Insel to discuss mental illness as brain disorder, not behavioral problem

by Christina Stavale
Staff Writer

People once tried to explain mental disorders such as depression, schizophrenia, autism and anxiety by calling them behavioral disorders. But Thomas Insel said that idea is changing, through new research.

And 200 a.m. today in the Amphitheater, Insel, director of the National Institute of Mental Health, will lecture about understanding mental disorders through studying the brain.

“The big change is being able to understand [mental] illnesses as brain illnesses,” he said. “For a long, long time, these disorders mostly as behavioral problems, may be due to the way somebody was raised. Now we really are able to get past this: they’re brain disorders, like other diseases, just a little more complicated.”

His lecture will center around two main topics: first, the brain, and where we are in terms of studying mental disorder; and second, what this new research means for diagnosing how mental illness develops.

In treating mental illnesses, Insel said both medication and therapy could be helpful. The goal is to use one together.

Though he has never conducted the baton of MSFO maestro Timothy Muffitt but from the hand of the MSFO to perform second concert will not be

Most of my own work in my career has been in understanding and treatments of mental disorders,” while finding new pathways to prevention, recovery and cure.

As for NIMH, Insel said his mission is to “transform the understanding of mental illnesses, not only for discovering how mental illness develops.”

Through a program titled “young masters” peabody will address the Merton approach to “faith, belief and state of mind”

by Judy Lawrence
Staff Writer

Two people associated with the Merton Institute for Contemplative Living will keynote the Department of Philosophy’s annual Faith, Belief and State of Mind.” Robert G. Toth, Mer-erton Institute executive director, and Frank Peabody III, chairman of the board of the Merton Institute, will speak at 2 p.m. today in the Hall of Philosophy. The title of their talk will be “Thomas Merton: Contemplative Living and Flair of Mind.”

Toth, a Cleveland native, earned bachelor’s degrees in classics and a master’s degree in education from John Carroll University. He joined the Merton Institute in 1998. Prior to that, Toth taught English in secondary schools for six years and worked in health care administration for 22 years.

Peabody

Cantor to entertain with harmonious tunes, storytelling

by Alexandra Fioravanti
Staff Writer

Are all Logan Chamber Music Series fans ready for a change?

Audience members will notice a slight variation from what they have seen this season when Cantus, an a cappella group, makes its first-ever visit to Chautauqua Institution.

Conductor Mark Luber said the group will open with the group’s original “concertos” and “Swiss music” while finding new pathways to prevention, recovery and cure.

The ensemble originally hails from St. Olaf College in Minnesota. It has made more than 300 performances in major cities including New York, Chicago, San Francisco, Los Angeles and Detroit. It has performed at Carnegie Hall and the Kennedy Center.

“This year, we’re very excited about the tour,” Peabody said. “We’re very excited about the tour.”

The Cantus tour was the idea of Marianne Callahan, who is the group’s manager. She said the group has been invited to perform in some of the largest cities in the country and around the world.

Peabody

The troubadour’s path through the ensemble is looking forward to as well.

The ensemble’s goal tonight is to "entertain the community with some exceptional music," said Peabody. "We’re looking forward to today’s performance and from what we have said, the audience has something to look forward to as well. The ensemble has been very successful in bringing music to new audiences."
The Ralph W. Loew Lectureship Fund of the Chautauqua Foundation provides funding for this afternoons lecture-sponsored by the Department of Religion. The lecturership features Robert Toth and Frank Peabody, executive directors of Chautauqua Institution. Non-member fee is $5; memberships are available at the door. 

Library hosts events

Shortwave for children ages 5 and 8 will be held at 10:45 a.m. every Monday in the Meeting Room at Smith Memorial Library.

An informal investment discussion group will meet from 12:30 p.m. to 1 p.m. today in the Meeting Room at Smith Memorial Library.

CLSC to hold Brown Bag book review, discussion

The CLSC of Class of 2001 will hold a Brown Bag book review, discussion at 12:15 p.m. this Wednesday in the Gallo Family Gallery at 357-6407. All classes may sign up for a great volunteer for the Great American Picnic, which will be held from noon to 3 p.m. today in the Kate Kimball Room.

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body text
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Act III of the opera: “Pre-

Standing one day on a

He said he had never

Before being appointed

director of NewHoll, Insel was

a professor of psychiatry at Emory University. While

there, he was the founding
director of the Center for Be-havioral Neuroscience and, at

the same time, director of the Center for Autism Research.

In 1990, W. V., and Woodstock, Vt.

and ballets have been com-

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Act III of the opera: “Pre-

Hindemith.

Themes of Weber,” by Paul

M. V., and Woodstock, Vt.

themes — Hindemith builds a

a doubt, audience members

will be able to identify the

love theme that emerges in

the piece as plays in “every

romantic movie you’ve ever-

seen.” Moran joked.

Toth

Toth

Toth

Toth

standing one day on a

street corner in Louisville,

Ky., Merton came to see that

he loved and felt connected
to all people. Toth said:

“Life in the monastery is

an institution focused for

what he thought was a crisis

in the community. It was the

creation of an institution

that exists among all beings.

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“My friends are the people

who have experienced

both happiness and suffering,

and have been there to

help people accomplish this.

It’s a story of hope,” Toth said.

In 1985, he began read-

ing Merton. He has a way of just-

grabbing you and getting you
to start.” Toth said. “Part of this

is his ability to tell a gripping

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He gets deep inside our

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Jewish Literary Festival to be Everett’s first major public event

Six Jewish authors to be featured this week

by Sara Toth Staff writer

The Everett Jewish Life Center in Chautauqua may have officially opened July 3, but the first major public event held at the new facility begins at 4:30 p.m. today with the beginning of the 2009 Jewish Literary Festival.

Featuring speakers all week, the festival has been in the works almost as long as the building in which it is being held. As the foundation for the ELCC was being laid, so were the beginnings of the festival.

“They should have a writers’ festival, so I got on the ground floor. That’s what I’m doing,” said Weaver, who was staying at the Literary Arts Center at Alumni Hall last summer as a writer in residence, saw the beginnings of the building as great potential. Though contacts at the Department of Education, the Writers’ Center and with other Jewish authors, Terman and other organizers soon had the makings of the first true, all-Jewish Literary Festival.

“We tried to do a certain place where the writers would be at the Writers’ Center, but also be appropriate for the Jewish festival as well,” Terman said.

The writers in residence this week, Yael Goldstein, Love and Rick Hilles, are both this week’s featured speakers along with Terman and Clara Silverstein, Writers’ Center program director.

“This is another opportunity to contribute to the literary arts here,” Silverstein said. “It just gives a little breadth to the literary experience.”

The festival begins at 4 p.m. today with Silverstein and Terman speaking on non-fiction and poetry. At 4 p.m. Tuesday, Hilles and Nancy Reisman will read their poetry and fiction.

On Wednesday, the activities will be of a different tone. Chautauquans are invited to a Brown Bag open mic session for works featuring Jewish themes, followed by the 4 p.m. readings from Love and Liz Rosenberg.

The week concludes with a Brown Bag at 12:15 p.m. in the form of a panel of the featured writers. All events take place at the ELCC.

“All the writers will be talking about Jewish literature and what it’s like being Jewish-American writers,” Terman said. “Writing has always been an important part of Jewish tradition, so to have a literary festival at the Jewish center, the center of our cultural activity, makes it an important event.”
The Chautauquan Daily
Monday, July 13, 2009

REligion

South Africa: apartheid to freedom

Storey lectures about transition

by Judy Lawrence

Staff writer

The world's attention for a period of time because of apartheid, South Africa's struggle to end it, the Rev. Peter Storey responded to a question Friday in the Hall of Philosophy after his lecture about the transition from apartheid to freedom in South Africa.

“I'm not suggesting a God who is everywhere and the hand of God is present in our lives, but rather that God is present in the world at all, because we long to see God somewhere,” Storey said.

He noted that books such as Richard Dawkins' The God Delusion or Dan Brown's The Da Vinci Code have not only hurt faith, but also the South African Christian.

“The chaplain quipped, ‘We need to speak about what is and varieties of faith understandings concerning what is and what is not a Christian. But we pre- tend it is, anyway. This is the actual body and blood of Christ, but we pre- tend that the elements is an ‘elementary’ body and blood of Christ.”

The world’s timing was impec- cably suited. Storey said. Churches that opposed apartheid decided to re- turn to a time that had been supported by the Dutch Reformed Church was the church of apartheid, he said.

The consensus began to develop in the 1980s that the Truth Commission was born. It was posed: ‘How can we take action? How can we begin to resolve the tensions that have developed when a member of one community is sanctioned by a white person.?’

The church was privileged to have known it was over, said Dr. Peter Storey.

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Religion

by Joan Lipscomb Solomon

Staff writer

The highlight of the season for many, an Ecumenical Communion Service was celebrated in the Amphitheater following Sunday’s worship service.

The observance featured bread baked by Chautauqua community members, in bowls fashioned by the late Tom Obrian from timbers that once shaded Chautauqua Institution. Chalices created by the Ceramics Studio of the Chautauqua School of Art, directed by Jeff Greenham, plus chalices provided by eight denominational communities on the grounds were filled with grape juice grown locally by Welchs in Westfield, N.Y.

Processional banners came from the many Christian denominations having their summer headquarters on Chautauqua grounds. They were led by an angel banner in paper lace designed by Nancy Chinn and Harriet Glasson, San Francisco Bay artists and partners, who excel in creating large-scale worship environments.

The angel was created by members of the Chautauqua community during 2003’s Week Two, “The Visual Arts: Images as the Human Sign,” as part of a larger work, “The Reunion of the Family of Abraham.” Chief communion celebrant was Chautauqua’s pastor the Rev. Joan Brown Campbell with assisting ministers Walter Asbil and Beverly Banyay. Thirty-two communion ministers and 32 assisting ministers from eight denominations served the elements to the Amp congregation.

Worship Coordinator Jared Jacobsen provided gold silk table runners and pulpit drapes from his home parish at San Diego’s First Lutheran Church.

Thanks to the preliminary work of Logistics Coordinator Ruth Becker and her volunteer team, the congregation was able to move forward to receive communion and return to their places in reverent manner.

Smiles and comments of departing worshipers showed fulfillment and satisfaction at the occasion’s beauty and significance.
Leone to present Native American stories today

by Jessica Hanna

Come for Native American tales and lore at the Mabel Powers Firecircle today at 4:30 p.m. Paul Leone, local storyteller, historian and educator, presents the Raven Lecture sponsored by the Bird, Tree & Garden Club. He is the coming member of the Southern Tier Storytellers and a member of the National Association for the Preservation and Perpetuation of Storytelling.

Leone has also written the books The Fire Frog Tales: Stories of the Chautauqua Spirit, Chautauqua Ghosts and Sketches in the History of the Underground Railroad. Some of these books are available at Chautauqua Bookstore.

The Firecircle is located crook side, below the east end of Thunder Bridge. It may be reached by the path next to the crook from the Boys and Girls Club or from the ravine path on the lake side of the bridge. An adult should accompany all children under 12. Rain location on the lake side of the bridge.

Children’s School prepares for annual open houses with nature

by Drew Johnson

It’s Week Three at Children’s School, which means the theme that students will be exploring is “Bird, Tree and Garden.”

The three-year-olds, 3s, are in for some excitement. They’ll get to make fingerprint calendars and birds out of paper and feathers. Stories they will read include In the Nest, How Many Bugs in a Box? and The Very Hungry Caterpillar.

Four-year-olds will learn about “Bird, Tree and Garden” when they make a Cheery bird feeder and go on a nature adventure. They will also get creative when they make butterfly and flower portraits.

The 5s will be sketching books that feature original drawings and paintings of wild-life flowers, and they will play a flower-bingo game. They will also experiment with growing beans and play a game called “The Early Bird Catches the Worm.”

It’s also time for open houses at Children’s School, so parents can get a real in-site of the fun that their children have got five days a week.

“We started open house because I truly felt there were great things happening at Children’s School but only people who knew about them were the parents who picked their kids up every day,” Children’s School director Kit Trapasso said.

Open house goes especially well with families of students who have a chance to experience in person all the fun and excitement of Children’s School. Highlight magazine will also have a representative on hand at the open house to meet the students.

Open house is also a fundraiser for the Chautauqua Fund, Trapasso said. Families will be able to purchase a variety of dollars and sweet treats like brownies and cookies, with all proceeds going to the fund.

Reflecting on a time before there was an open house at Children’s School, Trapasso said, “It was so many great things here, but who else was writing about them? I think it’s a great way to make us a little more visible.”

The Group 1 open house will take place on Thursday from 11 a.m. to 11:45 a.m. and the Children’s School open house on Friday from 11 a.m. to 11:45 a.m.

IOKDS scholars revel in their retreat

This summer’s IOKDS scholarship students include Errin Meld, a student of vioin performance and classical studies from Indianapolis, Ind.; Haja Domokos, a medical student from Miskolc, Hungary; Hala Saad, a bishipcy student from Beirut, Lebanon; Jennifer McMillen, a student of piano and voice performance from Gahanna, Ohio; Kathleen Brown, a business administration major with a psychology minor from Charleston, S.C.; Laura Breen, a student of nursing sciences from Dozen Sound, Ontario; Natalie Bonaire, a psychology major in university studies from Frankfort, Ky.; Nicole Jerald, a graduate with a degree in both music and biology from Onotario, Parisa Saravi, a recent student of physical education from Peszcis, Mor. Baha Korn, a psychology graduand at Pontifical Gregorian University, college degrees from Budapest, Hungary; and Sandra Batalla, an elementary education major from Galiley, Texas.

Skateboarding

Skateboarding is not permitted on the grounds.
by Draw Johnson

For some singers who come to Chautauqua Institution as Young Artists, one summer is not enough. Proof of that is back again to learn and perfect their craft.

For returnee opera Young Artists, good to be back at Chautauqua

Staff writer

William’s first summer was not to the Institution as a Young Artist, but this past summer was his first year as a Young Artist, a title he has held for two years. "We’re really proud of him," said Mary Lou Vincent, Young Artists Opera Studio manager. "He was very good at what he was doing and brought an extra level of professionalism to the studio."

"I think it’s really cool to have roommates that are never meet and greet and that’s great because you can see what they’re up to in the community and how they’re fitting in."

The two more Brown Bag lunch meet and greet before the season closes. The next will take place on Friday, July 31, followed by another on Friday, Aug. 14.

Morse said the next meet and greet will feature some of the CSO’s longest standing members.

Those who were present at last Thursday night’s CSO event performed the roles of Ron Barnett’s 50 years with the CSO will be on the next meet and greet’s line-up.

The Chautauqua Lakefront Branch of Lakeview Bank features a free concert this summer. The next concert will be held on July 26 at 6:30 p.m.

The Best Selection of Local Wine The Area’s Best Variety of Wine & Liqueurs Chilled Available Our Specialty Your Business

Chautauqua Escape Visit us online with divas, but also loves them. The one on one with community musicians was dressing and bow in hand and started explaining everything from how to write their resumes and cover letters. The artists also get practical lessons, including how to write their resumes and how to perform at auditions. All of that personal attention helps build the foundation necessary to succeed in the often difficult world of opera.

Jeferra, who was a student artist here in 2006 and worked as an apprentice at Portland Opera from 2006 to 2009, said he has wanted to come back ever since he left.

“Chautauqua is such a nurture, nurturing environment and just a great part to come here and do music and be a part of this wonderful community,” Jefferson said.

Now an apprentice in his second season as a Young Artist, Jefferson attributes much of the program’s success to the level of professionalism shown by all singers at the Institution, both Young Artists and guest singers, who sing the principal roles, alike.

(Brainy doesn’t get to get the rest of his best music, so he felt really lucky. He signed up for as many extra cachet roles as possible and covered three roles that he felt he really needed to learn. The result of that investment of energy, Haughton said, was that really fell in love with opera."

"We’re really proud of him," said Mary Lou Vincent, Young Artists Opera Studio manager. "He was very good at what he was doing and brought an extra level of professionalism to the studio."

March 11, followed by another on July 26 at 6:30 p.m.

The next concert will be held on July 26 at 6:30 p.m.

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CSO shines throughout Saturday’s unusual repertory

R · E · V · I · E · W

by Robert Finn

Guest reviewer

None of the three works heard at Saturday night’s Chautauqua Symphony Orchestra’s concert in the Amphitheater were exactly standard fare, the kind of thing you might expect to hear in an orchestral program. Music Director Stefan Sanders labelled these three very different sets of music from different musical eras and in wildly divergent styles. But there were connecting threads at play that gave the evening an overarching theme: Somehow, it all worked.

Consider this list: First, a Bach cantata on a sacred text, with three vocal soloists joining the orchestra; second, the landmark 1935 violin concerto of Alban Berg, with CSO concertmistser Brian Reagin as soloist; and finally, a gigue of five Strauss brothers.

The Bach cantata was “O Freunde du Donnerwort,” which connects directly to the Berg concerto. Through its final chorale tune, employed expressively by Berg, the violin soloist’s exposed line is reminiscent of the great Viennese musical tradition running unbroken from Haydn and Mozart through Arnold Schoenberg. It makes for a neat trick of stylistic contrasts and in wildly divergent musical styles. But there were commonalities as well.

The Bach is an elegy, the Berg is a series of variations, the Strauss is a gigue of jazz-influenced exuberance. Yet each of these works, together, have an underlying unity of structure and thematic material. Moreover, each work has moments of emotional appeal and lyricism that stand out in their own contexts.

Sanderling and his players worked hard to clarify Berg’s somewhat thick scoring and to support the soloist’s exposed line rather than swamping it in orchestral detail. There was a restraint and refinement in this performance that did justice to the composer and audience a real service. Sanderling played the solo part with technical brilliance and a concern for lyric line. This concert was not a showcase for fancy virtuoso display; rather, it is a deeply felt personal statement for soloist, orchestra, conductor and listeners to absorb. That does not always happen, but on this occasion, it did.

Sanderling evidently enjoys talking informally to his audiences. He supplied a fairly useful — if overwhelming — verbal program note for the Berg piece. It was not free, however, from the tone of apology that can turn an audience’s attention away from the music itself. Sanderling prefaced the entire second half of his program to five Strauss pieces, three of which are universal favorites — the “Empire” and “The Blue Danube” waltzes and the “Thunder and Lightning” polka. There was also a “Persian March” and a goofy novelty number (lots of birdcall twittering) called “In Kopflos’ Woods.”

This was a good idea, illustrating that these works, when performed as they were intended, are fully worthy of inclusion on a symphony orchestra bill. So often we hear the “Empire” or “The Blue Danube” in heavily cut and musically watered-down versions that we forget what masterly examples of their genre they really are. One example the long and discursive orchestral introduction to the “Empire” waltzes here, for once, given full treatment. The orchestra played everything with a nice sense of Viennese style.

And how appropriate to hear “Thunder and Lightning” in all its noisy glory after the epic monsoon that drenched Chautauqua Institution Saturday afternoon. Maybe Sanderling staged that tempest as a publicity play for his concert. Keep an eye on this fellow; he may have occult powers.

Robert Finn is the retired music critic for The Plain Dealer of Cleveland, Ohio. He is now active as a teacher, freestyle writer and arts advocate.
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Chautauqua Opera makes good case for Verdi’s ‘nutty but wonderful’ work

R E V I E W
by Robert Finn
Guest reviewer

If ever there were an opera that demonstrated the primacy of music in the overall operatic experience, Verdi’s The Troubadour (Il Trovatore) is that opera. Musically, it is a feast of lusty, tuneful, eloquent and memorable music. Dramatically and poetically, it is a train wreck.

Chautauqua Opera Company tackled this problem head-on in its production of The Troubadour that opened in Norton Hall Friday night (the second and final performance is tonight). The results, while not perfect, make a good case for the famous old work. Verdi wins, as he always does.

First things first, the opera is quite well-sung. Barbara Quintiliani, as the wily deceiving heroine Leonora, brings a big and luscious voice to her part. Her supple soprano commands a wide range of expressive colors, and she has no real trouble with the role’s moments of high-sung vocal acrobatics. Her acting, however, in keeping with the severely traditional production concept, is old-fashioned and conventionally melodramatic. Our note-worthy and welcome detail: Leonora’s moment omitted solo right after the Miserere in the first act is restored in this production.

The male leads are not quite in the same vocal class. Baritone Todd Thomas sings Count Di Luna with a smooth and sonorous baritone tone though sometimes he lacks the long operatic legato line that Verdi calls for. Tenor Benjamin Warschawski, as the unfor-tunate Manrico, has a clear and pleasant tenor sound, but not quite the transparency like his equal but big aria at the end of the third act. Among the secondary parts, there are fine contributions from bass Ashraf Sewailam as Ferrando and mezzo Nicole Berkland as Inez. Conduc-tor Dean Williamson drew accurate and easily discernible playing from the orchestra, and the small chorus did its job sensationally.

The visual production is very traditional in scenic and costume aspects. Locales are suggested economi-cally rather than presented literally, the only exceptions being a curious reflective surface that looked like a giant droite done in the first scene of the second act. The old-fashioned costumes could double-duty serve for any production of The Troubadour anywhere in the world.

This production is news-worthy as Chautauqua Opera’s first-ever venture into projected supertitles translations. It must report that from my seat quite far back on the orchestra floor, the tactic did not work at all.

The titles were essentially unreadable, lost in puzzling dimness. I did hear from someone seated closer to the stage, however, that they were clearly readable down front. Well, some adjustment is definitely in order. A help-ing of pity is also in order for one Tom Hammond, whose thankless job it was to try to make this nutty but wonder-ful old opera both sensible and singable in English.

A note in the program says this venture is linked to the company’s policy of doing everything in Eng-lish. I cannot imagine a less appropriate opera for this treatment. The story of The Troubadour is just as absurd in English as it would be in Italian, or Chautauqua for that matter. The program note leaves unanswered the ques-tion of whether subtitles will be used for Menotti’s The Consul later in the season.

Norton Hall was not full on Friday night. The Chau-tauqua Opera production does it musical justice — so go enjoy Verdi’s brand of glorious tunes and don’t worry about who got thrown into the fire.

Guest reviewer Robert Finn is the virtual music critic for The Plain Dealer of Clevel-land, Ohio. He is now active as a teacher, writer and lecturer on music and the arts.

Photos by Roger J. Coda
Above, Ferrando (Ashraf Sewailam, center) and Di Luna’s (Todd Thomas, left) order Ferrando to burn Azucena (Victoria Livengood) at the stake. Right, Leonora (Barbara Quintiliani, right) confides to Inez (Nicole Berkland) as Inez, Conduc-tor Dean Williamson draw accurate and easily discernible playing from the orchestra, and the small chorus did its job sensationally.
Monday, July 13

12:15 – 1:15 Knitting (Programmed by the Department of Religion) "Hand Knitting Embroidery" with Margaret Miller, Hall of Christ.
12:15 – 1:15 Knitting (Programmed by the Community.) "A Journey Through Biblical Times" Half of Chautauqua Hall.
10:00 Catholic Church (Programmed by the Department of Religion) "Hymns of the Imagination and Memory" The Imagination and Memory, the Imagination and Memory Hall of Christ.
7:00 Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
7:00 Docent Tour.
6:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
5:30 Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
5:30 – 5:30 Seminar (Programmed by the Department of Religion) "Taking the Abrahamic Home to Your Own Community" Susan Miller, Hall of Christ.
5:30 Mediterranean Dance (Programmed by the Department of Religion) "Cafe, Tango, Flamenco, Mambo, Salsa, and Latin American Music" with Ross and Aviva, Chautauqua Hall of Christ.
5:00 Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
4:15 Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
4:00 Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center, Fee. Parking at ticket offices, and 45 minutes on campus.
3:15 Seminar (Programmed by the Department of Religion) "Reading the Bible Like a Pro" with Jay L. Alter, Chautauqua Hall of Christ.
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12:15 – 1:15 Knitting (Programmed by the Department of Religion) "Hymns of the Imagination and Memory" The Imagination and Memory, the Imagination and Memory Hall of Christ.
11:30 – 1:30 Meditation Seminar (Programmed by the Chautauqua Women's Club) Fee. Parking at ticket offices, and 45 minutes on campus.
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