Ethnographer Davis to speak on wonder of cultural diversity

by Jessica Hanna  Staff writer

National Geographic Explorer-in-Residence Wade Davis will be speaking at 10:45 a.m. today in the Amphitheater. He will discuss various aspects of culture, incorporating his books Light at the Edge of the World, released in 2011, and The Serpent and the Rainbow, which will be released in the fall.

As an ethnographer, writer,photographer and filmmaker, Davis has become a strong voice for the protection of what he has termed the "ethnotheme." This ethnotheme encompasses thought, beliefs, myths and institutions brought about by human imagination. It's a celebration of the wonder of cultures around the world, and the idea that one person isn't a talent attempt at bringing you, or us, Davis said. "They're unique answers to a fundamental question: What does it mean to be human, to be alive?"

Davis said he began his interest in cultural differences as a child living in Canada, at a time when the French and English were not speaking to one another. He remembers a road that clearly separated his Anglo community from a French village. "I always thought how curious that just on the other side of that road was a different language, a different religion, a different way of being," Davis said. "I think that sort of intrigued me from the earliest days of my youth, and not just that the other side of that road was a different language, a different religion, a different way of being."

Davis went to Harvard University, where he earned degrees in anthropology and biology, and later his doctorate in ethnobotany. Davis traveled around the world and lived among various cultures while writing as a cultural anthropologist and plant explorer.

He spent time more than three years in the Amazon and Andes, where he lived among 15 indigenous groups and made more than 6,000 botanical collections. His later work in Haiti, where he investigated folk preparations said to create zombies, inspired his international best-selling book The Serpent and the Rainbow (1988) as well as Passage of Darkness (1998).

Davis said he believes that one of the best ways of learning about one another is by listening to stories local to the place and time of one's history. "Listening is more than just hearing the words," he said. "It's listening and learning from the voice and the personality of the speaker. Listening is a way of respecting another culture and another way of life."

Davis will provide classes, seminars and concerts from his home, the Everett Jewish Life Center, and the Chautauqua community and wider world.

See C50, Page 4

Happy-go-lucky

Obiob Eberle featured as CSO prepares a lighthearted concert

by Alexandra Fioretti  Staff writer

A 1:15 p.m. tonight in the Amphitheater, about Jan Eberle, Chautauqua Symphony Orchestra princi- pal, will step out on stage in front of Guest Conductor Tito Muñoz, her fellow musicians and the audience. Eberle will be performing as a soloist during the CO’s second piece, “Concerto for Oboe and Orchestra” in Major K. 314.” Wolfgang Amadeus Mozart composed the popular work.

Eberle said she could think of only one word to truly describe the Mozart piece: happy. "Later Mozart might have gotten a little more on the profound side,” Eberle said. “But this is just kind of a happy Mozart. It’s the melody, the characters, they're lighthearted. It’s in C major which is usually a happy one and it's harmonically pleasing.”

Eberle said she played the piece many times before, and is happy to do it. “It’s my favorite concertos,” she said. “And it’s Mozart, and of course Mozart is one of the greats.”

Muñoz, who will be making his first-ever visit to Chautauqua Institution, said the Mozart piece is small — small in the sense that it does not require a lot of instruments to create the wonderfully happy second movement. "This is a very happy piece,” Eberle refers to. Muñoz said the piece only calls for strings, two oboes, two flutes and, of course, the oboist. "Really, it’s just a way to showcase the principal oboist,” Jan Eberle said. "I don’t know if you ever see how she interacts with her colleagues because it is a very small piece in scale. So you’ll see her bring a lot of interest in terms of sound and phrasing.”

Eberle said she is happy the piece is a baste in terms of numbers, thus avoiding a situation in which the soloist competes with her fellow musicians to be heard.

See C50, Page 4

In Life Center, Chautauqua’s Jewish community finally has a home

by Jessica Hanna  Staff writer

Edith Everett gives a welcoming speech in honor of her late husband, Henry Everett, at the dedication of the new Everett Jewish Life Center Sunday afternoon.

Musicians played traditional Jewish songs as a crowd of people filed into the center and filled the street in front of the new Everett Jewish Life Center in Chautauqua on Sunday. The day marked the center’s dedication and official opening.

“When the doors are opened for all to enjoy, you’ll find more than a beautiful building,” said Richard Muschel, treasurer on the EJLCC board of directors, in his welcome address. “The rooms and this magnificent porch will provide a comfortable tapestry of conversation and friendships, study, relaxation and intellectual stimulation. What was once a dream became a vision, and before you today, is a reality.”

Edith Everett and her family funded the Everett Jewish Life Center’s construction in honor of Henry Everett, who contributed to the Jewish community and to Chautauqua Institution.

“Our family decided to build this house for two reasons: because it was time for there to be a Jewish house in Chautauqua, and because it was a wonderful way to remember Henry, my dear husband and life partner, in a place that gave him so much pleasure,” said Edith Everett.

She serves as chairwoman for the EJLCC board of directors. The Everett Jewish Life Center will provide classes, seminars and other Jewish and inter reli- gious activities during the summer season. Although the center will serve as a home for the Jewish community, it is meant to provide resources for people of all beliefs.

According to the Rev. Joan Brown Campbell, the center represents another step toward a future where barriers are broken, divisions are dissolved and common ground is claimed.

Rabbi David Sapenstein and Rabbi Joseph Tolkovick attended the dedication to speak in memory of Henry Everett, highlighting the many improvements he made in the world around him. They also discussed the benefits of the Everett Jewish Life Center and the Jewish faith itself to the Chautauqua community and wider world.

See EVEL C50, Page 5

TOPIC: WEATHER

Today

High: 68°

Low: 54°

Few clouds

WEDNESDAY

High: 69°

Low: 56°

Partial cloudiness

THURSDAY

High: 74°

Low: 61°

Partly cloudy

Friday

High: 77°

Low: 59°

Mostly sunny

THE BEAUTY IS IN THE DETAILS

Tony Ramon reviews the EJLCC production of "Aracanda"

See PAGE 3

NATIVE SON

Jackson Rees returns to Chautauqua, guitar in tow

See PAGE 3

ALL ABOUT WANDER

Photographer Anne Griffiths Bell shares tales of worldly travels

See PAGE 7

The Chautauquan Daily

The Official Newspaper of Chautauqua Institution

Tuesday, July 7, 2009

VOLUME COOEO, Issue 9

Gansevoort, New York 504
Levinson Fund sponsors tonight’s CPO performance

Levinson Fund

The Kevin and Joan Keogh Family Endowment, an arm of the Chautauqua Foundation, helps sponsor tonight’s concert as well as the Family 2007 Season’s benefit concert, which features pianist Yuja Wang.

Together, the Kevin and Joan Keogh Family Endowment supports the concerts.

To learn more about the Kevin and Joan Keogh Family Endowment, or to make a gift to the Chautauqua Foundation, please contact development@cahs.edu.
Native son Rohm to give College Club performance

by Alexandra Fonzarelli

Rohm is known for his unique style, his last album, which he will begin work on in November, will have a noticeably different feel. His last album, which he said he wouldn’t have it any other way, was in a Garden acoustic feel. His last album, which he said he wouldn’t have it any other way, was in a Garden acoustic feel. His last album, which he said he wouldn’t have it any other way, was in a Garden acoustic feel.

“However, unlike many other Chautauquans, Rohm comes back not only to the lake and the shore to hear a lecture, but also as a performer. At 8 p.m. tonight at the College Club, Rohm will return, guitar in tow. Rohm said he would love to play outside the Miller Bell Tower, weather permitting, where he spent a lot of time as a child. Rohm’s music has taken him on an exciting, albeit challenging, journey. He said he tested the waters of many genres, from country to wade in the lake and to move on,” he said.

Despite Rohm’s prolific career, he said he wouldn’t have it any other way, was in a Garden acoustic feel. His last album, which he said he wouldn’t have it any other way, was in a Garden acoustic feel. His last album, which he said he wouldn’t have it any other way, was in a Garden acoustic feel.

“This is so much about love, about a risk at first, and it’s still a bit of a risk, but it’s one I’ve enjoyed taking,” he said.

**Additional Information**

Sandy D’Andrade of Red Trunk, is a graduate of Methodist University, will deliver her talk on the military history of World War I to the present day and the political journey from the Civil War all the way through the Vietnam War. She will talk on “patriotic poetry.” She said she doesn’t know what the idea was that she was writing about, the role of women in the world of the military, but I think poets are changing their attitude about that again, and there’s an activist mentality, mostly on the liberal side, to be truthful, “Belieu said. Sandy D’Andrade of Red Trunk, is a graduate of Methodist University, will deliver her talk on the military history of World War I to the present day and the political journey from the Civil War all the way through the Vietnam War. She will talk on “patriotic poetry.” She said she doesn’t know what the idea was that she was writing about, the role of women in the world of the military, but I think poets are changing their attitude about that again, and there’s an activist mentality, mostly on the liberal side, to be truthful, “Belieu said. Sandy D’Andrade of Red Trunk, is a graduate of Methodist University, will deliver her talk on the military history of World War I to the present day and the political journey from the Civil War all the way through the Vietnam War. She will talk on “patriotic poetry.” She said she doesn’t know what the idea was that she was writing about, the role of women in the world of the military, but I think poets are changing their attitude about that again, and there’s an activist mentality, mostly on the liberal side, to be truthful, “Belieu said.
After last visit in 2005, a man who calls himself “chief executive oddball” of In Jest, Inc., has new surprises in store this year for the Family Entertainment Series.

In Jest, Inc.’s Nolo Cremean will perform two shows at 5 p.m. and 7 p.m. tonight in Smith Wilkes Hall.

The funnyman brings an updated variety show with new props and “the world’s shortest 15-foot unicycle.”

In Jest, along with star Cremean, has entertained children and their families at past FES shows, Papana said, adding, “he embodies what we [Chautauqua Institution] are looking for in family entertainment.”

She said she enjoys In Jest performances because his show is a good fit for the institution; it is not too loud, flashy or quick, just “good- fashioned fun.”

The Cremiano, NY native has lived in central and western New York for most of his life, and is looking forward to performing at Chautauqua again.

“It’s just a beautiful setting and such a responsive audience, and whether or not the weather cooperates, people are always in good spirits,” he said.

Many of his programs incorporate educational and motivational components, but this is primarily all out of fun,” he said.

This will be the third time the mod- ern clown has been a part of the FES, said Gwen Papania, assistant director of recreation and youth services.

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Tuesday, July 7, 2009

The Chautauqua Daily

Page 5

THEATER

The beauty is in the details

CTC’s Arcadia meets the huge demands of Stoppard’s script

by Anthony Rennon

Guest reviewer

Let’s try to imagine an intention more grim than creating a dramatic comedy — comedy, mind you, that takes on some walloping big ideas and prime academic debates and then, for good measure — and measure will be a key notion — en-

gages the challenge of persuading the situation over a 205-year-class.

Frankly, I hesitate to get into the technicalities of setting it up to build this proposition is taken. The big ideas ought to be the most agreeable parts. In the wideoduction — a — representing lives caught in the nuts of too much information — that is the part that does not suffer interpretation well.

There are seven characters from 1809 and a few more that are talked about a lot, and then there are five charac-
ters from the present. The folks from the present are, in one way or another, studying the people from the past. So, history is a big topic. Both sets of people from the 19th and 21st centuries live in an English manor house, as true gentry or staff or visitors. Both the people in the present and those in the past are preoccupied with intellectual life — and with sex. That helps move things deeper.

The pertinent philosophy, which reorients a visitor to the present, is a primer. We build our present out of shards, faint or assertive articulations, from the past. We put things in our own order. We take responsibility in time, not race. We acknowledge how we strove toward better ideas, or net.

“Arcadia” is the perfect garden: a timeless Eden, though even in “Arcadia,” that first garden, was time and mortality, introduced. That is the measure kept through the play, as a par

able and not an imparable thought. From another room, another point of view, with the cast of characters and the principal, looking for the ideas or the vitality to sus-

tain the struggles that are real to time and controls and finishes with death.

These ideas are sustained through a story line built, sonifying the situation over time just double back upon itself, superimposed as if in a visit from spirits? Or does time just double back upon itself sometimes, perhaps, rep- neat, congeal, intersect? That is their fear: that their inconsequential-
tiality. That is their fear: that their inconsequential-
tiality. That is their fear: that their inconsequential-
tiality.

Death is a motif throughout. Gunsacks are a back-
drop, as animals are killed and duels threatened. The objects of study — the peo-

ple who are the focus of the research — are all of course, long dead. Like the heat, energy is lost as any work is done, any action performed; life, too, is lost day after day, and it cannot be retrieved, except through the vanity of history.

So fire is another motif in “Arcadia.” The play ends with a fire of course, as time is marked by the measures of a watch. Life, thought in the present are Caroline Hewitt, Matt Citron and Blake Segal, as descendents of the manor family in the past. Bianca Amato is the 19th century lady of the house, and you don’t find her ever one more than one of the manor born. She carries her elegance, her arrogance and her insecurity in her chin and in her voice: magnificent.

Her daughter, the one true...
Johannes Brahms (1833-1897)

A scholarly, meticulously
rigorous life took its toll on
Brahms in the form of eye
problems, which were due
to his wearing contact lenses.

The musicologist, Arthur
H. Benjamin, wrote in 1913:
"His life was a constant
struggle. A vast amount of
music was written under
intense physical and emo-
tional stress."

In 1879, he received his
degree. He then began his
career as a professor at the
University of Prague. He
was appointed to the post
of Director of the Prague
Conservatory, where he
remained for the rest of his
life.

Upon completing his
degree, he moved to Vienna,
where he became a house
composer for court concerts.

He spent two months
applying for jobs throughout
Europe, but was only able
to secure a post at the Weim-
ارث a small town in Germany
that was known for its coun-
ty music. Brahms spent this
time composing and getting
his music published.

At the age of 24, he
wrote his first symphony,
which was met with criti-
cism due to its length and
complexity. However, he
persevered and continued to
compose music that was
admired by his contemporaries.

Brahms composed a total
of 15 symphonies, which are
still performed today. His
most famous works include
the "Tragic Overture," the
"Academic Festival Overture,"
and the "symphony in F."
Belt mesmerizes Amp crowd with photos, tales of worldly travels

by Alice R. O'Grady

National Geographic and Chautauqua Institution have an important new collaborator: Annie Griffiths Belt. That word is "wonder." "We're all about wonder," she said — the exploration, curiosity and joy of play, its endless possibilities, the importance of sharing, the need to suspend one's beliefs beforehand. Belt, Monday's morning lecture at the Amphitheater, clearly had that in mind. She had the best job in the world and that wonder is a big part of it.

"I've been exposed to things that have changed my life forever," Belt said.

Her career with National Geographic started two years after she received a degree in photojournalism. She was working for a newspaper in Minneapolis. "I met this person from National Geographic named Annie called, asking for some photos of a Norwegian-American who, I think, had about to happen in Minneapolis. "It was warm, she shot, and one of her photos was used in National Geographic. "I went along an application and her portfolio. She hired me.

Namibian women

Belt was given the trip to Namibia, where she searched for a nomad camp. She met two women with children. "I saw a Bedouin with a little girl," she said. "A Bedouin man grabbed Belt's hand. She was amazed that a child had respected her. She went to a festival that showed her how Bedouins thought about, digital versus non-digital, that it has made photography available to millions of people. What I love about digital is you're telling a story and that gets us back to the reality," Belt said.

Summer “staying” continues this week at Dietrich Park

Special 4th of July 10:55 start time - Start a 4th of July tradition with the Jamtown Betters. Catch the team’s 1st top flight pitch against Mahoning Valley before you partake in your holiday activities.

Findley Lake, NY - make us part of your Chautauqua dining, lodging, shops, and sports

Get ready for a fun weekend at Wonderland Gifts & Wines

Kashmiri

Open every day all year

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Findley Lake 716.769.7190

Kashmiri Restaurant

Open 7 days a week all year

11:30 AM - 9:00 PM

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Nick to present BT lecture on Tulsa garden built by community

by Beverly Hazen

For interested individuals who have heard of the Linnensline Teaching Garden in Tulsa, Okla., but haven’t been able to tour it in person, come to the Red Brick Wall lecture at 2:15 p.m. today at Smith Wallace Hall for a pictorial “visit.” Chuatatua Jonn Blackman of Blackman’s Web of Gardens in Tulsa, Okla. is this year’s Oklahoma Henrietta Ord Jones Memorial Lecturer.

According to the garden’s Web site, this privately funded garden opened in 2006 and has more than 10,000 plants. About 200 volunteers care for the gardens with materials all donated by local gardeners and industry professionals. This garden is a $5 million garden by people who go home saying, “Let’s go gardening and show them.”

Garden as a way to teach locals with materials all donated

June 2006 and has more than 10,000 plants. About 200 volunteers care for the gardens this June. Nick and his wife have been coming to Chuatatua Jonn since 2006. They first heard about the gardens this June.

That is why we got in this business,” Nick said. “We went to Oklahoma Chuatatua and heard that it really started in New York, so we took a chance and came.”

Nick’s only regret now is that he is not retired and able to visit for the whole idea. The idea is that we are not retired.

We homewomen to come to home and go home saying, ‘Let’s go gardening and show them.’

We homewomen to come to home and go home saying, ‘Let’s go gardening and show them.”

Come to the lecture and see how Southern Living magazine can turn a blank canvas into a world-class teaching garden with no public funding.

Chuatatua Jonn will present a lecture at 12:15 p.m. today in the Episcopal Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. today at the Cathedral House at the corner of Palestine and the Red Brick Walk. Hostesses are Diana Ward, Ann Akin, Jettie Spellman, Angie Bolander, Ernestine Cruzado, Mary Penson, Laura Hall, Michelle Worley, and Ann Walsh.

Chabad Lubavitch

Rabbi Zalman Vilkin will present “Jewish Psychol-

ogy: Love and Kindness” at 15:30 on today in the Library Room of Alumni Hall.

Dr. Christopher Nye, a fre-

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Tallman concert to feature children's music

by Gail Burkhardt

Staff writer

Chautauqua Institution's organist will celebrate the spirit of children during today's Tallman Organ Concert program titled, "Bless the Beasts and Children." Organist Jared Jacobsen will play various songs that are geared toward children during today's, 12:15 p.m., concert in the Hall of Christ.

"When I play a small instrument like this, to really get a lot out of it you find yourself doing all of these Rachmaninoffs," he said. "Sometimes with your hands crossed and separated just to get the right sound."

Jacobsen will also play a few movements of what he calls "maybe the most famous children's piece," titled "The Carnival of the Animals" by French composer Camille Saint-Saëns, and another popular Christmas piece, "Dance of the Reed Pipes," from the "Nutcracker Suite." Both traditional and non-traditional organ music styles.

"People will probably recognize the tune of one of the other pieces Jacobsen will play, but they may not know its origin."

For his concert, the bump of a large organ replaced the small instrument. Set on a large organ for Bach's son, Johann Sebastian Bach, in 1747, the organ can do just about anything, Jacobsen said. He is ready to take "even more freedom in playing" than other concerts.


"A set of variations on Twinkle, Twinkle Little Star" by Johann Sebastian Bach, "Christoph Friedrich Bach, in fact, was the concert's soloist, Jacobsen said. Music was the business his father, Johann Sebastian Bach, added, he said.

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"I picked the moment you admit you're failed," the chart said. "Until then, you're living in a fantasy bubble."

For him, the bubble burst at age 7 upon realizing he wasn't "good" at the organ. The bubble burst at age 7 upon realizing he wasn't "good" at the organ. The bubble burst at age 7 upon realizing he wasn't "good" at the organ.

"I think," he said, "that's the moment you admit you're failed."

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Today’s lecturer is **Wade Davis**, anthropologist and ethnobotanist for National Geographic.

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