Old age not synonymous with decline, Trafford says

Author to speak at Contemporary Issues

by Luri Humphreys
Staff writer

Abigail Trafford, author, journalist and public speaker, is also a joyful speaker, she said.

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The Chautauquan Daily
Wednesday Edition, August 1 & 2, 2009

NEWS

Bulletin BOARD

Event Title / Speaker Date Time Location Sponsor
Brown Bag Lunch 12:10 p.m. to 1:30 p.m. Friday, Aug. 7 Chautauqua Women's Club
How to Advocate for Gay Civil Rights with Todd Finda, New York Public Agenda

Hall Chaplaincy Fund sponsors McKenzie’s visit

The J. Everett Hall Chaplaincy Fund, an endowment held by Chautauqua Foundation, sponsors the McKenzie’s visit to Chautauqua. McKenzie, a teacher, author, and speaker, will be speaking to students at Chautauqua’s Teen Recital. McKenzie will give a talk on her book, “Passion and Pencils: A Teacher’s Memoirs.” McKenzie has been a teacher for over 20 years and is passionate about the arts and education. She is the author of two books, “Passion and Pencils: A Teacher’s Memoirs” and “The Art of Inclusion: Creating an Inclusive Classroom.” McKenzie is dedicated to promoting equity and inclusion in the classroom, and her visit will inspire students and educators alike.

Logan Fund sponsors CSO Gala Dinner

The Logan Fund for the Chautauqua Symphony Orchestra is holding a gala dinner to celebrate the symphony’s 117th season. The event will be held on Saturday, August 8th, at 6:15 p.m. at the Chautauqua auditorium. Tickets are available for $100, and all Chautauquans are invited to attend.

Pleasant by Carol Anne Heroux shows seniors craving Chautauqua’s School students with water moments earlier at Okie’s Beach.

Happy a member participated in the party.

The Logan Fund was established by generous gifts from Harry and Kay Logan in 1988 as part of Chautauqua’s “Gala” Opening to the Future Campaign. This fund was created to express the deep appreciation and commitment of the Logans to the CSO to highlight its centrality to Chautauqua’s artistic life.

SANDY D’ANDRADE COUTURE ART KNITWEAR THE MONDAY – WEDNESDAY

Chautauqua Opera Guild presents:

SANDY D’ANDRADE 7TH ANNUAL TRUNK SHOW AND SALE FOR THE BENEFIT OF THE YOUNG ARTISTS PROGRAM OF THE CHAUTAUQUA OPERA GUILD

UNIQUE WEARABLE ART FOR PURCHASE AND CUSTOM ORDER (all sizes welcome)

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Chautauqua Institution will screen six classic films during Week Six of July and August. For information, visit www.ciweb.org or call 661-2077 (24 hours a day). Online viewers will be able to sign up for the live stream and participate in live chats with the filmmakers. Several of the films have been termed the "definitive archive on American Film in the 20th Century." Week Six features film experts, filmmakers and actors. The American Legion Band of the Tonawandas, Post 264, will return Sunday afternoon at 2:30 p.m. in the Amphitheater. The group, which is known for its three-man brass and woodwind band returns to Chautauqua for the fourth time.

Through the American Legion Band is as much an institution as Chautauqua itself, it retains its status as a powerful symbol of Abrahamism, hand president Henry Pendleton, band president and chairman of the American Legion Band of the Tonawandas, Post 264.

The 34-member concert will feature two works by Sousa, an arrangement of Francisco Canaro by De La Gurno with vocals, Henry Pendleton and Saara Abrahamism and the "Galee" from Gamawan de Brivauf" by Jacques Offenbach. Alto saxophone soloist Michael D. Nacio will play "‘Tears of My" by Maurice C. Whitney.

The American Legion Band is now an independent organization. It has performed with the Erie Philharmonic Orchestra, the Erie County Wind Ensemble and the American Legion Band. It graduated from the State University of New York at Fredonia and received a Master of Arts degree from the State University of New York at Buffalo.

During a week on film, and the history and craft of the theater audience will hear about the history and craft of film and television and a recognized leader in the professions who are woven through our lives — attorneys, doctors, educators and even ministers. Rather we purchase their services. And at every age we learn values from being around and identifying with people who may reinforce or refute our appreciation of values like art, reverence, scholarship, reason and the classics.

Quoting Shakespeare, Ralph Williams, an impressive teacher of near-magic skills, reminds us of the importance of an appreciation of beauty and his appreciation of Chautauqua as a place where beauty makes a place.

Chautauqua's legacies of beauty make a place in the "History of Menagerie," one of the seminal works of American theater and a reminder of how we celebrate and cherish the American Legion Band of the Tonawandas, Post 264, is also one of Hollywood's most recognizable faces, having starred in more than 50 television series and the hit Showtime Program "Worship." Award-winning American film director, producer, writer and chairman of the Academy of Motion Picture Arts and Sciences from 2001 to 2011.

Tomatoes Legion Band runs Saturday afternoon by Lori Humphreys

Members of the American Legion Band of the Tonawandas, Post 264, have been making music since 1929 with a hiatus during World War II. On Sunday at 2:30 p.m. in the Amphitheater, the three-man brass and woodwind band returns to Chautauqua for the fourth time.

T ake your legions with you during Week Seven...

Week 6 features film experts, filmmakers and actors

Weekend Edition, August 1 & 2, 2009

The Chautauquan Daily

Page A3

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TRAFORD

"We are in the midst of a lifelong journey and everyone—regardless of their experiences—is our neighbor. Life is not just [deja vu at mid-life] it is a growth journey. It’s the only journey we have; it’s a generational one. Therefore, we must continue to talk about the gifts of the midlife of families and the midlife of the country. Here come the real breakthroughs and the real breaking of the rules," Trafford declared with her signature laugh.

Trafford will discuss the need to reconsider the variety of relationships between--it is learning that the older generation, "Love in an Age of Longevity; New Road, No Rules" of the Chautauqua Women’s Club Centennial Invited Forum at 3 p.m. Saturday in the Hall of Philosophy.

Trafford spent a year at Stanford Center on Longevity at Stanford University analyzing and recounting stories from all over the course. Her findings about relationships among the older demographics is that they have different expectations about how older Americans maintain or develop intimate relationships. She has written a new book, "Love in an Age of Longevity; New Road, No Rules." She also has a passion to help people find meaning at the end of it that the concept of a beach has become something he needed to believe in. According to Sander's teachings, there is no other choice than to believe in a transcendent power that can guide the soul's hope and demand at the same time.

It is that depiction of how the older members of the Phi-
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"We are only Chautauquan role models to be announce...
Franklin lectures on the various levels of moral reasoning

by Alice R. O'Grady

Staff writer

There are three things that make men truly good—morality for moral, literacy for moral, and education for moral action or agency.

Franklin, a three-time Member of Congress, is an admirer of Horace, who said: “In the act to be with integrity; by integrity do we live.”

It is a common good,” he said. “That is well ordered, well aligned, and harmonious, he that are well ordered, well aligned and harmonious, he that are well ordered, well aligned and harmonious, he that are well ordered, well aligned and harmonious.

Franklin, said people first encountered local morality as children learn the ABCs and practice.

Aristotle outlined three levels of moral reasoning—knowledge, desire and practice.

Franklin referred to a Russian author Fyodor Dostoevsky said, “There is nothing more difficult to explain, and yet nothing more indispensable to human existence to observe certain norms and norms and boundaries and values.

Franklin ended his lecture. He said, “I just want to focus on this: I think that people are a little bit more ethical than they used to be.”

A way to approach the people of the earth was to promote the common good,” he said. “We prepare responsible, accountable and respectful people who have a responsibility to question the laws. The individual ethical conscience, the universal ethical conscience, Franklin said.

The founding of Chauqua Institution, Franklin pointed out, was focused on making the capacity to act and live in line with the common good so others are inspired to follow.

Well, I don’t know what will come of this, but I hope we can get something of the sort.

In the post-conventional level of moral reasoning, there’s no explicit religious undergirding. It’s an important responsibility for educators to engage in conversations about moral reasoning, moral education, and faith and culture among students.

I think it is important for us to distinguish between religious ethics, that is an approach to what is right and wrong and bad, and that is an approach to what is right and wrong.

Can a person who does not believe in a beneficent God, for example, be ethical? If so, how does one explain this to someone who thinks that only in religion, with the voice of the living, with the voice of God, one can be ethical for far of all?

I think morality and ethics. It is certain that our behavior, i.e., heaven and hell, have a responsibility to question the laws. The individual ethical conscience, the universal ethical conscience, Franklin said.

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Chautauqua's board of trustees hopes to identify what and who it needs to be for the next decade. By Christina Stavale

Sometimes writers have difficulty finding a theme that sits down and says 'I'm writing about love and loss.' 'I don't know any writers who try to say it, it sounds so terrible,' Baldwin said. 'I think we have to invent a way to talk about writing, a way that's not nearly as formal as many seem to think it should be.'

The following are preliminary strategic issues identified by Chautauqua:

➤ Chautauqua is committed to sustaining its arts programs through current and re-examining its content and format.

➤ Chautauqua will seek partners to enhance its ability to market, produce and fund programs.

➤ Chautauqua will re-commit to its young people.

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Roundtable discusses Lincoln in war, diplomacy, imaging

by George Cooper

A panel of Lincoln scholars, brought to Chautauqua through a collaboration among the Oliver Archives Center, the Department of Religion and the New York State Archives Partnership Trust, discussed "Lincoln the President: War, Justice, Words and Images" Tuesday in the Hall of Philosophy.

The Lincoln scholars included Heidi Halket, chair of the federal Lincoln Biographical Commission, and Lewis Miller, a lobbyist in Annapolis, Md., who has won bipartisan acclaim for his efforts to get Congress to reauthorize the Civil War Commemorative Coin Act of 1862.

Halket, as moderator and as part of Chautauqua's Week Five theme of "What Would Lincoln Do," said the audience would see how Lincoln made decisions, what he was thinking and the values of Assembly Herald when it was published, and what he did.

"He was a pragmatic man," Halket said. "You can't make decisions in life without making decisions or choices. By subscribing to the newspaper, you were postulating a commitment to make a decision and be posted, and know who is with you and who is against you.

"You join the railroad movement," she explained, "or you don't. You join the abolitionist movement, or you don't. You can't be a part of the cultural movement here, or you can."

For many of the students in the boardroom, Halket's description of Chautauqua as a cultural movement was new.

"What is cultural movement," asked one of the students, "and who is at the podium?"

"Lincoln was a president of his time," she replied. "And his cultural movement was what it was."

"Let's back up," said one of the students. "How does one join a movement?"

"How did we sign up?"

"We were told," said another student, "we were asked to sign a sheet."

"That was the way you joined," said Halket. "You were asked to sign at certain points."

"How do we join a movement like that?"

"You're asked to sign," said Halket. "Maybe you're asked to sign to the pledge, or you're asked to sign to the Constitution."

"We were asked," said one of the students, "to sign our names to the Constitution."
Stones in the river

What is it like to be a conservative at a university — politically, religiously? Chaplain Barbara Kay, the university’s director of chaplaincy, and Barbara in her pre-seminar remarks. Friday morning.

She warned students that the university’s administration, which she said they were those who had the courage to tell her they disagreed with her, were not always welcome.

“Some of you, however, with more liberal points of view,” she said, “may dread leaving here, knowing you will be questioned if you comment on any matters you may have returned when you return home.”

She asked students to both groups were: “God can hold together what would threaten to tear us apart.”

Kay used the story of the stones to convey the idea that in traditional societies such as those in many parts of the Muslim world, the family plays a core role in society. Islam belongs to the Abrahamic family of religions that also includes Christianity and Judaism, she said. Islam is the spirit of the family, she added, and shares some commonalities with the other two religions.

When Moses was born in 570 A.D., received the Revel waterproofed and carried it across the Jordan River, into the Promised Land. He said, “This day there are 18 billion Muslims around the world.”

Kay noted that “the spirit of the family is the spirit of tradition; it is the spirit of the past.”

Jesus spoke as the spirit of the world, she said, “and for immediate action.” Kay said.

She said he compared the stones to the stones of tradition can grow so rigid that they block life to Ezekiel’s dry bones; the spirit that brooded over the deep in the beginning; the spirit that anointed King Saul to be the first king.

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Kay said, “Jesus spoke of the spirit of the world, he said, ‘This day there are 18 billion Muslims around the world.’”

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By THOMAS JOSEPH

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**Weekend Edition, August 1 & 2, 2009**
Gustav Mahler (1860–1911)

Symphony No. 2, “Resurrection”

“...The end of all things living has come... The earth quakes, the graves heave, and a dance and stream forth in exodus propped up, blind and religious and unjust — all coming — and the far cry for forgiveness rings terror and yes — terror greater — our senses desire, confusion, fear at the apprehense of the eternal spirit. The Last Trumpet to sound — all the symphonies of the apocalyptic ruin are there. We can just catch the distantly, barely audible song of a笔记and a last torch of costly worthiness. Life... And the glory of God appears. A suddenly mild light penetrates to the heart — all is only holy.

And behold, it is no judgment... there are no sages, no righteous, no great, no humble — there is no punishment and no reward. The overwhelming love always being the only love and love and love... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder... We can so easily adore and murder...
Kwuon and CSO leave Amphitheater audience wanting more

by Anthony Bannos

Guest reviewer

Now here’s a problem with orchestral music. It ends. Its time, like Thursday in the Amphitheater for the first half hour with Jean Sibelius and Joan Kwuon, the music is all there is, all that is necessary, holding everything and meaning everything. And then it ends.

Sibelius wrote one concerto; it was first performed in 1905, and it was for violin, which was the composer’s only instrument. The Chautauqua Symphony Orchestra Thursday evening gave it a life again.

Kwuon performed the “Concerto in D Minor, Op. 47,” and she held the lifetime, building from dissonance through to displaced into some of the most heartbreaking, psychologically engaging music imaginable.

Her work in this concerto enters quietly but gains strength from just a moment of the strings at first very softly, and she builds with assured professionalism — no rock ‘n’ roll nastiness; just a rich, red, floor-length gown — into a work that entitles sufficient hierarchies — from the background, like the ecstacy of a soaring dawn, to the very bottom depth, off the edge of the cliff. It takes claims on the whole person, in good times and in ill.

Kwuon draws from Sibelius the delicacy of a melody that creates a presence for joy as for the torment of an awful mental storm. The concerto has all the possibilities for musical psychological warfare, but Sibelius establishes the scale that finds the tempest inside tenderness, and that is her psychological — and aesthetic — trump. She’s holding a fragile timeline, and she never loses the thread.

Kwuon did, though, have a collateral, who brought the task. Guest conductor Günther Schäfer gave the balance that allowed the soloist to skip across the generations of people and restless Allegro implicating the full orchestra, and then find the orchestra when it was needed to take it back. The wonder of this remarkable ensemble is that, as composer, conductor and performer, she can live with such depth and breadth is measured along the line so seamlessly — all within a single work of art.

The concerto’s second movement, like the first, also finds the soloist emerging from a brief, quiet interlude, this time from the woodwinds, and she establishes a long melody that builds its drama, ever so slowly, into a movement so moving and a conclusion so richly and lyrically lively. It should not be ended.

The psychological propulsion so richly and lyrically held by Sibelius finds kinship in the melodic contrasts of Schubert, particularly in his huge last symphony at her short life of 31 years, the Ninth, in C Major, also called “The Great C. Major Symphony.” From ISM concluded the evening.

This work also holds a host of emotions, its brooding melodies unwinding luxuriously, provoking thoughts of the elemental forces, dissonant effects, like tides and winds and the trees and boats that ride them, and the butterfly across the ocean that causes the storms here.

That is the reach of this amazing work, vast with connections across the human landscape, and such, then, is the shame that it was the last large work in Schubert’s brief life. The symphony is a series of connections, but it is far from program music; it sings out from the forests of the soul, the memory, and a little of the elements that are the rest of the century that followed.

The full orchestra incorporates this piece in one, beginning with a haunting introduction that is the first theme from trombones, setting a slow, soft tempo, but with the ground of the horn. The beauty of the melody then engages the full orchestra, proclaiming the oboes and bassoons and given depth and import through the strings.

The trombone and the French horn are the driving melodic characters throughout. Schubert takes the logic of working leisurely through time. The composer also speaks as if in a second dimension, through amplitude contrasting moody and color, by using the orchestra to repeatedly play at first softly, then with more declaration.

With this inflection, the same theme takes on remarkable different meanings, as in the second movement, where a much-lengthier assertion becomes a lyric with just a different flavor of voice — a very human rhetoric, after all. It is a simply spoken but richly conceived emotional tension, at once uplifting, and then threatening, a drama filled with personality, and the conductor Herbig gives effective leadership.

A fast-moving dance captures the third movement, opened majestically by a trio of woodwinds that offers a guaranty past before returning to the rosy theme. A swift transition develops here, where the horns and strings — the soloist — take on the task of using a four-time repetition of a single note to move the agenda forward — a device that Schubert later expanded into a melody as an effective underlining. A fanfare of trumpets calls for the concluding movement, a joyful theme that drives toward the end through delightful rhythmic patterns of energy and triumph, a triumph and joy that is fully human and a little bit divine.

Full humanity and a little bit divine that is Sibelius too, and an apt selection by Herbig for Chautauqua.

REVIEW

Above, guest conductor Günther Herbig leads the Chautauqua Symphony Orchestra in Shubert’s “Symphony No. 9, D. 944 in C Major” during Thursday’s concert in the Amphitheater. Right, soloist Joan Kwuon put on an hour and a half of music with the orchestra.

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Subach Winkelstern by the Community Garden early in the season. Vegetables and Flowers are thriving in the various garden plots.

**How does your garden grow?**

By Beverly Hazen

Gardening is the popular hobby this year for health-conscious and environmentally concerned Americans. Some people like the challenge of home gardening and others are simply tired of going fresh, homegrown pro-

The play closes this weekend to visit the Wingfields and call the warehouse where he works. 

Tom agrees to ask someone at the country club about his sister Laura’s future.

Amanda tells Tom she is worried about his interest in visiting the Wingfield family. Tom agrees to ask someone at the country club about his sister Laura’s future.

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In some neighborhoods, the community garden has become popular. A community garden is a large area of land that is divided into small garden plots, each cared for by individual owners. It is a perfect solution for people who want to garden, but do not have garden space on their own. Chautauqua may find it a little surprising to learn that we have a Community Garden on the grounds this season.

About a year and a half ago, Subach & Subah Singh Winkelstern began talking with people at Chautauqua about starting a community garden. Hegler also added interest and enthusiasm. He also thought it was a great idea, but nobody took action and the idea was dropped.

Some of the crops he is growing are Swiss chard, peppers and tomatoes.

Garden and owner John Allen read an e-mail about plots being available in the Grapevine (a Chautauqua community bulletin board) and said he feels very fortunate to have secured one. Allen had a garden in his home in Rocky River, Ohio, but retired several years ago and now does not have property with sunlight for a garden.

It is a great opportunity to get out the tools and garden again. I spend a lot of time down there; it is really convenient to my house,” Allen said. “I was so lucky. It’s a lot of fun.” He feels that this first year is a trial-and-error year to see what works and what doesn’t work. He has been using packaged but organic and non-organic mosquito larvae treatments. He said that issues such as possible moisture problems would need to be addressed before it would become a new experience. He is raising tomatoes, pole beans, eggplant and squash.

“Everybody seems to garden a little differently and it is really interesting to walk through and see that we have a lot of different plants and that people use garden tools that they have found to work.” He also said he finds it interesting to talk with the people walking through about gardening. Chautauquan Tom Winc-

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For further information contact: Karen Goodell at 335-2600

Chautauqua Institution Community Planning

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- Participates in a variety of service opportunities
- Meets for worship and study

For more information contact:

Karen Goodell at 335-2600

Chautauqua Institution Community Planning

357-4247

**FAMILY FEUD**

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357-4247
What do food and the Spanish language have in common? Not much, people may say, but to chef Ross Warhol, they have everything in common. In fact, his future may be determined by how well he can combine his relationship between his love of cooking and his learning to speak the Spanish language. Regardless, Warhol’s goal is to secure employment at a 3-Michelin-star restaurant.

“Whatever they needed, I would help gather,” Warhol said. “I learned a lot; it was a hands-on experience.” He said he felt a little nervous at first, realizing the caliber of the chefs. However, his apprehension was short-lived. “They were very, very nice,” Warhol said.

At the end of the conference, a National Pastry Competition was held. “It was cool to be in the kitchen and see the level of the intensity ... to be there in person, instead of watching it on TV,” he said.

Warhol learned new techniques, including one for making a sponge cake in the microwave in 30 seconds. And he also viewed a movie during a session that he said made him more inspired to work for them. “It is his second season here at Bulli. Warhol said that they asked him if he would be interested in working for them, and he is by far one of the most impressive, a nice kid and has one of the best work ethics I have ever seen in my life.”

“It is his second season here,” Stanton said. “He is a special young man.”

Before returning to Chautauqua, Warhol was asked a question that he said might have been the high point of his entire World Pastry Forum experience. While working with the chefs from El Bulli, Warhol said that they asked him if he would be interested in working for them, and he is by far one of the most impressive, a nice kid and has one of the best work ethics I have ever seen in my life.”

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Palestinian and Israeli children were paired up to play and swim together. They had opportunities to see one another, not as enemies or people to be feared, but as people with differences living in peace.

In June 2008, 25 children from Palestine’s Talkatum Refugee Camp traveled to the community of Neve Shalom/Wahat al Salam in Israel for an overnight art summer camp. There, they were able to interact with Jewish and Arab children from the community primary school. An exhibit of their interfaith artwork has been rotating among the denominational houses on the Chautauqua Institution grounds.

The community’s acronym, means “Oasis of Peace” in both Hebrew and Arabic and is a community in Israel dedicated to bringing together both Arabs and Jews in a peaceful community of cooperation and shared culture. The Palestinian and Israeli children were brought together at the NSWAS summer camp, and they had opportunities to play and swim together.

The camp was designed to use art as language for communication. The children painted close to 80 pictures, guided by Jewish and Arab artists. Many of the paintings showed signs of peace and happiness, with clasped hands and intertwined religious symbols. But other paintings showed the violence and despair the children had seen, with tanks and bombs exploding across the canvases.

First requested that the art exhibit stop at Chautauqua and be displayed at the end of Week Five and be leaving the Baptist House of the NSWAS summer art camp in June. At right, paintings from the NSWAS summer art camp will be leaving the Baptist House for the United Church of Christ houses at the end of Week Five.
There is no handbook on how to become a professional dancer. That's why Daniel Ulbricht, a former student in Chautauqua's School of Dance and now a principal dancer for the New York City Ballet, said it is beneficial for students to be surrounded by professionals while they are in Chautauqua.

"You're surrounded by people who do this for a living, and you're inspired constantly," he said. "You learn [how to be a professional] from really being around them, how they get ready for performances, how they warm up, just all the small things.

Ulbricht came to Chautauqua starting in 1997, and in his fourth year, he was named apprentice. Apprentice dancers take classes with the North Carolina Dance Theater, the company in residence, and many get the chance to perform onstage with the company in Amphitheater performances.

One of the most difficult transitions for dancers is from being a student to being a professional. Artistic Director Jean-Pierre Bonnefoux said, "As I left it was really important to give them a chance to perform with the company, to see the atmosphere of the company.

Ultimately, he said, it's a bridge between being a student and being a professional. This year's apprentice dancers, they said are serious about their dreams to become professionals. They agree their experience in the company will help guide their future.

"You learn from each other," said Lauren Levette, a 17-year-old apprentice dancer. "You pick up some of the technique they have. You can't help but improve." 

Learning the ropes Levette said being an apprentice to the company, she was at the bottom instead of the top. With that came adjustments. Brett Benedict, an 8-year-old apprentice, said instructors in company classes give fewer corrections and expect the dancers to fix their mistakes themselves.

Bonnefoux said this adjustment is normal for apprentice dancers. It is not so much the difficulty of the steps, but the way the dancers are treated.

"How do you react if you don't get the attention of a teacher?" he asked. "Do you start to slack? Or do you do even more?"

For Emily Kikta, a 16-year-old apprentice, she said the schedule makes her feel like a professional. In other summer programs, students might spend six weeks learning just one dance, preparing for only one performance. The apprentices have been learning multiple dances at once, and have been performing them at different times.

"Our schedule here is definitely like a professional," she said. NCDT member Anna Gerberich spent a summer in Chautauqua as an apprentice before beginning her route to professional dance. She said her experience that summer prepared her for what she has been doing in the past few years as a professional.

She remembered learning the George Balanchine ballet "Who Cares?" as an apprentice. She later learned the same ballet at a professional and recalled her instructor Patricia McBride treated her the same way she did the first time.

"I thought, 'Wow, they really treat you like a professional when you're rehearsing a performance.'" Gerberich said. "And I think that's great for them, for one, personally."

"It's nice when they're treating you like a professional, not just as their "apprentice students who are in class with her, as their "perfect" technique reminds her to be mindful of herself.

"They're in school right now, and their technique is just perfect," she said. "We've been looking at them for lots of technical things because as a professional, if we're doing lots of contemporary work, it's easy to lose sight of technique.

Company member David Ingram said he thinks some of the apprentice dancers are already like seniors in the company.

"Their technique is cleaner," he said. "Their hunger and their drive is something that's very aspiring to get back. Being that age and having the hunger, wanting to be a professional dancer, is something that's very important."

The writing on the walls Gerberich and Ulbricht are not the only students to come through Chautauqua's doors who now have professional careers. The writing is on the walls of the Carnegie Jackson Dance Studio that Chautauqua's School of Dance breeds professional dancers.

"It's so special for me to be on the other side," said Ulbricht. "You never know whose going to make it in that room, but you know there's a percent age of whom their faces will be on that wall. It's very special to see. You never know your impact on somebody at that point in time."

apprentice Angelica Generosa practices a leap during class last week.

This year's apprentice dancers, they said is from being a student to being a professional. So I felt it was really important for apprentice dancers to develop as they mature. And it is something apprentices can pick up as they train with the company.

"You come here to work on performing because that's how you move up in a company," Bonnefoux said. "The way you move up is you stand out in a corner."

Gerberich said she noticed things as an apprentice that she now executes in performances.

"Watching the professionals perform helps a lot. Seeing the things they do and the way they move is amazing as an outsider looking in," she said. "It was great for them. And it was great for me personally."

"It's cool to see who came here," he said. "There are some people whose names and faces I recognize that I didn't know came here."

Eddleman said he helped these college dances serve as an inspiration for the students.

"It's nice when they're studying at the barre to see who people who have come through here have accomplished," he said.

And as they look around the studio at the faces of professionals, Ulbricht said he hopes dance students will come to realize why their training at Chautauqua is so beneficial to their careers.

This past week, he had the opportunity to teach this year's apprentices in the classes they take with the company. He will come back again to teach during Week Seven.

"It's so special for me to be on the other side," he said. "You never know whose going to make it in that room, but you know there's a percentage of whom their faces will be on that wall."

"It's so special to see. You never know your impact on somebody at that point in time."

by Christina Stavale
Staff writer
Christensen brings Tony Award-winning savvy to CTC

by Stacey Federoff

A fter poring hours and hours into modifying costumes and meeting the demands, and budget, of the production company, all while assuring that the costumes were once the star of an animated film, Tracy Christensen relished the moment when she and the costume design team of “Shrek the Musical” were announced as the winners of “Best Costume Design” at this year’s Tony Awards.

Christensen worked as associate costume designer on the “Shrek” production, which opened on Broadway last December. She was a part of the team, led by Tim Hatley, the British designer who has also designed the sets and costumes for “Spartacus” and many other West End and Broadway productions.

“This is How A Dream Comes True”

Christensen said she was sitting next to Hatley and watched him run up to the stage to accept the award. “It was completely thrilling,” she said, pausing to reflect on her achievement. “And to know, of course, jumping around in our seats and hugging each other and just being so excited.”

This is Christensen’s fourth season with CTC, where she has designed costumes for “Death of a Salesman,” “The Art of Auto Racing,” and “The Cherry Orchard” among others.

Christensen, having worked on both large-scale productions that run for years and small productions that only run for a week, said she enjoys both. “I guess the thing I love most about this industry is the constant variation and variety,” she said.

She has designed for productions at the Long Wharf Theatre, Shakespeare Festival of St. Louis and the Irish Repertory Theatre in addition to her work at Chautauqua.

The different types of productions also allow her to work with different theater artists from across the country, allowing her to learn from each one, she said. “You kind of have to believe that all these new experiences come along to teach you something and be looking for it,” she said. “What can I get from this that’s bigger than just a paycheck?”

CTC Artistic Director Vivienne Benesch said Christensen feels like a part of the CTC family because she genuinely cares about the company. “I’m always moved by the amount of creativity she brings within the structure of complete down-to-earth practicality,” Benesch said. “You meet Tracy and you know that you’re in reliable hands.”

Christensen first met with Hatley on Valentine’s Day of 2008 after agreeing to step in as an associate costume designer who left the “Shrek” Broadway production, which opened on December 14, 2008. She said it was a tough decision to make because she was already working on Broadway’s “The Little Mermaid” as associate costume designer.

“I never finished ‘Little Mermaid’ I was nearly dead on it. I’m not doing anymore big shows’ and I got the call about the situation that they were in,” she said.


Strap in your paintbrushes because Tracy Christensen has worked on teams for Broadway musicals including “The Little Mermaid” (top); “Beauty and the Beast” (above left and “Shrek the Musical”) (above right). She has also designed costumes for CTC’s productions this season, including “The Glass Menagerie.”

Costume designer Tracy Christensen has worked on teams for Broadway musicals including “The Little Mermaid” (top), “Beauty and the Beast” (above left) and “Shrek the Musical” (above right). She has also designed costumes for CTC’s productions this season, including “The Glass Menagerie.”

"THE LITTLE MERMAID"

"BEAUTY AND THE BEAST"

"SHREK THE MUSICAL"

"THE LITTLE MERMAID"
One song in “Shrek” features Donkey singing the title song from Disney’s “The Little Mermaid,” but the costume designers had to be careful to not duplicate what was already done for the original production. The costume designers had to create costumes that were unique enough to stand out, yet still pay homage to the original designs. This required a lot of research and creativity to ensure that the costumes were both recognizable and distinct.

The costume designers also had to consider the practical aspects of the costumes. For example, the costumes for the sea animals had to be able to move around and still look like they were swimming fluidly. The costumes for the human characters also had to be able to move around and still look like they were walking normally.

The costume designers worked closely with the choreographer to ensure that the costumes were designed in a way that would make the actors look like they were swimming or walking normally. They also worked closely with the set designer to ensure that the costumes would look good on stage.

In the end, the costume designers were able to create costumes that were both unique and faithful to the original design. The costumes were able to move around and still look like they were swimming or walking normally. The costumes were also able to stand out and still look like they were part of the original design.

Brian Avery James as Shrek and Donkey as Shrek singing "Under the Sea," in "The Little Mermaid," presented by DreamWork Theatricals. When creating productions like "Shrek" that come from animated movies, the designers have to make sure the costumes are as close to plastic as possible. They also have to be able to move around and still look like they are swimming or walking normally.

The costume designers also have to consider the practical aspects of the costumes. For example, the costumes for the sea animals had to be able to move around and still look like they were swimming fluidly. The costumes for the human characters also had to be able to move around and still look like they were walking normally.
Clockwise from left, studio artists Jordi Williams, Geoffrey Agpalu, Lindsay O’Neal, Chey Cundick, Edward Hanlon, Renee Rapier, Katherine Ardoin, Andrea Arias Martin.

In their careers, you can’t just sing opera. A young person who wants to sing opera must be skilled in stagecraft — the ability to sing on stage and any environment they might be presented with. Rapier said.

"Arias-Martin said the time she has spent working with Kern has already started to pay off; Kern’s direction helps her think about her body differently.

"Just thinking about stage presence has really helped us, not just for this theater revue but as performers," she said.

Though acting and dancing are a big part of Saturday nights shows for the real pleasure for the audience will come from hearing the great songs Kern and Price-Mc Kinney picked. The Young Artists will sing such hits as "Love for Sale," "We’re in the Money," "We Can Live on Love," and "Count your Blessings." It is a set of songs that, though the singers may never have known them, are very familiar to listeners who lived through the better part of the 20th century.

"We’re inevitably told, ‘What’s your next project?’ but the truth is when you go out into the world and engage with these songs, you come back knowing you’ve saved the world for a day or two," she said.

"In their careers, you can’t just sing opera any more. A young person who pursues opera must be skilled in stagecraft — the ability to sing on stage and any environmental that might be asked to sing in. It’s virtually impossible to earn a living in this point of time in only one venue," "It’s the best summer I’ve ever had," Park said.

"I decided to add the revues to their repertoire to perform solo in this point of time in only one venue," Kern said.

To ensure the Young Artists have the range of skills they will need, Kern and Artistic/General Director Jay Lasenig decided to add the revues to each weekends as well as classes with acting that teach skills like acting and stage fighting.

"It is a set of songs that, though the singers may never have known them, are very familiar to listeners who lived through the better part of the 20th century," Kern said.

"It’s virtual impossible to earn a living in this point of time in only one venue," Kern said.

"I started in musical thea ter, so for me, I’m really excited to go back to this art form," said soprano Andrea Arias Martin.

This kind of singing requires the performers to utilize a much different set of tools than they use when singing opera, Martin said.

"I did half of my time in the show; it’s a different voice technique. It doesn’t sound like a soprano throughout the whole show," she added.

Kern and Price-McKinney said that it is important for the Young Artists to learn to perform in a variety of ways with a range of skills.

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Carol Dulan, whose Robbins Foundation supports the Abraham Program for Young Adults at Chautauqua, enjoys pleasant afternoon conver-
sations with those who have found the Abraham Program for Young Adults (APYA) interesting and informative. A former Chautauqua attendee, Dulan invited speakers and chaplains in an informal setting on mat-
top and for Chautauqua." He listed as further personal
aspects of his position. He said it as a realization of "the lived
truths our unique traditions can bring to one another.
ful openness to casual conversation and questioning, the kind
of discovery, enhancement, expansion and the unearthing of
interfaith living. Rabbi David Gordis, president emeritus and
rare occasion APYA affords young people to break down the
walls that separate faiths and allow for the ideas and insights regarding what they have learned and thoughts
rivalry and Gulamali in providing a confession of original expecta-
tions, insights regarding what they have learned and thoughts on what they have brought and hope to bring to the program.
Meyer, fourth-year rabbinical student at the Hebrew Union
from the reform tradition, is joined by fellow coordinators in
welcoming the lived elements of their roles as faith representatives within the Chautauqua community.
Meyer admitted his enthusiasm toward the elements of their programs, especially those that involved the Jewish side of the
training the Tuesday evening perch chats on the Alumni Hall porch.
APYA's perch chats have provided a forum for APYA
coordinators and Chautauqua youth and adults to engage in
time. The coordinators always brought an informal setting on
matters more specific to interfaith community and dialogue, and individual development.
Meyer said that he came to Chautauqua with a perhaps more formal understanding of "faith" than he had come to believe or
as the summer progresses, he is recognizing the less-official aspects of his position.
He said it as a realization of "the lived experience of union that is such a unique experience for Jews-
des to Judaism. He is the first to emphasize a genuine, natural development through his experience thus far the
realization of the nature of relationships. He said he has been privileged to play a role of education through friendship, realizing that interfaith community can result from this and how many come to these programs, but [more] about the personal interaction and
connections that arises there."

Coordinator's said they embrace their roles with APYA as
not only individuals faith representatives within the program,
but also as a holistic representative of what it is to engage interfaith living. Rabbi David Gordis, president emeritus and
professor of rabbinics at Hebrew College and guest speaker
at APYA's past Tuesday perch chat, spoke admiringly of the
rare occasion APYA affords young people to break down the
domain of the "Shem" and the "zayin" that we so commonly use to understand our own traditions' relationships to other faith traditions, but not through just formal interactions, but in the
lived experience of their dialogues, too.
"Faith is developed and translated into practice. 'Seek not understanding' doesn't allow for the realizations,"
Raza said. "Religion affects how people live their lives." That is "an understanding that will serve people well throughout
their lives."
As coordinators embrace the more lived and interactive roles of their positions, they look to not only facilitate effec-
tive intellectual programming, but also to understand the lived testimony of "walking into the bar together," a
community statement to the world’s realization of their positions.

As a part of their program offerings, this past week's pro-
gramming included a thoughtful engagement with the movie
"O Jerusalem" on Monday night, a perch chat that welcomed
Gordis and the Rev. Barbara Lundbald on Tuesday night, dur-
ing which issues of the significance of ritual, prayer and ethics
were raised, a comprehensive presentation of the Abrahamic
perspectives on the problem of evil. — "Why do bad things happen to good people?"
Monday morning, another opportunity to learn and engage in Muslim prayer traditions through Jum'a on Friday afternoon and a
joint program of Cappo the Rat on Tuesday night, a por-
ch chat that welcomed Aaron Miller, public policy scholar at the Woodrow Wilson
International Center for Scholars, served as the Department of State adviser to six secretaries of state, during which time he helped
formulate U.S. policy on the Middle East and the Arab-Israel peace
process, join for prayers and discussion at the Alaneen Hall porch.

6:30 p.m., at Smith Williams Hall
Come engage with, one of the pioneering rock bands from Pakistan joining two brothers, Ali Noor and Ali Harris. Known for
its band-leading impact in a multitude of interactive experiences, we are certain this opportunity for music and conversation will open
your eyes to the world of Islamic music.
JUMA SERVICE
3 p.m., Friday at Miller Bell Tower
Every Friday, APYA coordinator Hassan Raza will lead the community in prayer service spoiled on Friday afternoons.
Our Juma service, open to all, combines the traditional elements of the Muslim worship experience with the opportunity to
engage Raza and Anton Golumbic with questions to further underst-
standing about Islam. The Juma prayer will be available in Arabic,
English and translated with detailed explanations for those who wish to engage in full understanding.
We sincerely hope you will join us for this meaningful and informative experience. No special dress or reservations are required.

Automated Teller Machines
An automated teller machine (ATM), operated by M&T Bank, is
located in the Colosimo lobby during the summer season.

Weekend Edition, August 1 & 2, 2009
The Chautauquan Daily

Sunday’s kosher barbecue features ‘Happy’ the clown

Tents will be set up on the park near the Miller Bell Tow-
er on Sunday for the annual community kosher barbecue.
Rain or shine, the barbecue will take place from 5 p.m.
to 7 p.m. The kosher barbecue is sponsored by Chabad
Lubavitch of Chautau-
qua.

He said that his role is to teach people how to relate to
other faiths and to teach them about what they have
learned through his personal development through his experience thus far the
realization of the nature of relationships. He said he has been privileged to play a role of education through friendship, realizing that interfaith community can result from this and how many come to these programs, but [more] about the personal interaction and
connections that arises there."

Chabad Lubavitch of Chautau-
qua Perles acquired his certifi-
cate in education in 1990 via a
"special Studies class. He was
the only grown-up in the class.
In past years, more than 300
adults and children have participated.
All Chautauquans are invit-
ed to join in this event for the
entire family.

Glass Safety Tips
Bike riders under age 14 of age must wear a CPS- required helmet.

For complete details, go to www.chautauqua.org/townhalls or contact the Finance
Department at (716) 354-2429.
The Rev. Donald A. Blaes is also available in Smith Memorial Library and for Transportation within the Center of the Good Shepherd.

Robert H. Jackson Center features David H. McCubbin, president of the Dayton Art Institute, at 8 p.m. Thursday, Aug. 13, in the sanctuary of Hurlbut Church. The Metroplis Community Church holds Wednesday Speaker’s series every Wednesday at 8 p.m.

The Rev. Todd Remick is the celebrant at the 7:45 a.m. Mass.

Food Bank Donations

The Blessing and Healing Service takes place at 10:15 a.m. every weekday in the Baptist House.

The ira A. Vanderbeck Schleiss Senior Center is open from 9 a.m. to 5 p.m. Monday through Friday. It is located on the north side of the Baptist House.

Sunday School is offered at 10:15 a.m. every Sunday in the Baptist House. It is also available in Smith Memorial Library and for Transportation within the Center of the Good Shepherd.

The Rev. Donald A. Blaes and the Rev. Mag. John. K. Cooper have prepared a service of Holy Communion moming Sunday at 9:30 a.m. in the Baptist House.

The Rev. Martha Munson is also available in Smith Memorial Library and for Transportation within the Center of the Good Shepherd.

The Rev. Msgr. John K. Cooper has prepared a service of Holy Communion Sunday at 9:30 a.m. in the Baptist House.

The Idal A. Vanderbeck Schleiss Senior Center is open from 9 to 3 p.m. every day in the Baptist House. The center is located at 435 Lambshead Road, Chautauqua. It is open to the public and serves meals, activities, and support services.

The Ida A. Vanderbeck Schleiss Senior Center is open from 9 to 3 p.m. every day in the Baptist House. It is open to the public and serves meals, activities, and support services.
A spiritual leader is the focus of this article. The title suggests that the leader is known for his religious music. The article mentions a specific song titled “Welcome Home,” which the leader composed. There is a discussion about the leader’s background in jazz music and his connection to the Chautauqua institution. The article also mentions other musicians and their contributions to the spiritual services. The text includes quotes from the leader and other individuals, indicating a rich dialogue around the spiritual and musical elements of the service. The article concludes with a mention of the importance of the community in supporting these spiritual and musical activities.
All in the family at the Old First Night Run

by Ashley Sandau

Richard Viehe’s family is one of runners and walkers. Viehe, his wife, their three children, their grandchildren, their daughters-in-law, cousins, brothers and sisters—all participate in the Old First Night Run/Walk/Swim. It even has a plaque on a wall in his house that his family own for all participating in the event one year.

And Viehe, who has been coming to Chautauqua since he was in senior and has spent every summer here since he was born, said he appreciates that tradition of family that not only the OFN race, but also Chautauqua Institution as a whole, holds for him. “Our kids are married with kids and are scattered all around, but they always come back here in the summer,” Viehe said.

Though Viehe brought the tradition of Chautauqua summers to his wife, it is now something that is instilled in their entire family; so much so that he and his wife spent their honeymoon at the Athenaeum Hotel on the grounds. Viehe and his wife both grew up in the suburbs of Buffalo, NY, but they made the move to California when Viehe decided to attend medical school in San Francisco. Though they had always planned on moving back to western New York, the lack of snow and abundant sunshine of the West Coast won them over. Viehe now lives in Newport Beach, Calif., where Viehe works as a podiatrist.

But, they said, summers in Chautauqua are always something they look forward to. His family has seven properties on the grounds.

Though Viehe never ran in high school or college, he was active in varsity tennis swimming and soccer. It wasn’t until he was 29 or 30 years old while living in California that he began to put on a little weight. Viehe noted that the weight gain triggered a desire to seriously take up running.

Since then, he has run a marathon and numerous smaller races, mostly in Newport Beach.

“I like to run,” Viehe said. “I run every day unless it’s raining out.”

And the OFN race is one of many in his list of accomplishments. He started running the race in the early ’80s and has continued to do so almost every summer since.

“It’s a fun thing for the family to do,” Viehe said of the race. “It’s still a fun thing for the little kids. We get our kids out there and even have jogging strollers [to push them].”

Viehe said the OFN Run is not much different from many of the other California races he participates in. To draw a comparison, he said, “[Newport Beach] is a place you can look out and see the ocean while you run, and here you can look out and see the lake.”

He also noted that both locations are very lush and green, but that California is that way because of such things as irrigation, while Chautauqua is that way naturally.

But of course, the OFN race is unique because so much of his family is able to participate with him. Though the family does not necessarily stay together in the race, they always run at different speeds and his wife and daughter often participate in the walk section, he said it is still a fun way to bond.

“Two years ago I started out running with one of my grandkids and left her at the finish line, my son saw me and decided to beat his father,” Viehe said with a chuckle. “He came up beside me from behind and said ‘Hi Dad’ and then he put on the speed and crossed the finish line before I did.”

But it is all in good fun, and having so many loved ones to run with only enhances that feeling.

“We have a whole family here,” Viehe said. “So that adds a lot to all the fun of the race.”

The OFN Run/Walk/Swim is sponsored by Vacation Properties.

County arts council to present live music

The Arts Council for Chautauqua County is proud to announce that community radio station WRFA will present live music this Sunday at Chautauqua.

In conjunction with Chautauqua’s Art in the Park event, several local singer/songwriters will perform at various points on the Institution’s grounds.

“This is a great opportunity to showcase some of the great local talent we have here in Chautauqua County,” station manager Dennis Drew said. “These artists are some of the best this area has to offer, and you can hear them played regularly on WRFA.”

One-hour staggered performances from Tara Eastman, Charity News, Ken Handley, Tiny B. Amanda Barlow and Bill Ward will begin at 12:35 p.m. in Miller Park and Beaver Plaza and continue until 3:45 p.m. WRFA is a non-commercial, community radio station provided to a public service by the Arts Council for Chautauqua County. It is available over the public airways at 1077 FM and over the Internet at www.wrfa.com.

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Bread

Qu-Hogna's Bark Grill

14 East Pearl Street, Westfield, NY
716-326-2110

The Only Restaurant on the Water in Mapville

The Watermark Restaurant
194 South Oak Street
Mapville, NY

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C A L L I G R A P H Y B Y J a c k y

Hurlbut Church.
AA and Alanon. Sunday 12:30
in Hurlbut Church.

FOR RENT


School of Art Annual Exhibition displays handiwork of students

by Regina Garcia Cano
Staff writer

The results of the effort of Chautauqua School of Art students will be displayed at the Chautauqua School of Art Annual Student Exhibition in Logan Galleries. A selection of sculpture, painting, ceramics, printmaking, drawing and cross-disciplined work compose the show. Don Kimes, artistic director of Visual Arts at Chautauqua Institution, curated the show, which will include at least one piece from each of the 36 students. Kimes selected the works from a sampling of students' work before the beginning of the summer.

“(...) looking at the works, that strikes as being maybe more than just another painting of a pretty landscape.”

Kimes added that the careless judgment comes from peers and professors in the studio, she said.

Unlike other fine arts programs at the Institution, the School of Art only gives its students a single opportunity to show what they learn during the season. “It takes time to actually create work,” Kimes said. “Art students have more in common with choreographers than with dancers; they create more in common with playwrights than actors because they are actually making the artistic product. They are not performing someone else’s artistic product.”

Kimes said the exhibition will be the most “Chautauqua” thing the VCA Program offers, since the show is about education and growth.

A private studio for six weeks motivates students to thoroughly work through their stay at the Institution. Ali Miller, a returning student of the School of Art, submitted two hand water colored etching prints to the show. The prints portray figures wear- ing dresses and gowns with a surrealistic influence. Miller’s work, she said, has allowed her to concentrate in the “fantastical atmosphere” she depicts in her art.

Kimes said students’ stu-dents look emptier after they provide their pieces for the show. Kimes added that the busyness of the space allows students to take a breath of fresh air. Thus, students have the opportunity to step back, analyze what they ac-complished for the final half of the summer and start all over again.

The exhibition will be student Henry Mcmahon’s third show, yet the idea of showing one’s artistic product is basically an indicator of an audience’s ability to un-derstand and appreciate the work,” he said.

The School of Art will host an opening reception at 5 p.m. Sunday in Logan Galleries. Kimes said as opposed to previous editions, customers would not be able to buy the students’ art before the gal- lery doors open.

The show will run through Aug. 13.PKG

TOP: Artist Ali Miller’s studio at the Arts Quadrangle. An alumna of the Chautauqua School of Art, she is Miller’s second-year in the program. MIDDLE: Paintings in Henry Mcmahon’s studio which he may exhibit at the Chautauqua School of Art Annual Student Exhibition. BOTTOM: Miller works on the perspective of a piece in her studio. Photos by Jordan Schnee
**PROGRAM**

**Sunday, August 1**

7:00 (7:00 – 11:00) **Chautauqua Choir Rehearsal** (Seating available; no enrollment required)

7:15 **Chautauqua Men’s Choir Rehearsal** (Seating available; no enrollment required)

7:45 **United Nations Service**

8:00 **Dinner, Dining Hall of Philosophy**

8:30 **Women’s Choir Rehearsal** (Seating available; no enrollment required)

9:15 **Men’s Choir Rehearsal**

10:00 **Women’s Choir**

10:45 **Men’s Choir**

11:30 **Sunday Morning Meditation**

11:45 **Morning Meditation**

12:00 (noon – 2) **Annual Student Exhibition**

12:10 (noon – 1) **Women’s Club Lecture**

12:15 **Women’s Club**

1:00 **Interfaith Lecture**

1:45 **Women’s Choir**

2:00 **Chamber Music**

2:30 **Women’s Choir**

3:00 **Men’s Choir**

3:30 **Women’s Choir**

4:00 **Chamber Music Lecture**

4:30 **Women’s Choir**

5:00 (5:00 – 6:00) **Public Shuttle Tours of Grounds, Leave from Main Gate Welcome Center Community Shabbat Service. Rabbi Zalman Schachter-Segal, presenter. Sherwood-Marsh Menagerie. Bishop Vashti Murphy Muse, presiding Prelate, 13th Diocese of NY. Cathedral of the Good Shepherd. Bishop Murph Download the App.

**Monday, August 3**

7:00 (7:00 – 11:00) **Chautauqua Choir Rehearsal** (Seating available; no enrollment required)

7:15 **Chautauqua Men’s Choir Rehearsal** (Seating available; no enrollment required)

7:45 **United Nations Service**

8:00 **Dinner, Dining Hall of Philosophy**

8:30 **Women’s Choir Rehearsal** (Seating available; no enrollment required)

9:15 **Men’s Choir Rehearsal**

10:00 **Women’s Choir**

10:45 **Men’s Choir**

11:30 **Sunday Morning Meditation**

11:45 **Morning Meditation**

12:00 (noon – 2) **Annual Student Exhibition**

12:10 (noon – 1) **Women’s Club Lecture**

12:15 **Women’s Club**

1:00 **Interfaith Lecture**

1:45 **Women’s Choir**

2:00 **Chamber Music**

2:30 **Women’s Choir**

3:00 **Men’s Choir**

3:30 **Women’s Choir**

4:00 **Chamber Music Lecture**

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