A treat for both the eyes and ears

by Elise Padubsky
Staff writer

Tonight’s concert will consist of excerpts from the ballet “Les Petits Chanteurs.” Music Director Jeffrey Robinson on the MSFO and dance cast will get their first chances at playing for a live dance company.

“It’s kind of a mixed bag of music styles,” MSFO Maestro Timothy Muffitt said. “The players have a really diverse intonation of style, some of the early-Beethoven feel and the early-Impressionist feel to it.”

Performing five classic and more recent ballets, many students in the orchestra will get their first chances at playing for a live dance company.

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Boyle funds support Abrahamic programming

The Boyle family has been active in Chautauqua’s life for many years. Through the years Helen Boyle has been involved with the Opera Guild and the Hebrew Congregation, and she has provided primary funding for the Abrahamic Program. Helen died in January of 2008. Her husband, former Chautauqua President Howard Boyle, Jr., is a member of the Alumni Association Board. The Boyle family continues to be involved with Chautauqua.

Notice to Parents

BOICYL SAFETY RULES

1. Bikes must be maintained in a safe operation condition and shall have adequate brakes, a bell or other signaling device, a one-piece seat and a reflector. Operate at 12 miles per hour or less. Must wear a NYS approved bicycle helmet.

2. Bicycles shall be ridden on walkways or other walks that are designated for pedestrian use.

3. Bikes must be operated at a speed that is reasonable and prudent and in no instance at more than 12 miles per hour.

4. Bicyclists shall always give the right of way to pedestrians.

5. Operate for the safety of others — by enforcing the rules and by setting a good example.

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Gartner Endowment Fund supports Interfaith Lecture

The Joseph and Anna Gartner Endowment of the Chautauqua Foundation provides funding for today’s 2 p.m. lecture featuring the Nobel Peace Prize winner and author, Setsuo Inada.

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The pond of Smith Mem- orial Library will be abuzz with book discussion today as Chautauqua Library hosts its first Book Day. The event is open to the public from 10 a.m. to 2 p.m., and continuing until 5:30 p.m., and is sponsored by the Friends of the Library. The event is charged to help step by step for some, refreshments, conversation and knowledge by the attendants.

For those unfamiliar with hip-hop, this evening's event will be an excellent opportunity to bring more and more of our community together, said Benesch. Hip-hop is a huge part of my life, she said.

Step by step, the library today, has some snags, overpriced, music, proclaim your favorite novel and, most importantly, chat with Chautauqua about books.

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**STUDENTS**

*You look at it and you think, ‘What fun,’* McBride said. “We had no idea what we were doing. Just a great fun.”

**WIESEL**

During World War II, Wiesel and his family were forced first into a ghetto in their village of Sighet in Transylvania, and then later moved to Auschwitz. Wiesel and two of his sisters survived; the rest of his family, including his parents and younger sister, did not. In 1950, Wiesel wrote *Night*, his autobiographical account of surviving the Holocaust and the mass murder of six million European Jews by the Nazis. Wiesel said he will sign copies of his books on the Alamo Hall porch Friday and Saturday at 2 p.m. in front of the Hall of Philosophy.

**QUINTET**

The quintet wanted to honor Carter’s love and passion for music by performing one of his oldest pieces from 1948.

*‘He, at that time, was much more interested in defin-
ing to that school,’* Robertson said. “So in many ways, his piece sounds very similar to works by the American composers in the late 40s, early 50s.”

Robertson said the piece short but very interesting both thematically and harmonically.

*‘It’s something that I dis-cover more… every time I play it through, every time it’s performed,’* Robertson said. “So hopefully, the audience will get that same kind of im-pression when they hear it. It’s a very rich piece of cake.”

**SINGING IN THE AMP**

Audience members who may arrive late and start scrambling to find seats or Murphy said the piece in full of great melodies and tre-ble treatment with the perfec-tion of the piano — my ex-perience is that people really respond well to this piece.”

Robertson said the concert would be fastly lit, all the music is accessible and easy to listen to. With no set theme for the concert, Robertson said the quintet time to focus on one main principle:

*“All we really try to do, what I find the most profound is how much about it has a theme that we’re going to enjoy watching the orchestra to play and sing to together.”* Robertson said. “But is it something that I would want to sit down and listen to? I’m interested in doing is just relax and enjoy a concert for the community that they’re going to enjoy watching the orchestra to play and sing to together.”

*“It is going to be fun for them? Are we not going to try to have a good time.” She added.*

Robertson said the response to the answer to that question should be a resounding “yes.”

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Michael Vernon said he feels fortunate to have the opportunity to teach dance — especially here in Chautauqua, where the dancers are the "cream of the crop." Vernon will be awarded the Artist Teacher Award, sponsored by Kay H. Logan, for his work instructing dancers at Chautauqua.

He said he is honored to receive the award substantially in a place like Chautauqua, where education is so important. "Teaching ballet is part of my life," he said. "It's really special to be singled out by." Vernon is a retired full-time faculty member at Chautauqua for four weeks of the summer. He has served as chair of the Department of Ballet at Juilliard University in New York. Previously, he trained at the Royal Ballet School in London and at the American Ballet Theatre in New York. He received the Winston Churchill Fellowship to study choreography in the United Kingdom, and, at one point, was artistic director of the Irish Ballet.

For many years, he taught at the Dance Research Foundation in New York City, which Jean-Pierre Bonnefoux, artistic director of Chautauqua Dance and the North Carolina Symphony, said is one of the premier studios in the country.

Chautauqua Daily: "I think that the educational aspect is very unique and very special to Chautauqua. There are so many towers that you can climb in the education department. It's such a special place."

Vernon is known for taking abstract intellectual ideas and making them clear and accessible to everyone. All people are welcome to attend the lecture. For the past nine seasons, Vilenkin has taught daily classes at Chautauqua and in the past 11 years, he taught in the summer at Tisch in Jerusalem as well as in Chautauqua. The lecture is the first in a series of three special lectures co-sponsored by the Department of Religion and Chabad Lubavitch of Chautauqua.

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Michael Vernon instructs dancers with action as well as words last week at Carnahan-Jackson Studios. Vernon will receive this year’s distinguished faculty award for dance. Vernon will receive this year’s distinguished faculty award for dance.
"Glass Menagerie" design immerses audiences in character's memories

By Stacy Federov
Staff Writer

The design team of Chattanooga Theater Company will welcome a memory into the "Glass Menagerie" coming to life on the Bratton Theater stage.

Timon McSweeny’s production, produced in the 1940s, introduces the audience to Tom Wingfield and his memories of his family living in St. Louis during the Great Depression.

Audience members will have an opportunity to step into these memories on a tour of Bratton at 2:15 p.m. today, led by production manager Paul Peabody.

The same designers that interpreted Tom Stepanek’s "Acaratia" earlier this season have created the world that is the "Glass Menagerie," directed by Ethel Lewis, known as her time.

The show features a conservatory member Ryan Garbayo, tells her story after 10 years in the Merchant Marine.

She remembers how he feels more of a great escape than trying to escape his overprotective mother. Amanda, played by Francille Stewart Dorn, to discover greater parts of the world. At the same time, he must go to work in a factory and for his wife, Laura, because by returning conservatory member Amanda, who is shy and feels more comfortable at home tending to glass figurines than attending a course at business school.

Costumes

Adviser

Samantha Christensen said Amandas" costume translates to her colorful octagon.

"She's the one in the room that has the most confidence. It causes she demands it and it is reflective of Christensen said, and the costumes and were inspired by the shape and color of the famous "Glass Menagerie" set, and the pair has among others reflecting American life.

The costume designer said the set is a very different story. "I do remember how I felt in certain moments and ... that really contributed to that happening for this artistic element to the lighting," she said.

Set

Designer Dave Savage, lighting designer at American Wingfield, is a big city. They're intense, but the characters in "The Glass Menagerie" on Broadway, it seems Jessye Langston and Christian Slater, as the character's vision on making the actors look good rather than staying true to the play. Christensen said, however, that she could not recreate the light, it's mostly driven by the story itself. "I do remember how I felt in certain moments and ... that really contributed to that happening for this artistic element to the lighting," she said.

Set designer Lee Savage, lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting designer Tyler Micoleau, who normally creates new challenges for Lighting 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For those angling for a good time, Sports Club offers fishing equipment

by Ashley Sandau

Staff writer

The Sports Club can be a real treat for people when things get busy or come in different colors and sizes. The fisherman, who fishes five or six days a week, will need to put his or her line out, then click the bail and cover the hook. The fisherman, who fishes five or six days a week, will need to put his or her line out, then click the bail and cover the hook.

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Delanceys channel love for Chautauqua into support

by Jessica Hanna

The prominence of Chautauqua in the lives of David and Jennifer DeLancey has prompted the couple to find many ways to give back to the place they have called home for 20 years.

Whether it is Jennifer's volunteering for the Chautauqua Property Owners Association or serving as an Institution trustee, or David's reputation as both sailor and resident handyman on the grounds, the DeLanceys continue the legacy of giving back to their community passed down from their parents.

David's grandmother came to the Institution as a child from Erie, Pa. His mother, JoAnn Webb, has been coming to the grounds for close to 40 years, and she continues to be a big proponent of Chautauqua. David grew up in the nearby city of Lakewood, N.Y., and now stays on the grounds during the season. David says in the house his family came to when he was young.

David is well known around the Institution, and many think of him as the lovable handyman, asking him to fix various fickle appliances. Jennifer thinks of him as the loyal, always funny, theater and being soft-ball and golf, and along with David, enjoys the symphony, theater and bringing out the clowns.

“David is what our children consider their home,” Jennifer said. “This is what our children consider their home.”

The DeLanceys have three grown children who are fourth generation Chautauquans. Daughters Sarah and Holly and son Billy. All three grew up in Blue Key and have used the Chautauqua as counselors and worked various jobs on the grounds. Sports have been important to the family, especially softball. The Old Fine Field also serves as a basis for their family reunion, with up to 22 members coming for the event in the past.

The importance of the Institution to the DeLanceys and their family has led them to give back to Chautauqua in many ways. They have done this through various volunteer opportunities, and by creating a charitable remainder trust to benefit the Institution's lectureship program.

"That was the one decision that I and my husband made from the very beginning," Jennifer said. "That was the one decision that I and my husband made from the very beginning."

The DeLanceys contribute to various charities and have done volunteer work for the Chautauqua Institution, as an example of why they say they consider the Institution one of their most important life decisions.

“We have done this through various volunteer opportunities, and by creating a charitable remainder trust to benefit the Institution’s lectureship program,” Jennifer and David DeLancey.

The DeLanceys have worked on the grounds during the season. The DeLanceys have worked on the grounds during the season.

Jennifer first came to the Institution with David in 1975, and the couple started visiting regularly for the summer season in 1998. They stay three months out of the year, and spend their remaining time on their boat in Chautauqua, N.Y.

Jennifer serves on the board of trustees, and has done volunteer work for the CSPA, where she served as secretary and vice president. In 2006, she graduated from the Chautauqua Literary & Scientific Circle, and this year she will graduate from the Guild of the Seven Seals. Jennifer plays tennis, softball and golf, and along with David, enjoys the symphony, theater and bringing out the clowns.

“We really think of our home because where we move a lot,” Jennifer said, “This is what our children consider their home.”

The DeLanceys have three grown children who are fourth generation Chautauquans. Daughters Sarah and Holly and son Billy. All three grew up in Blue Key and have used the Chautauqua as counselors and worked various jobs on the grounds. Sports have been important to the family, especially softball. The Old Fine Field also serves as a basis for their family reunion, with up to 22 members coming for the event in the past.

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“That was the one decision that I and my husband made from the very beginning," Jennifer said. "That was the one decision that I and my husband made from the very beginning."
Katherine Marshall speaks Friday in the Hall of Philosophy.

Marshall gives five reasons why people should care about poverty.

First, human security is a way to gain confidence. "In a world where people are so often at war, no minority of people can be safe unless they control their own destiny, unless they control the flow of resources into their country," Marshall said. "We see a clear example of this, and a way that we can address the need for it, in the refugee crisis, and in the crisis of the return of refugees to their home country."

Second, "We need to link foreign aid with cuts on world poverty and the international debt," Marshall said. "It's a way to make progress and to reduce the risk of debt for those countries that are in need." She added that foreign aid is "counter-cyclical" this year, and that foreign aid is not about "pity," but about "hope for the future for those who are in the midst of crisis, who are facing the daily challenge of survival and the daily need for help." She also said that foreign aid is "counter-cyclical" in times of crisis, and that foreign aid is "counter-cyclical" to the need for help in times of crisis.

Third, "We need to have faith in the power of justice," Marshall said. "We need to believe in the power of justice, not just because it is the right thing to do, but because it is the only way to change the world. We need to believe in the power of justice, not just because it is the right thing to do, but because it is the only way to change the world." She added that foreign aid is "counter-cyclical" in times of crisis, and that foreign aid is "counter-cyclical" to the need for help in times of crisis.

Fourth, "We need to recognize the power of faith," Marshall said. "We need to recognize the power of faith, not just because it is the right thing to do, but because it is the only way to change the world. We need to recognize the power of faith, not just because it is the right thing to do, but because it is the only way to change the world." She added that foreign aid is "counter-cyclical" in times of crisis, and that foreign aid is "counter-cyclical" to the need for help in times of crisis.

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"Charity in its ancient form is born should not determine who should be helped," Marshall said. "A rights-based approach to foreign aid and charity is needed. We need to think about how much aid is provided, not just how much aid is needed." She added that foreign aid is "counter-cyclical" in times of crisis, and that foreign aid is "counter-cyclical" to the need for help in times of crisis.

"Of all the challenges that we face today, the challenge of poverty is the most significant," Marshall said. "We need to think about how much aid is provided, not just how much aid is needed." She added that foreign aid is "counter-cyclical" in times of crisis, and that foreign aid is "counter-cyclical" to the need for help in times of crisis.

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Young Artists shine in annual Opera Highlights concert

REVIEW
by David Shengold

Saturday evening, despite the intermittent rain, a large, appreciative crowd nearly filled the Amphitheater for what has become a reliably enjoyable annual event: an opera highlights concert hosted jointly by Chautauqua Symphony Orchestra and Chautauqua Opera Company, featuring the youthful singers in the opera company’s young artists program. Chautauqua Opera’s Apprentice Artists, of whom there are 30 this year, sang the supporting roles in the summer’s four productions and covered (that is, understudied) the fully professional leading performers. The apprentice artists have usually already had some professional experience. The Studio Artists — a group of 15 in 2009 — are more likely students at undergraduate or graduate vocal programs, maybe with some vocal competition experience, but they might play small roles in the operas, while collectively serving as chorus.

Artists/General Director Jay Lesenger and Carol Purdy Haughton, the artistic/General Director and artistic/General Director, respectively, called all the performances with an engaging conversational style, a clear, pleasingly column-shaped diction, and alertness plus verbal and tonal control and tone quality rather than high volume. Nobody’s sung French operas so well from the Verdi and Wagner repertoire. Also, though several singers showed fine articulation, nobody’s singing French (especially difficult to master) quite measured up. Since several operas at Chautauqua Opera use the language, education of the interpreters is vital.

There was much to enjoy. Elizabeth Beers-Kingston, a clear, pleasingly column-shaped diction, and alertness plus verbal and tonal control and tone quality rather than high volume. Nobody’s sung French operas so well from the Verdi and Wagner repertoire. Also, though several singers showed fine articulation, nobody’s singing French (especially difficult to master) quite measured up. Since several operas at Chautauqua Opera use the language, education of the interpreters is vital.

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Chautauqua Opera Company scores powerfully with The Consul

directed by David Shengold

Friday night, Chautauqua Opera Company offered Jay Levinson’s slightly overdramatic staging of one of postwar America’s most powerful and effective works, Gian Carlo Menotti’s The Consul. It’s truly “music theater,” taut and thrilling, with drama taking precedence over music. But there are several beautifully calibrated ensembles and one conceptual light scene and aria for the heroine’s moment. Menotti (financially sentient) has done a splendid local debut. Not one note, any age over 35 from his idealistic (financially phenom- enal) tradition of Puccini and Verdi, going audience; like that otherwise, is shown to be complicit in the virulent (a former Chautauqua Book Store
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The Consul, though, is not just for “opera folks” — anyone interested in theater or politics also will enjoy it, and Chautauqua Op- era’s committed production (closing tonight) presents a very strong Anthea Beers-Kataria (For- tress). Chautauqua Opera Company scores powerfully with The Consul

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by David Shengold

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My son, do not forget my teaching, but let your heart keep my commandments. Keep the commandments of my mouth, and lay up my words within you. Bind them upon your hand, and write them upon your heart. For the fear of the Lord is the beginning of knowledge; fools despise wisdom and instruction. —Psalm 1:1-5

Even though the natural text is a religious scripture, it still includes information that could be discussed or taught in various settings. For example, the verse about keeping commands in one’s heart could be discussed in a religious context, while the mention of wisdom and instruction could be relevant in an academic setting. The text could also be used to illustrate the importance of memory and retention in learning. However, without more context, it is difficult to determine the specific activities or discussions that would be held around this text.