



MIRGANI

Mirgani to discuss arts, cultural sector in Gulf States

JULIA WEBER
STAFF WRITER

Suzi Mirgani, editor and assistant director for publications at Georgetown University in Qatar's Center for International and Regional Studies, will deliver the morning lecture at 10:45 a.m. today in the Amphitheater.

Mirgani continues the Week Eight theme "The Middle East: The Gulf States' Emerging Influences" with a lecture focusing on her research studying the intersections of art, culture and identity in the Middle East.

In her lecture, Mirgani said she will bring a mixture of both her personal experiences as a practicing artist and researcher as well as an analytical perspective of the larger cultural sector in the Gulf Cooperation Council states.

She said that in Qatar, where she lives, only about 10% of the population is native, while 90% migrated to Qatar.

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GEORGE KOLOSKI / STAFF PHOTOGRAPHER

The Chautauqua Symphony Orchestra, under the direction of Music Director and Principal Symphonic Conductor Rossen Milanov, perform Mozart's *Idomeneo* Ballet Music on Tuesday in the Amphitheater.

CSO, Milanov to present Berlioz's 'Symphonie fantastique'

GABRIEL WEBER
STAFF WRITER

Romantic or twisted? The audience decides whether Hector Berlioz's opium-fueled, lovesick visions are a result of all-consuming attraction or darker compulsions.

At 8:15 p.m. tonight in the Amphitheater, the Chautauqua Symphony Orchestra takes the stage with Music Director and Principal Symphonic Conductor Rossen Milanov leading them in Hector Berlioz's "Symphonie fantastique," Op. 14.

A cornerstone of the Romantic period, "Symphonie fantastique" is essentially an autobiography of Berlioz's obsession with actress Harriet Smithson. When he went to see a production of Shakespeare's *Hamlet* in Paris in 1827, in which Smithson played Ophelia, Berlioz later wrote:

"The impression made on my heart and mind by her extraordinary talent, nay, her dramatic genius, was equaled only by the havoc wrought in me by the poet she so nobly interpreted. That is all I can say."

Berlioz had a history of uncontainable passion; when he fell in love with Marie-Félicité-Denise Moke and she broke off the engagement in favor of someone else, Berlioz actually planned to kill the pair, until he changed his mind — after buying the poisons and pistols. However, when Smithson found out "Symphonie fantastique" and its sequel "Lélio, ou Le retour à la vie" were inspired by her, the two became lovers, and after Berlioz swallowed a lethal dose of opium, Smithson agreed to marriage in a panic. Berlioz then produced the antidote.

"Symphonie fantastique" is programmatic, meaning that it tells a story, detailing a sensitive and imaginative young man — Berlioz — who poisons himself with opium then plunges into a strange slumber. Innovatively, Berlioz composed for instruments not typically used during that time and employed unusual orchestration, with certain instruments moving off stage to give the impression that the action is occurring on two different planes.

"It's one of those works that I think one could benefit from hearing live, just because of how three-dimensional it is in the way it's orchestrated," Milanov said. "The sounds come from all over the place, but they're very specific, so there's a lot of instrumental drama in the way it unfolds. I think it benefits us from actually being able to observe that visually, in addition to being able to hear it aurally."

The first three movements — "Reveries, Passion," "A Ball" and "Scene in the Country" — are dreamy, said trombonist Eric Lindblom. "Reveries, Passion" introduces an *idée fixe*, a recurring theme that evokes longing, and depicts the suffering and joys of love.

In "A Ball," Berlioz meets his loved one on the dance floor in the middle of a dazzling party. "Scene in the Country" is restful, until his love appears again and exacerbates his loneliness, featuring an oboe duet.

Tubaist Cristina Cutts Dougherty and Lindblom come in for the last two movements.

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GRAY

For ILS, Gray advocates for taking 'Venn diagram' look at faiths, ways of thinking

KAITLYN FINCHLER
CONTRIBUTING WRITER

While people of different faiths may think there's too many differences between themselves and others who don't share the same beliefs, too many obstacles to overcome in order to find commonalities, this isn't always the case. There might even be more connectivity than they realize.

Tamara Gray — founder of Rabata, an organization dedicated to promoting positive cultural change through creative educational experiences — will speak 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," highlighting some of this connectivity and commonality.

"I'm hoping to address the real philosophical issues that are original to Muslim thought," Gray said.

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Miller, Nye to bring empathy to page, podium for Week Eight CLSC selections

SUSIE ANDERSON
STAFF WRITER

When Palestinian American author Naomi Shihab Nye returns to Chautauqua Institution for a conversation with poet E. Ethelbert Miller, she will embrace a community that presents democracy at its finest.

"Chautauqua is the ultimate venue of civilization because it's centered around ideas," she said. "It's people getting together and not trying to seize power or fight off other ideas, but to learn from them."

Nye and Miller will take to the podium at 3:30 p.m. today in the Hall of Philosophy to present their respective Chautauqua Literary and Scientific Circle selections — *The Tiny Journalist* and *the little book of e* — and discuss the power of language to overcome boundaries and explore humanity in a week themed "The Middle East: The Gulf States' Emerging Influence."

Emerging Influence."

Nye considers herself old-fashioned. She prefers going into the bank than using ATMs and refuses to download Venmo. Only recently did she create a Facebook account, which resulted in the creation of her collection *The Tiny Journalist*.

"I was at a lecture by a Palestinian speaker who made a slight reference to Janna Ayyad and what she was doing," Nye said, "The speaker said, 'Look, this is a child — 7 years old — and she is documenting what is happening with her mother's phone, and you can see it for yourself on Facebook.' And I thought, 'Oh dear, I guess I better go and try out Facebook.'"

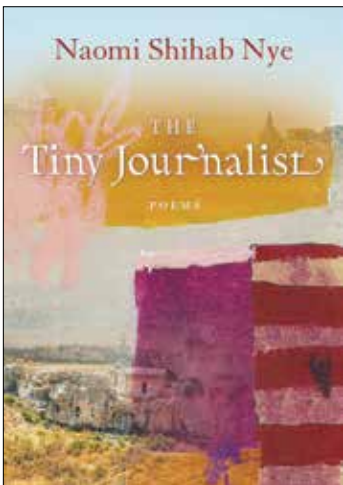
Nye found the profile of Janna, a girl who began recording anti-occupation protests at age 7 and has since risen to fame as a leading journalist covering life in Palestine. Nye recognized



NYE

the locations in Janna's videos as nearby her grandmother's village.

Nye considers herself a "wandering poet." She has spent 40 years traveling across the country and world and has written more than 30 volumes of poetry, essays and fiction for adults and children. Born to a Palestinian father and American



mother, Nye draws from Palestinian American heritage to attest to shared humanity through her work.

"Palestine was not this myth or news story — it was where half my family was," Nye said.

In *The Tiny Journalist*, Nye takes inspiration from Janna's story and intertwines it with her own memories of living



MILLER

in Palestine as a teenager, the experiences of her father, who was the first in his family to emigrate from Palestine.

"I started feeling like I was obliged to write as a voice trying to connect generations — what my grandmother had been through, my father, my own generation and Janna's generation," Nye said.



Nye commits herself to the collection to the poet's job as a witness.

"We're not politicians, we're not running for office, but we experience things," Nye said. "... We're usually pretty sensitive to people's stories that we have firsthand knowledge of and stories we simply observe from afar."

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IN TODAY'S DAILY



UNFILTERED & UNBURDENED

Guest Actor Chilcott finds universality, relatability in CTC production of 'The Witnesses.'

Page 2



TRANSFORMATION & HUMANITY

Drawing on decades-long career, Wright traces Gulf States' transformation, faces of Middle East.

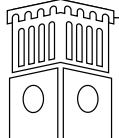
Page 3



GOD IS WITH YOU, FOR YOU

When going through fire or rain, Holmes preaches, remember that you are not alone.

Page 7



TODAY'S WEATHER



H **81°** L **59°**
Rain: **10%**
Sunset: **8:18 p.m.**

FRIDAY



H **85°** L **63°**
Rain: **8%**
Sunrise: **6:24 a.m.** Sunset: **8:16 p.m.**

SATURDAY



H **86°** L **65°**
Rain: **11%**
Sunrise: **6:25 a.m.** Sunset: **8:15 p.m.**

THE ARTS



BRIEFLY

NEWS FROM THE GROUNDS

Rech holds Post-Lecture Discussion

At 12:30 p.m. Friday 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 hold a Post-Lecture Discussion. Rech is one of two 2025 Miami-Chautauqua Faculty Fellows.

Alumni Association of the CLSC news

Stephine Hunt will lead a discussion on *Whale Fall*, by Elizabeth O'Connor, at 12:15 p.m. today on the porch at the Literary Arts Center at Alumni Hall.

Bird, Tree & Garden Club news

Kate Mayberry leads Forest Bathing at 7:30 a.m. today starting at the corner of Massey and Hawthorne. Twan Leenders leads a Bird Walk at 4:15 p.m. today starting at the Purple Martin Houses by the Sports Club.

Chautauqua Theater Company news

Learn about the New Play Workshop *Best for Baby* with the playwright, director, dramaturg and CTC's new works associate at 12:15 p.m. today in Smith Wilkes Hall.

Chautauqua Symphony Orchestra League news

We will have our final reception after the concert tonight, celebrating the music leadership of Chautauqua. David B. Levy's Pre-Concert Lecture is always appreciated, and his interviewee is Christina Cutts, the CSO's new tuba player.

New 'Inside CHQ' podcast episode out now

Host Cindy Abbott Letro talks with George Snyder, trustee for life of Chautauqua Institution. "Inside CHQ" is online at inside.chq.org and on Spotify, Apple and Amazon Music.

Jeffreys holds special Meet the Filmmaker

There will be a free screening of the documentary "Garland Jeffreys: The King Of In Between" at 4:30 p.m. today at the Chautauqua Cinema. The film explores the life of the man Bruce Springsteen calls "one of the American greats." Talk-back follows with director Claire Jeffreys.

Smith Memorial Library news

Children's Story Time is at 10:45 a.m. today on Bestor Plaza.

Listening session on Amp food, beverage sales

At 5 p.m. today in Smith Wilkes Hall, Institution staff welcomes Chautauquans' input on proposed plans for food and beverage sales on select nights in the Amphitheater.

Chautauqua Softball news

There's a kids pick-up game at 4:15 p.m. today at Sharpe Field. Extra gloves available.

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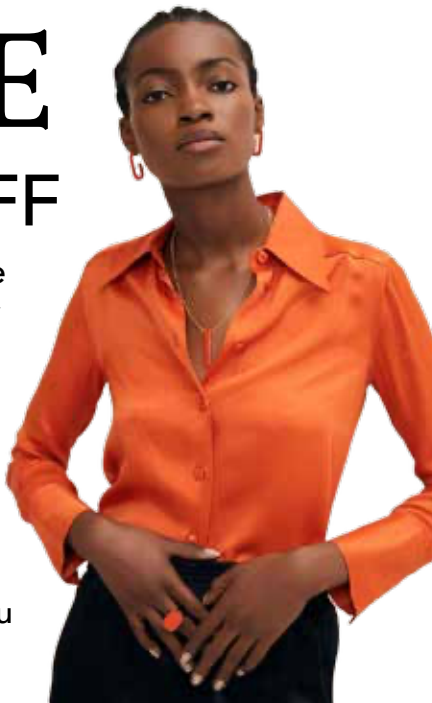
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SUSIE ANDERSON STAFF WRITER

When the ghost of a Trinidadian grandfather speaks, even from beyond the grave, Chautauqua listens. In an intersection of memory, innovation and language, Stefan Bindley-Taylor's "Bread, Meat, and Water" — a story that blends form and culture — was recognized last Friday, as the 2025 Chautauqua Janus Prize winner. The Athenaeum Parlor hosted an evening of catered hors d'oeuvres, a captive audience and a celebration of a story that celebrates voice and heritage.

Judged by Marita Golden, Week Seven Writers' Center faculty and author of over 20 books, the Chautauqua Janus Prize — named for the Roman god Janus who looks to both the past and the future —

celebrates emerging writers' work of short fiction or non-fiction that unsettles convention with daring formal and aesthetic innovations. Sponsored by Twig, Barbara and Hilary Branch, the prize offers winners a week-long retreat at Chautauqua and a \$5,000 stipend.

The event opened with a welcome from Emily and Richard Smucker Chair of Education Jordan Steves. Then, Michael I. Rudell Artistic Director of Literary Arts and Inaugural Writer-in-Residence Kwame Alexander introduced Golden. Golden acknowledged the literary prowess of the 11 finalists that she pored over, selected from a record-breaking total of 216 submissions.

"American storytelling rests in good hands," Golden said. "The narratives are a testimony to the resilience and necessity of stories as an inspiration and challenge."

From these 11 finalists, "Bread, Meat, and Water" emerged as the winner. The story that captured familial connection and grief connected Golden with home in more ways than one.

"It was so crazy to read this story and find out that he

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Learn from each other
and
Honor all perspectives
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<https://www.chq.org/dialogue>

Guest Actor Chilcott finds relatability in CTC mainstage production 'The Witnesses'

JULIA WEBER STAFF WRITER

At 2 p.m. and 7:30 p.m. today in Bratton Theater, Chautauqua Theater Company presents its production of *The Witnesses*. The play, written by C.A. Johnson, was commissioned by Producing Artistic Director Jade King Carroll in 2023 and came to the Institution last year as a New Play Workshop titled *Tell Me You're Dying*.

Fig Chilcott, guest actor in CTC's third and final mainstage production of the 2025 season, plays the role of Emmanuelle in *The Witnesses*. For Chilcott, the production of the play has been a rewarding and engaging experience.

"The way that we have pulled apart this world and these characters has been really, really special to be a part of," Chilcott said.

She added that the creative process of bringing the play to life has been "wonderfully fulfilling" and said it has been exciting to watch the play continue to grow, evolve and flourish throughout the technical process.

At first, Chilcott said she didn't realize how many similarities existed between herself and her character, Emmanuelle. As she familiarized herself with the role, however, the connections began to emerge.

"I didn't realize that I had so much in common with a woman from Yorkshire during a zombie apocalypse, but it turns out we have quite a bit in common," she said.

For her, the character she plays is authentic and unfiltered, unburdened by the limited time she has left to



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

Chautauqua Theater Company Guest Actors Fig Chilcott, right, and Nedra Marie Taylor perform during a dress rehearsal for the world premiere of C.A. Johnson's *The Witnesses* Friday in Bratton Theater.

live her life.

"Emmanuelle is connectable and universal in the way that she is pure need. She doesn't filter herself in the way that most people do," Chilcott said. "She doesn't sugarcoat edges, she doesn't smoothen (that) she is dying. All that's left now is her honesty."

Chilcott said she has enjoyed the process of finding who her character is because it has allowed her to dive into the most fundamental truths of living.

"It's been very fun for me, Fig, to take off all the pleasantries that I use and to get down to what's true

and what's immediate and what's necessary for survival — finding the joy," she said. "One doesn't make it through hard times unless they are finding the joy and what works and how to keep going — the hope."

Ahead of the play, Chilcott said Chautauquans might be surprised by how closely they relate to *The Witnesses*. She referenced the shared cultural experience of living through the COVID-19 pandemic and said that our familiarity with the experience of living through once-in-a-generation events might inform audiences' connections with the play.

"I think that this play is going to be incredibly relatable, and there's all sorts of pandemics that we face in life, and this is a literal one, but I think it's incredibly relatable," she said.

Editor's Note: The 2 p.m. and 7:30 p.m. performances of The Witnesses remain on the calendar for today, after the presence of bats in Bratton Theater prompted the cancellation of Wednesday's opening night performance in the interest of both the actors' and the audience's experience. Ticketholders will be notified if there are any changes to today's schedule.

Bindley-Taylor celebrated with Janus Prize for work reflecting past, present, patois



TALLULAH BROWN VAN ZEE / STAFF PHOTOGRAPHER

Janus Prize-winning author Stefan Bindley-Taylor and guest judge Marita Golden speak during the conversation portion of the 2025 Janus Prize Ceremony and Reception last Friday in the Athenaeum Hotel Parlor.

grew up in the same county that I live in now in Maryland," Golden said.

The two had met up at a Barnes & Noble to discuss Bindley-Taylor's work. Golden and Bindley-Taylor on Friday opened with conversation about the stories Bindley-Taylor wants to write, how music shaped his desire to write and a book about sharks that shaped him as a child.

"I tricked my parents," Bindley-Taylor said. "They thought I could read earlier than I could, but in reality, I just memorized the words."

While Bindley-Taylor did not major in creative writing, he entered the Master of Fine Arts program at University of Virginia with a curiosity pointed toward writing in Caribbean Patois. The work of Jamaican author Marlon James' *A Brief History of Seven Killings* fueled his inspiration for a stream-of-consciousness approach to writing, shifting between standard English and Trinidadian Creole. Rather than separate the two or explain transitions from one to the next, Bindley-Taylor proposes the natu-

ral blend of the two.

"I think when you have two languages and cultures that you carry around, the reason when either comes out is often very inexplicable," he said.

"Bread, Meat, and Water" navigates both cultures and will appear in Bindley-Taylor's upcoming short story collection, *My Dear Friends at the Pet Store*. Bindley-Taylor read excerpts from the piece, transporting Chautauquans to the fictionalized world of Princess Diane County in Maryland, following the ghost of a Trinidadian grandfather watching his children and grandchildren come together for the wake.

The reading closed with the grandfather's final message, addressing not just his wife but Chautauqua audiences who resonate with a story of familial loss and legacy. Bindley-Taylor's words lingered in the air:

"I suppose all this is to say: you should not worry. Our darlings, our doux doux, our *breadmeatwater* babies will be OK. Even when we are not around, they clean up their mess — and ours."

LECTURE

Wright, drawing on decades-long career, presents humanity behind conflicts

SUSIE ANDERSON
STAFF WRITER

War correspondent Robin Wright has traveled the world and visited Chautauqua numerous times — her grandfather, in fact, was one of the early members of the Chautauqua Movement.

“After traveling in over 150 countries, having done an expedition to the North Pole last summer and Antarctica six years ago, I know this world,” Wright said. “Chautauqua has the smartest audience in the world.”

At 10:45 am on Wednesday, Wright — *New Yorker* columnist and distinguished fellow at the Woodrow Wilson International Center for Scholars — returned to the Amphitheater stage for the Week Eight Chautauqua Lecture Series and the theme of “The Middle East: The Gulf States’ Emerging Influence.”

Wright presented a series of photographs capturing moments from her 52-year-long career as an international correspondent to ground Chautauquans in the humans behind the conflict and analyze the massive economic, political and cultural transformations in the Gulf States in the past half-century.

Wright opened with a photograph from Oct. 6, 1973, capturing Egyptians crossing the Suez Canal into Israel at the dawn of the Yom Kippur War. Upon landing in Beirut on the way to Iran, a woman in the airport told Wright of the unfolding events that would mark the beginning of the latest — at the time — war in the Middle East.

“I thought ‘Oh, explosive, I have never covered a war before,’” Wright said, self-censoring her recollection. That moment was the beginning of an extensive career covering conflict in the Middle East and beyond.

“For better or worse, I have covered every war, revolution and uprising in the region and much of the rest of the world in the intervening 52 years,” Wright said.

Wright takes to heart her law professor father’s advice to interpret conflicts by standing on the top of the world and looking down. Another source of advice emerges from a Zambian leader as he watched the Soviets invade Afghanistan.

“‘The tragedy,’ he said, ‘is that we don’t have the education to understand what we are seeing.’ In many ways, that is what Chautauqua is all about,” Wright said.

Contextualizing her experience, Wright presented photographs of herself — one was from Syria during the COVID-19 pandemic, which she described as a “particularly bad hair day.” One photograph was from the Iranian Revolution at the old Sheraton Hotel, of Wright standing alongside a female colleague, the wall behind them reading “Down with the USA.” Another depicted Wright bumping into Iran’s ambassador to the Vatican in the streets of Rome. Turning back to Chautauqua, Wright shared a memory of a more recent moment.

“Last night, I had dinner with very interesting people,” Wright said, “including an optimist.”

The conversation inspired Wright to comb through her personal photographs into the “wee hours of the morning” to “find something optimistic.”

The result was a series of photographs of smiling faces, young and old, from across the Gulf States. At protests during the Tahrir Square Uprising in Egypt in 2011, two young men look at the camera, each with a patch on one of their eyes. Despite Egyptian forces shooting BB guns at their faces in hopes of blinding them, the protesters were undeterred. Another photograph was of a young woman in Tripoli, Libya, a month after U.S. Ambassador J. Christopher Stevens was killed in Benghazi.

“I asked about how she felt about the future of her country,” Wright said, “and she pulled out the flag of her country that she kept with her.”

From young girls in Tehran showing Wright the plant they had grown, to two dusters in charge of cleaning the Ayatollah Khomeini’s tomb, Wright found humanity wherever she went.

“You find that there is a human-ness among people, that we forget about when we discuss conflict zones in the world,” Wright said.

Wright highlighted the relative youth of the Gulf States with a list of when each country was established, and the dates of when oil was discovered in each country, as well.

“With the exception of Iran, which dates back to the second millennium BC, the rest of them (were created) in the last century. Five of them in my lifetime,” Wright said. “These are very young states through which we have huge expectations.”

Across the Gulf States, each nation bears a wealth of diversity in religion, ethnicity and opinions.

“I always say for every five Iranians, there are six opinions,” said Wright.

With that diversity emerges the impact of colonialism, as Wright presented a series of stamps from Kuwait, Qatar and Bahrain, each depicting Queen Elizabeth II of England.

“Independence, development and having control of your own life is a new phenomenon in the Gulf,” Wright said.

In the case of Saudi Arabia, the forcible consolidation of ethnically diverse tribes across the state under Ibn Saud created a single state with fierce divisions. In Iran, religious diversity persists in the structure of its parliament, with seats for Christian and Jewish representatives.



VON SMITH / STAFF PHOTOGRAPHER

Robin Wright, columnist for *The New Yorker*, international war correspondent, and distinguished fellow at the Woodrow Wilson International Center for Scholars, speaks Wednesday in the Amphitheater, part of the Chautauqua Lecture Series and its Week Eight theme, “The Middle East: The Gulf States’ Emerging Influence.”

“The largest Jewish community outside Israel in the Middle East is still in Iran — greatly diminished — but estimated to still be 25,000 strong,” Wright said.

In the past 50 years, developments in technology have swept the region. Wright described the 1980 telephone books of Saudi Arabia, filled only with the names of princes. Under each household name was a list of individual landlines in their home. Among them, Wright said, were “garage, bedroom, bathroom, guestroom, guestroom, guestroom, guestroom and second garage.”

“It was an amazing story about fast modernization with oil wealth, and how quickly Saudi Arabia was adapting,” she said.

Now, there are 1.5 phones for every person in Saudi Arabia. “And that includes newborns,” Wright said.

In another example of rapid modernization, Wright highlighted how — after a laborious entrance into Kurdistan through several flights, taxi trips and a trek through a smugglers’ route — she found her friend Barham Salih, then prime minister of the region, watching American election results on Fox News. Amid all of the rawness of the region, “he had access to the out-

side world in the single most sanctioned part of the globe.”

A central turning point in the Middle East, Wright highlighted, was the 1979 Iranian Revolution.

“Iranians — one of the most literate and historical people in the region — wanted something different,” Wright said. “There were many types of movements involved in the revolution, but the one banner they could rally under was the one common denominator — Islam.”

Beyond geography and politics, the revolution mobilized the Islamic minority Shiites toward activism in a way that never happened before, Wright said.

Wright also examined how her more recent interviews with ISIS members presented a trend of misinformation. In one conversation, Wright stumped an ISIS member on who prophesied the creation of an Islamic state.

“This is a guy who is in charge of educating other ISIS fighters and sending 12-, 13-, 14-year-olds off with suicide bombs to kill,” Wright said. “... The kind of people we think of sometimes are ill-informed, almost ignorant even about their faith.”

From an American working for ISIS in Syria to a Turk with a prosthetic leg from

American bombings, Wright noticed a shared experience.

“The vast array of people who were attracted to ISIS because they believed there was nothing else out there for them,” Wright said.

Shifting to the rise of oil wealth, Wright displayed the prowess of the product as a weapon and source of immense wealth. In a bar graph presenting the largest oil reserves worldwide, five of the 12 countries were in the Gulf.

Throughout Wright’s lifetime, the Gulf States have experienced a complete transformation in education, as well.

“In 1972, 60% of Saudis were illiterate. Now,

in 2025, only 4% of Saudis are illiterate,” she said. “In comparison, 21% of Americans are illiterate.”

While over 60% of students currently enrolled in universities in Saudi Arabia and Iran are women, the future of the Gulf States’ youth remains uncertain. As the youth of the Gulf States become increasingly connected with the wider world and recognize their lack of rights, Wright’s greatest worry emerges in the uncertain future for the people of the region.

“In contrast to the optimism,” Wright said, “without something else to lead them, we have not seen the end of extremism.”



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THE CHAUTAUQUAN DAILY

LETTERS POLICY

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


Sara Toth, editor
stoth@chq.org

Formal Launch of the Humanist Community at Chautauqua (HCC)

TODAY 3:30 PM at UU Denominational House
6 Bliss

Join **Amit Taneja**, Sr. Vice President for Community Relations at Chautauqua; **Fish Stark**, Executive Director of the American Humanist Association; and **John Hooper**, President of HCC, celebrating the establishment at Chautauqua of an interfaith gathering place for people without traditional religious beliefs.

Refreshments will be served.




SARAH JAMES

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FROM PAGE ONE

GRAY

FROM PAGE 1

But, she intends to do so practically, “maybe even have some metaphors with superheroes, Marvel comics and DC comics,” thrown into the mix.

The philosophical discussions of God in this context are how to categorize descriptions of God and how early Muslim scholars bring those descriptions together in a way that helps the lay person understand who God is, Gray said.

“I want to address this issue that is, I think, a natural human question,” she said. “Which is, why do bad things happen to good people? Why are there natural disasters? ... Why do these things happen if we’re talking about a

God who is all-controlling?”

In Islam there is a concept called “irada,” which essentially means free will; Gray said people can’t talk about and understand God fully until they unpack and think about what the human impact or human touch is in the world.

“How much are we responsible, and where does that free will go?” Gray said. “If I am terrible to the environment, is it God’s responsibility to clean that up so that there isn’t a tsunami? ... Or are we then dealing with the repercussions of our own actions?”

For example, Gray said this is comparable to someone in a terrible car accident questioning if it’s God’s doing, or if it’s the free will of the person who had road rage.

“Hope and optimism are a really important part of how we have a beautiful life,” she said. “When we have pessimism and despair, two people can live the same (or) very similar lives — one with pessimism and despair, and one with hope and optimism. The happy one has hope and optimism even in the midst of trials.”

How one understands God impacts how much hope and optimism they have, Gray said. For example, if she only had other humans to take care of her or respond to her, she doesn’t know “that I could be hopeful and optimistic.”

“It’s a critical subject and in a very, very secular world, I think it’s really important to talk about the impact (of) the presence of God, or God’s role in our

world and who is God,” Gray said. “Even if we’re looking at that from many different perspectives, ... it will help us get away from the very limitations that human beings have and be able to move into (a) more hopeful, optimistic state of being — which will make our lives better individually and then in the community, as well.”

As a self-proclaimed practical and pragmatic person, Gray said she hopes the Chautauqua audience can take home practical tips of ways to ask themselves questions — maybe to re-think or relook at difficulties they may be facing.

“I also hope that they can have a new window into Muslim thinking,” Gray said. “A lot of Islamic stuff, when people talk about Islam, is really surface (level), especially inter-

faith gatherings and things like this. ... I’m really hoping they come with even just a new perspective that Muslims are much deeper than we’re usually presented as.”

Gray said Muslims are often categorized as legalistic, with “very surface (level) presentation,” and hopes the audience will realize how deeply Muslims have thought about these issues and some of the solutions they’ve brought forth.

To engage with people of other faiths, Gray said she hopes Muslims will learn to dive deeper, beyond the surface, when they want to talk about their faith. For those who are not Muslims, she said it’s important for each person of a different faith to attend a lecture like this “ready to learn the depths” of that group of people and

how they’re thinking.

“That will help us engage in the conversation of where we are similar,” Gray said. “Every human being lives in a Venn diagram with other human beings and we need to find out where we are overlapping. This is going to make us, as human beings, close to one another, more understanding of one another and able to live with one another in ways that are not just ‘kumbaya.’”

It’s crucial to understand the overlap between people and faiths, and to see that overlap as a source of comfort, she said.

“That’s a big cultural change for us,” Gray said. “We really can become people who don’t look at each other as others, but understand that we’re all together in this world.”

CLSC

FROM PAGE 1

In her collection, Nye translates the Palestinian and Palestinian American experience to audiences in a lyrical blend of voices and perspectives. When capturing shared humanity through poetry, Nye takes inspiration from young writers such as Janna.

“Young people are the ones that will make these brazen claims for a better future that we all could hope for,” Nye said.

While sharing human experience is a universal effort of every author, Nye said, it is one she thinks that Miller has mastered.

“I think he’s always had that gift of writing in such a humane way,” Nye said, “You are able to imagine a much deeper, more loving understanding of other experiences in his work, even if it is not your own experience.”

Miller is a literary activist and author of two memoirs, several poetry collections and hosts a radio and television show. In *the little book of e*, Miller presents the African American experience in a series of haikus that are also translated into Hebrew. An amalgamation of culture and creativity, the collection’s form, cover art and translation is a product of the literary community, Miller said.

“This book is a couple of friends coming together. ... I’m always trying to bring communities together,” Miller said.

The project started with a friend Miller met while working as a Fulbright scholar in Israel — Joanna Chen. Thousands of miles of separation did not stop the poets from calling to collaborate and exchange poems. When Miller brought the project to Chen, she connected him with a student of hers, Rafi

Ellenson.

In collaboration with Miller, Ellenson translated the haikus into Hebrew. While the pair never met in person, they exchanged ideas over Zoom and workshoped meaning versus sound versus structure. As with any collaborative project, Miller said he wanted to respect Ellenson’s work as a poet and translator.

“I told Rafi, ... ‘You don’t have to be exact, but can you convey what I am trying to say in Hebrew?’” he asked.

The task was not an easy one given the rigid haiku structure and layered references and themes of the African American experience. However, through open communication and collaboration, Miller prioritized a shared love of language while working with Ellenson.

“Once you have an interest and love of poetry, writing and language, there are no borders around it,” Miller said.

In conversation with Nye, Miller wants to “look at our friendship in terms of our work.” Miller said. He said that he plans on reading from the “Gaza Suite,” 25 haikus dedicated to his Palestinian friends. For Miller, the core of poetry arises from establishing common ground.

“All you have to do as an artist is ask, ‘Am I willing to listen to somebody else?’ If we can’t listen to one another and find common ground, that is going to be a problem,” Miller said.

In a conversation between two activists, artists and friends, Miller and Nye will share the power of poetry to create community and establish common ground.

“I think art does a bigger job than some people give it credit for,” Nye said. “... It does everything for us if we allow it to.”

CSO

FROM PAGE 1

“The joke in the business is that we’re highest paid per note, because we don’t really get very many notes. We’re used to resting and counting rests for a long time, and that’s just something that I get better and better at over time,” Cutts Dougherty said. “Especially with ‘Fantastique,’ I’ve played it really quite a few times, so I’ve gotten used to how it feels to listen and enjoy the beautiful music that my colleagues are making. Then it feels relatively easy to come in after that because it sounds so great.”

For the fourth movement, “March to the Scaffold,” Berlioz dreams that he has killed his beloved and is condemned to death.

“There’s a guillotine effect in that movement, and it’s very wild,” Lindblom said. “Playing the crowd noise, the parts are, register-wise, very extreme. The first one plays up to a high E flat, which is a very high note, and I have a lot of low B flat, so there’s a giant register. Playing together (is challenging) because there’s a lot of difficult rhythms.”

The final movement,

“Dream of a Witches’ Sabbath,” depicts Berlioz at his own funeral amidst monsters of all kinds.

“It’s a totally crazy movement with very virtuosic woodwinds and strings,” Lindblom said. “Everybody’s pressed to the best ability to go through it. It’s very exciting; you can just see the witches dancing around the cauldron, and then the ‘Dies Irae’ comes into it, too.”

Since the composition was written for two tubas, Seth Rawleigh will be visiting Chautauqua from Buffalo Philharmonic Orchestra.

Originally written for an ophicleide — which is like a mix between bassoon and saxophone — the tuba part is extremely technically challenging, as it is higher than many “normal” tuba parts with many fast runs. Usually, Cutts Dougherty plays on a C tuba, but for this concert, she and Rawleigh will be playing on F tubas, which offer a higher range.

“It’s super-fun to play, to be totally honest; we get to do much more acrobatic things than we’re used to on the tuba with lots of big octave jumps and very fast articulations,” Cutts Dougherty said. “There’s also a big moment in the fifth move-

ment when the whole orchestra stops playing, and it will just be the two tubas with some chimes going and we played the ‘Dies Irae’ theme, which is the ‘Death’ theme — it’s super intense — and it’s just the two of us. So it’s one of those rare tuba feature moments.”

Cutts Dougherty won her audition in 2024 and began her first official season with the CSO this year. Her interest began as she wanted to play a “boy instrument,” and tuba is incredibly skewed toward men. Meanwhile, Lindblom is an alum of the Music School Festival Orchestra and enjoys his full-circle return to Chautauqua, where the programming always keeps him on his toes.

“We go through probably as much repertoire in those eight to nine weeks as we would do maybe a whole season. To play a lot of the great works is very intensive, yet stimulating,” he said. “It’s a fun challenge. One important part of it is that you’re colleagues for two months, and then you don’t see each other for 10 months. ... Then summer’s over, and then you miss the people and come back again. It’s kind of like visiting family.”

MIRGANI

FROM PAGE 1

To her, arts and culture are what unites so many individuals from so many parts of the world across experiences through art mediums and spaces.

“This is an economic migration. They’re from all over the world; they’re from every imaginable, conceivable nationality,” Mirgani explained. “So, what brings people together? In my opinion — in my humble opinion — it’s the arts.”

Mirgani explained that the Gulf States, similar to countries around the world, often develop branding to support their economic efforts and this branded appearance doesn’t always align with citizens’ lived experiences.

Particularly in the arts and culture sector, Mirgani said, the interests and positions of independent artists and the governments can vary vastly. While governments are concerned with boosting economic efforts like tourism and popular culture, artists are often

more focused on addressing sociopolitical issues, according to Mirgani.

“That’s where I think the importance of the arts really comes (into) play, is that you don’t gloss over things,” she said. “You take it and you discuss it and you debate it and you screen it at film festivals and people — other audiences — get to come and debate issues.”

Mirgani said that because governments have a much bigger scope of influence in determining the prevailing narrative compared to that of independent artists, social change can sometimes look as if it happened overnight — but in actuality, artists and others advocating for social change may have been lobbying for changes for years.

She used the example of Saudi Arabia and the overturning of some conservative laws when Prime Minister Mohammed bin Salman stepped into power in 2017. While outside of the country, these changes seemed “seismic” and “overnight,” people in Saudi Arabia had been advocating for these changes for years.

“What the world sees is the seismic changes,” she said. “What the Saudis see is that they have been campaigning for this for years through film, through art.”

In her lecture, she said she will show a few examples of how this advocacy and organizing exerted pressure to overturn conservative legislation, particularly that which targeted women and banned them from engaging in daily activities such as driving.

Mirgani said the increased focus on the arts and culture sector is born

out of the need to establish an alternative economy for these countries, which rely heavily on profits from oil and gas.

“These governments, these countries are built on hydrocarbons. They’re built on oil, they’re built on gas. These are their economies for many years, but these hydrocarbons are financed,” she said. “At one point in the future, they’re going to run out and everyone’s going to say ‘Hey, hang on, why didn’t we plan an alternative economy?’”

Mirgani explained these countries have pivoted to funding cultural pursuits, like popular and high entertainment, as a way of building this alternative economy. She said many blockbuster films, such as “The Fast and the Furious,” “Mission Impossible” and “F1,” all shot footage in Gulf countries.

“Those give the Gulf a different flavor and they give them an international fame that is all positive and something that can be understood by audiences all around the world,” she said.

As an independent filmmaker herself, Mirgani sees it as her role to highlight the voices of other independent artists “because, otherwise, you might never know of any other perspective other than what the Gulf governments want you to see.” It is this message that she hopes to impart upon listeners during today’s lecture.

“There is no way that you can bind in excess because art is always more than you see,” she said. “There’s a lot you can say by focusing on storytelling, by focusing on empathizing with the human element of the arts, that nobody can control.”

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MUSIC / RELIGION

‘Symphonie fantastique,’ Op. 14

Hector Berlioz

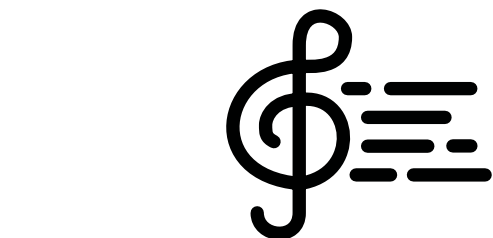
Hector Berlioz was born on Dec. 11, 1803, in La Côte-St.-André, near Grenoble and died in Paris on March 8, 1869. Berlioz was a leading figure in French Romanticism, and his early “Symphonie fantastique,” remains his most popular score. Its premiere took place on Dec. 5, 1830, at a special concert produced by the composer in the Salle du Conservatoire, Paris, with François-Antoine Habeneck conducting. The work is scored for piccolo, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, four bassoons, three horns, two trumpets, two cornets à pistons, three trombones, two tubas (originally ophicleides), timpani (four), percussion, two harps and strings.

The dividing line between imagination and reality in Berlioz’s life was scarcely perceptible. Such was also the case between his art and his life. What creative outlet would this most sensitive of individuals have found had he fulfilled his father’s desire that he become a physician? The young man’s artistic soul knew better. He risked all to follow his muse, doing so with an integrity rarely equaled in history. He lay bare his innermost fantasies in the shape of melodies, harmonies and rhythms that would rock the musical establishments of his time and jar and surprise even today. Posterity has judged Berlioz to belong to the pantheon of greatness, but not without a struggle. The “Symphonie fantastique,” composed in 1830 (revised in 1831), was the work that launched his controversial career. It remains his most popular work to this day.

There is a tendency among

critics to claim that Berlioz composed with more enthusiasm and inspiration than skill or care. Idiosyncrasy has often been confused with lack of discipline. Berlioz, however, cared only for expressivity, even at the risk of exploring uncharted waters. But he did not travel without a compass. His lodestones and models were Gluck, Weber, Mozart and Beethoven. Adam Carse once characterized Berlioz as an individual “whom Nature, perhaps rather capriciously, decided to make a Frenchman.” Berlioz was French from head to toe, however, as evidenced by many places in his scores that reveal his indebtedness to Gossec, Leseuer, Mehul, Meyerbeer and others who flourished in France. His literary gods were Virgil, Goethe and Shakespeare. This last figure especially fired his imagination. Berlioz found in Shakespeare a true dramatic kindred spirit, and it is here that reality and fantasy in the “Symphonie fantastique” merge.

Berlioz had fallen in love with an Anglo-Irish actress Harriet Smithson. Her Parisian performance as Ophelia in *Hamlet* on Sept. 11, 1827, so beguiled the young composer that he was unable to separate the actress from her role. She knew nothing of him as yet. He wrote letters to her and made other efforts to bring his name to her attention, but by the time she left Paris in 1829, the two had not yet met. All the while, the “Symphonie fantastique,” which Berlioz called an “Episode from the Life of an Artist,” was taking shape. The music and its program evolved simultaneously. Much of its thematic material, however, had already existed in other contexts. The opening theme of the first movement’s introduction, for example, was a melody from



SYMPHONY NOTES

BY DAVID B. LEVY

a setting of a text by Florian titled *Estelle et Nemorin* (1823). His cantata “Hermine,” composed in 1828, provided the theme that became the symphony’s idée fixe. An excerpt from his opera, *Les Francs-juges* (1826) provided material for the “Marche au supplice.” Additional literary inspiration came from Nerval’s translation of Goethe’s *Faust*.

After the “Symphonie fantastique”’s first performance in Paris on Dec. 5, 1830, Berlioz recalled that the second, fourth and fifth movements “created a sensation.” A printed program was issued to the audience out of Berlioz’s awareness that his work contained radical elements whose expressive purposes would not be understood. When Berlioz composed the rarely-performed sequel to the “Symphonie fantastique,” a monodrama titled “Lélio,” or the “Return to Life” in 1832, he revised his program, indicating that only the titles for each movement be issued to the audience whenever the symphony is performed separated from “Lélio.” As fate would have it, Harriet Smithson had returned to Paris in 1832 in time to hear the first performance of both parts of the “Episode in the Life of an Artist,” and Berlioz contrived to have her present for the concert. She quickly realized that she was the idée fixe, the object of his affection and

suffering. Berlioz and Smithson became married in 1833, only to drift apart by 1842. Harriet, as fate would have it, was not Ophelia.

The premise of the “Symphonie fantastique” is an opium dream. Beset with doubts and jealous love, the artist attempts to commit suicide but succeeds only in achieving an hallucinatory state marked by strange visions. His beloved takes the form of a melody (the idée fixe) that returns in each movement:

- “Reveries; Passions”
- “A Ball”
- “Scene in the Country”
- “March to the Scaffold”
- “Dream of a Witches’ Sabbath”

Berlioz characterized the idée fixe as “passionate but at the same time noble and shy.” It first appears at the onset of the Allegro agitato e appassionato assai in the first movement, rendered by the unison violins and flute. Berlioz’s program tells that this movement depicts expressions “of fury, of jealousy, its return of tenderness, its tears, its religious consolations.” Many of these emotional states may be perceived by listeners. The second movement, “A Ball,” places the artist in the midst of a gay party. The middle section of its tripartite structure centers on a transformed version of the idée fixe. The “Scene in the Country” opens with a dialogue between the

English horn and an off-stage oboe, representing the artist and his beloved, respectively. This alpine “ranz des vaches” (cattle call) leads to a calm musical paragraph that is interrupted by angry lower strings, stirred up by the image of the idée fixe in the woodwinds. The calm follows this jealous storm, but by movement’s end, the English horn call is answered only by silence and distant thunder, an effect that Berlioz achieves by means of four timpani. The spectacular “March au supplice” fills in the gap of any story line that may be followed. The artist dreams that he has murdered his beloved and is now being led to his own execution for the crime. This movement is a clinic in orchestral color that features two themes. The first of these is a sinister descending minor scale, while the second is a patriotic-sounding march in the brass instruments. The first theme at one point is given a “sound-color-melody” treatment (to use a term later applied to the music of Anton Webern) that points out Berlioz’s advanced orchestral thinking, giving each note, or group of notes, its own unique timbre. The movement ends with a brief recollection of the idée fixe in the clarinet before the blade falls. One can literally hear the head roll into the basket, followed by the cheering of the mob.

The last movement, which may have been inspired in part by Carl Maria von Weber’s opera, *Der Freischütz* (a work for which Berlioz later would compose recitatives to replace the spoken dialogue), completes the nightmare. Here is a panoply of ghoulish orchestral gestures representing a musical Walpurgisnacht. The tempo picks up with a final, horrible transformation of the idée

fixe, now squawked raucously by an E-flat soprano clarinet. Tolling church bells reveal the purpose of this hellish revel: it is the artist’s funeral. The famous medieval plainchant, “*Dies irae*,” normally only heard at funerals, but never before in the concert hall, is solemnly incanted by tubas and bassoons. Each phrase is answered by horns and trombones and mercilessly mocked by the woodwinds. The witches begin their contrapuntal dance of celebration, which climaxes with its combination with the “*Dies irae*.” In a final brilliant orchestral stroke, one can sense rattling bones and the fires of hell as produced by the violins and violas as they bounce their bows with the wooden side (*col legno*) on their strings.

Berlioz, the first true master of modern orchestration, calls for an immense orchestra for his day. The astounding effects created by these forces seem all the more impressive when one contemplates that this work was composed only three years after Beethoven’s death. The “Symphonie fantastique” was a work that took the symphony in a bold new direction which paved the way for not only Berlioz’s later works, but those of Liszt, Wagner, Richard Strauss and many others.

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

Baptist House

At 7 p.m. tonight, in the Baptist House, Jefferey Haggray, executive director of American Baptist Home Mission Societies, will lead a guided devotional time on “Where Do I See God at Work in the World around Me?”

Blessing and Healing Daily Service

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

Chautauqua Catholic Community

Daily Mass is celebrated at 8:45 a.m. weekdays in the Episcopal Chapel of the Good Shepherd. There will be a Catholic seminar at 12:45 p.m. today in the Methodist House Chapel. The Rev. Justin Miller, parochial vicar at Our Mother of Sorrows and Holy Cross in Rochester, New York, will present “Is Jesus Still Healing Today, and If So, How Can We Be Healed?”

There will be a Catholic seminar at 12:45 p.m. Friday in the Methodist House Chapel. Rita Houlihan, retired change strategy consultant in New York City, will present “Mary Magdalene: Legends vs. Scripture — Persecution vs. Resurrection.”

Chabad Jewish House

Esther Vilenkin will lead Tasting and Exploring Jewish Holiday Cuisine “Tasting and Exploring Jewish Holiday Cuisine - TU Bishvat; Pomegranates, Dates, Figs, Grapes and More” at 9:15 a.m. today in the Zigdon Chabad Jewish House.

Rabbi Zalman Vilenkin will lead Jewish Mysticism & Philosophy at 9:15 a.m. Friday. At 12:15 p.m. Friday, there will be a Challah Baking Class.

At 6:45 p.m. Friday at the ZCIJH, Chabad invites all Chautauquans to join a com-

munity Shabbat dinner. A traditional four-course Kosher Shabbat dinner is served along with sharing of stories, Torah thoughts and Shabbat songs. RSVP is required at www.cocweb.org/shabbat-dinners. For information, email rabbi@cocweb.org or call 917-364-1013 or 716-357-3467. There is a \$45 fee.

Chautauqua Prays for Peace through Compassion

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

Christian Science House

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

Episcopal Chapel of the Good Shepherd

There is a service of Holy Eucharist at 7:45 a.m. Sunday through Friday. Social Hour will be held at 3:15 p.m. today. All are welcome.

Food Pantry Donations

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

Hebrew Congregation

Rabbi Cookie Lea Olshein leads Kabbalat Shabbat: Welcoming the Shabbat Service at 5 p.m. Friday in Miller Park. Rain location is Smith Wilkes Hall; call 716-SHABBAT (716-742-2228) for service location information if the weather is questionable. Shabbat’zza Post-Service Pizza Picnic



INTERFAITH NEWS

COMPILED BY STAFF

in the Park follows at 6 p.m. Bring your own beverage. Bring a vegetarian dish or dessert to share. Hebrew Congregation will supply the pizza, plates, and wine.

Olshein is the resident rabbinic Scholar at Congregation Ner Tamid in Henderson, Nevada. A member of the Religious Action Center of Reform Judaism’s National Campaign Leadership Team, Olshein is also a board member of the Central Conference of American Rabbis, representing more than 2,200 Reform Rabbis.

Cantorial soloist Susan Goldberg Schwartz joins Olshein for Torah Study: Today’s Torah for Today’s Times at 9:30 a.m. Saturday in the lower level of Hurlbut Church, and then Shabbat Morning Service at 10:30 a.m. Saturday in the Hurlbut Church Sanctuary. Kiddush lunch to follow.

Humanist Community of Chautauqua

Join Amit Taneja, senior vice president for commu-

nity relations and Chief Inclusion, Diversity, Equity and Accessibility Officer of Chautauqua Institution; Fish Stark, executive director of the American Humanist Association; and John Hooper, president of the Humanist Community at Chautauqua, at 3:30 p.m. today at the Unitarian Universalist Denominational House, 6 Bliss, for the formal launch of the Humanist Community at Chautauqua. Refreshments will be served as we celebrate the establishment at Chautauqua of an interfaith gathering place for people without traditional religious beliefs.

Hurlbut Church Meal Ministry

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

Labyrinth

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

Lutheran House

The Rev. Drew Tucker presides at a 7 p.m. Vespers tonight at the Lutheran House.

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

Mystic Heart Meditation

Judaism/Kabbalah Meditation 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.

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

Presbyterian House

All Chautauquans are invited

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

The Rev. Sabrina Slater leads a gentle space to listen, rest, reflect and pray at Vespers from 7 to 7:45 p.m. tonight in the Presbyterian House Chapel.

Religious Society of Friends (Quakers)

Gretchen Castle leads BYO Lunch: A Quaker’s Perspective on the Interfaith Theme of the Week at 12:30 p.m. today at the Quaker House on 28 Ames.

United Methodist

The Rev. Kelly Smith’s Pastor in the Parlor topic at 7 p.m. tonight is “The Journeys That Shaped Our Lives.”

Starting at 9:30 p.m. Friday on our porch, join us for free popcorn!

Unity of Chautauqua

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

For details, visit www.unitychq.org.

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

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Booth Lectureship supporting Mirgani

The Dr. Edwin Prince Booth Memorial Lectureship Fund is providing support for the 10:45 a.m. lecture by Suzi Mirgani today in the Amphitheater. The fund honors the memory of Dr. Booth, who was a minister, theologian, teacher and author. As a historian and a citizen, he was intensely interested in international affairs, and his biographical and historical lectures at Chautauqua made him one of the most popular Institution speakers in the 1950s and 1960s. Dr. Booth, a Chautauquan since boyhood, was an object of Chautauqua pride, as were his lectures. He appeared at the Chautauqua Literary and Scientific Circle Roundtable in the summer of 1969, shortly before his death. The Pittsburgh native was an Allegheny College graduate who earned his seminary and Doctor of Philosophy degrees at Boston University. He spent his teaching career as a professor in Boston University's Theological Seminary and was professor emeritus. Dr. Booth was president and lecturer of the Institute on Religion in an Age of Science and a member of the American Academy of Arts and Sciences. He authored seven books. Both of his sons, Harry and Frances, have lectured at Chautauqua. His sister, Helen Booth, was an active Bird, Tree & Garden Club member. Miss Booth and her brother, William Wallace Booth Sr., are deceased. Six generations of the Booth family have participated at Chautauqua.

Morrison CLSC Fund provides for Nye, Miller

The Bess Sheppard Morrison CLSC Fund is providing support for the Chautauqua Literary and Scientific Circle author presentation by Naomi Shihab Nye and E. Ethelbert Miller at 3:30 p.m. today in the Hall of Philosophy. The Bess Sheppard Morrison CLSC Fund was established in 1992 through a gift to Chautauqua's pooled life income fund by Mrs. W.A. Morrison (Bess Sheppard), who passed away in 2003. Mrs. Morrison was a member of the Chautauqua Opera Guild and the Chautauqua Women's Club. She was also a member of the Society of Woman Geographers, the Daughters of the Republic of Texas and President John F. Kennedy's Committee of 100 on Juvenile Delinquency and Youth Crime. She graduated from the University of Maryland and served in the U.S. Army during World War II. She enlisted as a private in 1943 and left as a captain in 1946. Widow of William B. Clayton, who was vice president of the General Electric Company in Dallas, she later married Judge William Arthur Morrison, presiding judge of the Court of Criminal Appeals of Texas. He died in 1980.

Pemberton Lectureship supports Gray

The Delores K. and L. Beaty Pemberton Lectureship is supporting the 2 p.m. Interfaith Lecture by Tamara Gray today in the Hall of Philosophy. The lectureship was established in 2015. Deloras Pemberton began attending Chautauqua in 1995 with her husband, Loarn Beaty Pemberton. Deloras taught at the elementary, secondary, college and postgraduate levels and managed the office of continuing education at the University of Missouri at its Kansas City School of Education. Dr. Pemberton was a faculty presenter in the Education and Training Program and a board member of the KC Center for Family Systems. She passed away in 2018. Beaty was a general surgeon, educator, professor emeritus of the University of Missouri-Kansas City School of Medicine and chief of surgery at Truman Medical Center. During his Army service, he received a master's in theology from Trinity University. During his 25-year tenure at UMKC Medical School, he served as a docent, assistant dean of curriculum, chief of surgery and surgical program director. He served on the board of Truman Medical Center and as president of the medical dental staff. In addition to his professional dedication, Beaty was devoted to the well-being of his family, both immediate and extended. He passed away in 2009.

Posner fund provides for tonight's CSO

The Av and Janet Posner Fund for the Chautauqua Symphony Orchestra is providing support for the CSO performance of Berlioz's "Symphonie fantastique" at 8:15 p.m. tonight in the Amphitheater. The fund was established in 2016 to express support for Chautauqua's magnificent symphony. The Posners have long enjoyed much that is Chautauqua, especially the symphony, the theater and the fine arts programs. Janet is a retired teacher and has helped with Chautauqua Visual Arts, the Bird, Tree & Garden Club and the Friends of Chautauqua Theater. A managing director of the investment firm Davenport & Company and an art and architectural historian with a Doctor of Philosophy from the University of Virginia, Av has been a community member of the Chautauqua Institution Board of Trustees, a Chautauqua Property Owners Association area representative and for many years the teacher of a popular course on Chautauqua's architecture. Their son and daughter, David and Nora, grew up on the grounds attending Children's School and Club, playing softball on Sharpe Field on the teams that they each founded and working various jobs, including sweeping the Amp, delivering *The Chautauquan Daily* and working in the bookstore. They still enjoy visiting when they can.



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NOTICE

Native Plant Sale

Native Plant Sale Sat. Aug. 16th – 10 am-2 pm @ Chautauqua Marina (104 W. Lake Rd. Rt 394) to benefit Chautauqua Watershed Conservancy (CWC). Native plants will be on sale and Carol Markham, CWC Conservationists will lead buffer walks at 11 am & 1 pm. Carol will be on hand to answer questions about native plant selection and native garden design.

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CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Engine parts
5 Dumas character
11 Visitor to Siam
12 End a lawsuit
13 Rose part
14 Take a drag
15 Model to copy
17 Flamenco cheer
18 Writer Nin
22 Did some modeling
24 Small error
25 Wall climber
26 Roof joint
27 Keyed up
30 Historic event
32 Condescending look
33 First número
34 Neighbor of Quebec
38 John of Monty Python
41 Music's Hendrix
42 Trumpet's kin

DOWN
1 Play group
2 Poker payment
3 Goddess of memory
4 Try
5 Tibet setting
6 Tourist's car
7 Goddess of wisdom
8 Kingston Trio hit
9 Poorly
10 Spot
16 Was a pioneer
19 Goddess of beauty
20 Egyptian goddess
21 Fall mo.
22 Peach parts
23 Chef's need
28 Goddess of the moon
29 Makes blank
30 Cat coat
31 Stuck
35 Plays the ponies
36 Poet Khayyám
37 Take the bus
38 Includes in an email
39 Fortune
40 Mess up

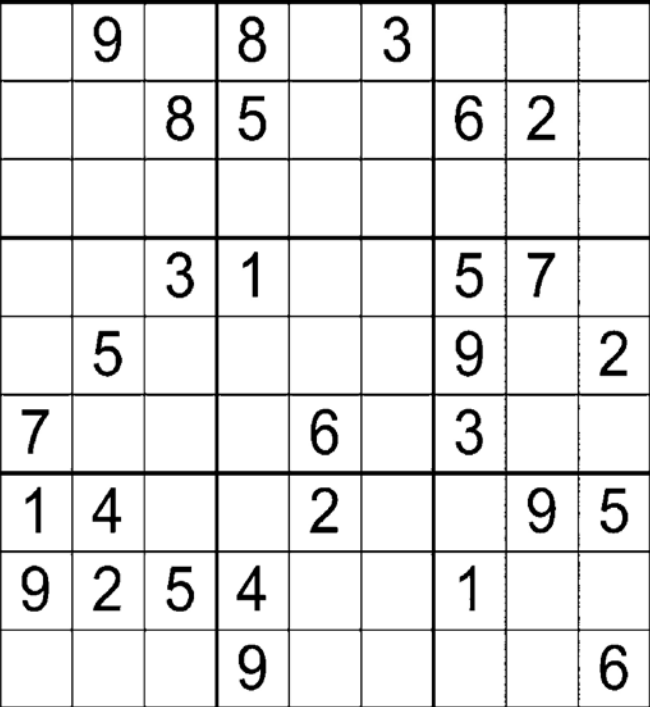


Yesterday's answer
A X Y D L B A A X R
is L O N G F E L L O W
One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

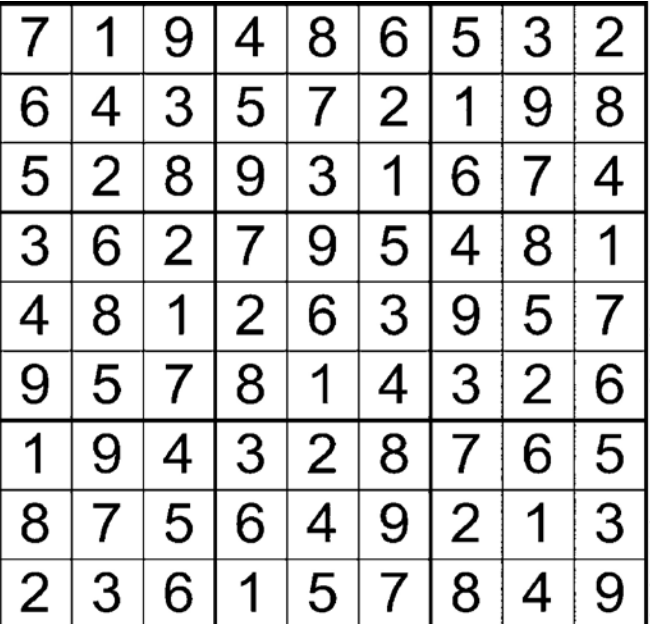
8-14 CRYPTOQUOTE
S B A O X N S B D O S N J K W
U G X A M Z O B O W W , J S D O N S B
D O S N J K W H G Z O , S B C V S X
N S B D O S N J K W T O S N O . — H O
H R J S R W H M T
Yesterday's Cryptoquote: A BAD DAY CAMPING IS STILL BETTER THAN A GOOD DAY WORKING. — UNKNOWN

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.



Difficulty: ★★★ 8/14



Difficulty: ★★★ 8/13

RELIGION

When going through fire or rain, you are not alone, says Holmes

The Rev. J. Peter Holmes was having a conversation with his friend, the Rev. Susan Sparks from Madison Avenue Baptist Church. She, too, has been a chaplain at Chautauqua. They were discussing how things were going and what a mess the world is in.

Sparks reminded Holmes of theologian Karl Barth's admonition to read the newspaper in one hand and the Bible in the other. But they both felt overwhelmed with the news and admitted that it was hard to read the news at times.

"I was reading an interview with James Taylor and he said that whenever 'Fire and Rain' comes on the radio, he turns it off," Holmes said. "It reminds him of one of the worst times in his life."

Holmes preached at the 9:15 a.m. Wednesday morning worship service in the Amphitheater. His sermon title was "Fire and Rain," and the scripture reading was Isaiah 43: 1-7.

Holmes recalled some of the lyrics to "Fire and Rain." "Just yesterday morning, they let me know you were gone," refers to the death of Taylor's friend, Suzanne. "My body is aging and my time is at hand," refers to his drug addiction and "sweet dreams and flying machines," refers to the break up of his band.

This year there are historic wild fires in Canada, wars, diseases and tariffs around the world. Sparks told Holmes that there is a wall in the church with photos of all her predecessors. She sometimes stands in front of them and says, "Tell me what to do." There is one who was there from 1909 to 1919, Charles Eaton, but the name had no meaning for Holmes.

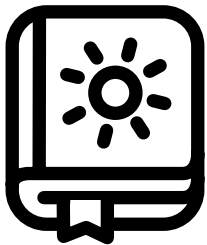
Holmes did think about Isaiah, writing to the exiles in Babylon, 1,000 kilometers from Jerusalem. Isaiah told them that the warfare was over in Jerusalem and to prepare a way, a highway from God. Isaiah wrote, "Do not fear, for I have redeemed you; / I have called you by name; you are mine. / When you pass through the waters, I will be with you, / and through the rivers, they shall not overwhelm you; / when you walk through fire you shall not be burned, / and the flame shall not consume you. ... Do not fear, for I am with you ..."

He continued, "It is a beautiful story and it might have reminded the exiles of Moses going through the waters on dry land, or Jonah, as we read in our canticle this morning, swallowed by the water. Or Meshach, Shadrach and Abendigo in the fiery furnace and the king asking who the fourth person was."

Holmes told the congregation, "God says 'I am with you.' God is with us on the days we feel the heat but the heat won't be the end; God will see us home."

In "Fire and Rain," Taylor asks, "Look down upon me Jesus and help me take a stand."

"Jesus comes down and stands with us," Holmes said. "Jesus was baptized so that when the waters overwhelm us, he will go through with us. On the cross he faced evil, but God raised Jesus up and had the last word."



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT



Don't go it alone, don't think you are alone. Take it to the Lord in prayer. Whatever you are facing, give it to God who is with you, for you and loves you. Do not be afraid. Whatever our fire and rain are, God is our refuge and our strength. Thanks be to God."

— THE REV. J. PETER HOLMES
Week Eight Chaplain-in-Residence

He continued, "When the disciples raised the alarm in the boat that they were sinking, Jesus said, 'Peace, be still,' and the disciples who could get the wind and waves to obey him. God is with us and does love us."

Sparks had told Holmes about the photo of Charles Eaton, and the name stuck with him. He knew that Eaton was not connected with Eaton's Department Store in Toronto, but it nagged at him and he began to look into his own church history.

Holmes found that Eaton had been the pastor of York-minister Park Baptist church, where Holmes serves, from 1895 to 1901. "Eaton was from Pugwash, Nova Scotia, He studied at my school, Acadia University, and at Mary Lee's school, (Andover) Newton Theological School. I called Susan and asked to borrow the portrait for our church. He was the same person."

In 1916-17, Eaton publicly advocated for the United States to enter World War I and received hate mail because of his stand. He offered to resign. Sparks said that she had been getting hate mail after a sermon she preached on a social issue. Sparks and Holmes found a biography of Eaton and both read it.

When Eaton left Madison Avenue, he entered politics as a Republican and served as a congressman from New Jersey from 1924 to 1952. He was known for his bipartisan work and President Harry Truman included him in



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER
The Rev. J. Peter Holmes preaches during morning worship Sunday in the Amphitheater.

the United States delegation to sign the United Nations charter. Eaton retired from Congress in 1952 and died 20 days later.

"We are not alone," Holmes said. "God has said I am with you."

He talked about *The Hidden Life of Trees*, by Peter Wohlleben, and the communication through the roots that Wohlleben says trees have, how they share nutrients. When an old tree dies, its roots feed younger trees. Sparks was reading the same book.

"My point is that we are not alone. There is a third, fourth person, a communion of saints with us," Holmes said. "Where two or three are gathered, Christ is with us. We stand on the shoulders of giants."

He told the congregation, "Don't go it alone, don't think you are alone. Take it to the Lord in prayer. Whatever you are facing, give it to God who is with you, for you and loves you. Do not be afraid. Whatever our fire and rain are, God is our refuge and our strength. Thanks be to God."

The Rev. Mary Lee Talbot presided. Alison Marthinsen, a member of a six-generation Chautauqua family, read the scripture. The prelude, performed by Owen Reyda, organ scholar, on the Massey Memorial Organ was "Allegro in A minor," by Niels Gade. The Motet Choir sang a cappella "Do Not Be Afraid," music by Philip Stopford and text by Gerard Markland. Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, directed the choir. Laura Smith, organ scholar, performed "Toccata," from Suite Gothique by Léon Boëllman, on the Massey Organ. Support for this week's preaching and chaplaincy is provided by the Alison and Craig Marthinsen Endowment for the Department of Religion.

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PROGRAM

Thursday
August 14

7:00

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

7:00

(7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:30

Forest Bathing. (Programmed by the Bird, Tree & Garden Club.) Kate Mayberry. Corner of Massey & Hawthorne

7:45

Chautauqua Mystic Heart Meditation Program. Leader: **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) Koshner 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 *Whale Fall*, by Elizabeth O'Connor. Literary Arts Center at Alumni Hall Porch

12:15

CTC Theater Chat. (Programmed by Chautauqua Theater Company.) CTC’s Commission: *Best for Baby* (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 *The Witnesses* (formerly *Tell Me You’re Dying*). (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.** *the little book of e*, by

3:30

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 *The Witnesses* (formerly *Tell Me You’re Dying*). (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

George Koloski / Staff Photographer

Oboists and soloists Jaren Atherholt, left, and Noah Kay perform Viet Cuong’s “Extra(ordinarily) Fancy” Concerto for Two Oboes and Orchestra along with the Chautauqua Symphony Orchestra, under the baton of Music Director and Principal Symphonic Conductor Rossen Milanov Tuesday in the Amphitheater.

FRIDAY
August 15

6:00

Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club

7:00

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

7:00

(7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:45

Chautauqua Mystic Heart Meditation Program. Leader: **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

(8:30–8:45) **Chautauqua Mystic Heart.** Leader: **Monte Thompson** (Movement and Meditation.) Hall of Philosophy Grove

8:45

Catholic Mass. Episcopal Chapel of the Good Shepherd

8:55

(8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove

9:00

Jack’s Nature Walk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, naturalist. Smith Wilkes Hall

9:15

Masters Series Roundtable. “Morning Muse: A Conversation with Andrew Krivák.” Fee. Literary Arts Center at Alumni Hall Ballroom

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.) “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

10:00

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

10:15

Service of Blessing and Healing. UCC Randell Chapel

10:30

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

10:15

Service of Blessing and Healing. UCC Randell Chapel

10:45

CHAUTAUQUA LECTURE SERIES. Thomas Friedman, foreign affairs columnist, *The New York Times*. Amphitheater and CHQ Assembly (Livestream Only)

11:00

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

11:30

(11:30–2) Koshner Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza

12:00

(12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Behind Colonnade

12:15

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

12:15

Twelve-Step Meeting. Marion Lawrance Room, Hurlbut Church Marion Lawrence Room

12:30

Post-Lecture Discussion. 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

(12:30-1:30) Scholars @ The Smith: Annie Storr. “Two Chicago Women at Chautauqua: Addie Mae Smith Wilkes and Ellen Gates Starr.” Smith Memorial Library

12:30

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

12:30

Betsy’s Garden Walk. (Programmed by the Bird, Tree & Garden Club.) “Raising and Tagging Monarch Butterflies.” Betsy Burgeson, supervisor of garden and landscapes, Chautauqua Institution. Butterfly Garden

12:30

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

12:45

Catholic Seminar Speaker Series. “Mary Magdalene: Legends vs. Scripture - Persecution vs. Resurrection.” Rita L. Houlihan, retired change strategy consultant, New York, New York. Methodist House Chapel

1:00

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

1:00

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

1:00

(1-3) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House

1:15

Informal Critique Session. (Programmed by the Friends of the Chautauqua Writers’ Center.) Bring 10 copies of one page of poetry or prose. Literary Arts Center at Alumni Hall Garden Room

1:30

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

2:00

INTERFAITH LECTURE SERIES. Drew Jackson, poet, speaker, and public theologian. Hall of Philosophy and CHQ Assembly

2:00

(2-3) Authors @ The Smith: Gary Sirak in conversation with Jane Kerschner. How to Retire and Not Die. Smith Memorial Library

3:30

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

3:30

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

3:30

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

3:30

(3:30-4:30) Authors @ The Smith: Kate Kilgus. *How to Retire and Not Die*. Smith Memorial Library

3:30

CHAUTAUQUA PRIZE AWARD CEREMONY AND PRESENTATION. Whale Fall. A Novel by **Elizabeth O’Connor.** Hall of Philosophy and CHQ Assembly

5:00

Hebrew Congregation Evening Service. “Kabbalat Shabbat.” Rabbi Cookie Lea Olshein, resident rabbinic scholar, Congregation Ner Tamid, Henderson, Nevada. Shabbat’zza – Post-Service Pizza Picnic in the Park. Bring your own beverage, salad or dessert to share. If rain, service at Smith Wilkes Hall and no Shabbat’zza. Miller Park

5:15

Cinema Film Screening. “The Life of Chuck.” Fee. Chautauqua Cinema

6:00

THEATER. New Play Workshop Reading. Best for Baby by Sharyn Rothstein, directed by Oliver Butler. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Talkback to follow. Bratton Theater

6:15

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

6:30

Masters Series Roundtable. Thomas Friedman. Fee. Norton Hall

6:45

Community Shabbat Dinner. (Programmed by Zigdon Chabad Jewish House.) RSVP required. Fee. Zigdon Chabad Jewish House

7:30

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

8:00

Cinema Film Screening. “F1: The Movie.” Fee. Chautauqua Cinema.

8:15

AMPHITHEATER SPECIAL. Los Lobos. Amphitheater

10:00

THEATER. Bratton Late Night. Talent showcase with **2025 Chautauqua Theater Company Conservatory Actors.** (General Admission; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater

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But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control; against such things there is no law.
Galatians 5:22-23

The Romans Road to Heaven

“There is none righteous, no, not one.”

“For all have sinned and fall short of the glory of God.”

“But God demonstrates His own love toward us, in that while we were still sinners, Christ died for us.”

“So that as sin reigned in death, even so grace might reign through righteousness to eternal life through Jesus Christ our Lord.”

“For the wages of sin is death but the gift of God is eternal life in Jesus Christ our Lord.”

“If you confess with your mouth the Lord Jesus and believe in your heart that God has raised Him from the dead, you will be saved. For with the heart one believes to righteousness and with the mouth confession is made to salvation.”

“For whoever calls upon the name of the Lord shall be saved.”

(Romans 3:10,23; 5:8,21; 6:23; 10:9-10,13)

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