
			12:45	Catholic Seminar Speaker Series. "Is Jesus Still Healing Today, and If So, How Can I Be Healed?" The Rev. Justin Miller, parochial vicar. Our Mother of Sorrows and Holy Cross, Rochester, New York. United Methodist House Chapel	
			1:00	Duplicate Bridge. Fee. Sports Club	
			1:00	English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green	
			1:30	Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center	
			1:30	(1:30–3:30) Miller Cottage Tours. Free. Tickets required. Miller Cottage	
			2:00	Cinema Film Screening. "Secret Mall Apartment." Fee. Chautauqua Cinema	
			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	
			2:00	INTERFAITH LECTURE SERIES. Tamara Gray , founder, Rabata. Hall of Philosophy and CHQ Assembly	
			3:30	CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION. The Tiny Journalist , by Naomi Shihab Nye , <i>the little book of e</i> , by E. Ethelbert Miller . 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	
			3:30	Creating an Inclusive Chautauqua Workshop. (Programmed by the IDEA Office.) Literary Arts Center at Alumni Hall Prose Room	
			3:30	Formal Launch of the Humanist Community of Chautauqua. U.U. House, 6 Bliss	
			4:00	Play CHQ. Bottle Fish. Miller Park	
			4:00	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office.) Dedicated to discussion of previous day's AAHH lecture. African American Heritage House, 40 Scott	
			4:15	Chautauqua Softball Kids Pick-Up Game. Ages 5-13. Extra gloves available. Sharpe Field	
			4:15	Twan's Thursday Bird Walk. (Programmed by the Bird, Tree & Garden Club.) Twan Leenders, ecological restoration manager, Chautauqua Watershed Conservancy. Purple Martin Houses, Sports Club	
			4:30	Meet the Filmmaker Special Event. "Garland Jeffreys: The King Of In Between." Talkback to follow with Claire Jeffreys , director. Free with Traditional Gate Pass. Chautauqua Cinema	
			5:00	Amp Food and Beverage Sales Listening Session. Input welcome on proposed plans for food and beverage service in Amphitheater. Smith Wilkes Hall	
			6:15	Live Music featuring Sarah James and guest Bill Ward. 3 Taps at the Pier Building	
			6:15	Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music 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 Center 101	
			7:00	Bible Study. "Discussion of the Ten Commandments by Joe Lewis (Everett Jewish Life Center) and the Rev. Rachel Stuart (senior pastor, Hurlbut Church). United Methodist House Chapel	
			7:15	Cinema Film Screening. "Souleymane's Story." Fee. Chautauqua Cinema	
			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	
			8:15	CHAUTAUQUA SYMPHONY ORCHESTRA. "Symphonie fantastique. " Rossen Milanov , conductor. Amphitheater	
				• Hector Berlioz: Symphonie fantastique, Op. 14	

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Psalm 145: 8-9

Th

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7:00 (7–11) **Chautauqua Farmers Market.** Massey and Miller

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