William Cullen Bryant lived for 83 years, but penned his seminal poem, “Thanatopsis,” when he was only 16 years old. Less than a year later, on November 30, 1878, he wrote a letter to the poet’s letter begins, and part of that honor and part of that letter that book club still exists, and every year the Chautauqua Lit eary & Scientific Circle honors Bryant as a rings in the new reading year on Bryant Day. The Bryant Day service, held by Dick Karslake, presi- dent of the CLSC Alumni As- sociation, and Jeff Miller, co- ordinator of CLSC activities, will be held at 11:30 a.m. Sat- urday at the Miller Bell Tower. The Class of 2009 graduates are considered the guests of honor, and part of that honor includes ringing in the new reading year—literally. “It’s symbolic,” Miller said. “Everyone who wants to go into the bell tower will go in, pull the cord, ring the bell, and the new reading year begins.”

The event, open to the public, comes at the tail end of the 2009-2010 CLSC reading season and, Miller said, gets people in the mindset for the next year of books. In addition, new CLSC selections have been announced at the show service, and that small tradi- tion will continue with the announcement of two books for the 2010-2011 season.

The Class of 2009 will ring the Bryant Bell in the Miller Bell Tower to open the new reading year.
Follansbee Memorial Chapelistry sponsors Miss visit concert

The Mr. and Mrs. Wil- liam Ullrich Follansbee Memorial Chapelistry of the Chautauqua Founda- tion will underwrite the preaching of the Rev. Otto Moss III, senior pastor of Trinity United Church of Christ in Chicago.

The Follansbee Chap- lership originated in the mid-1960s through a gift to Chautauqua Institution's centennial by Mr. Follans- bee's family. Because Mr. Follansbee helped found the Brighton Road Presby- terian Church in Pittsburgh and served as an elder of the Shadford Presbyte- rian Church for 25 years, a chaplency seemed an ap- propriate tribute.

He also was active in the Presbyterian Association of Chau- tauqua during his many years of attending the In- stitution until his death in 1939. When he wrote, Ruth Harper Follansbee, died in 1976, the chaplancy name was broadened to include her in the honor.

Mr. Follansbee first came to Chautauqua in 1901 as a visitor of the Institution's attraction as a family

Mr. Follansbee, who founded and was president of the Follansbee Steel Co. in Pittsburgh, spent his an- nual two-week vacation at Chautauqua, commuting for the rest of the year. The family alter- nated between staying at the Athenaeum Hotel, the St. Elmo and a rental house at 44 Peck, which they pur- chased in 1924.

Mr. and Mrs. Follansbee enjoyed the Chautauqua Golf Club. It was at Chau- tuaqua that Mr. Follans- bee had an opportunity to see his “Shorty,” play baseball on the Chautau- qua course.

Mr. Follansbee helped in the effort to save Chautau- qua in 1924 because of the Institution-owned land, such as parks and other open space, a park area. Vehicles parked on any type or boat lifts remaining in the parking lots after the deadlines will be considered to be abandoned and will be disposed of.

During the winter time, boats and trailers should be stored only on private property and not on the ground along the lake shoreline.

Boat owners utilizing lakefront property and who plan to leave their boats in the water will need to register with the Central Dock Office before Labor Day. Institution dock will be removed during the off-season to prepare the area for the currently valid state vehicle registrations. A registration fee will be charged for the purpose of supplementing the Arrison Endowment for Violins.”

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Barbershop tunes to fill Amphitheatre on Sunday

From the President

WEEKLY COLUMN BY THOMAS M. BECKER

T his weekend, Colin Campbell, president of the Colonial Williamsburg Foundation, and I, as a member of his management team, will attend the Collaborative Presentation of the Theme, “The History of Liberty.”

That is a phrase that comes to mind from the start of the week when I was invited to participate in The New York Times Forum on Education. This was a series of public conversations on education issues, with the series concluding today. I welcomed this opportunity to discuss the role of education in helping people to understand and appreciate the history of our nation and the values that are central to American liberty and the American way of life.

Another thought which comes to mind is the importance of music in our lives, particularly in the context of education. The Colonial Williamsburg Foundation, through its partnerships with the Virginia Symphony Orchestra and other organizations, has long been a leader in bringing music to the public. This week, the Foundation will host a series of events that reflect this commitment, including a performance by the Barbershop Harmony Society.

I look forward to seeing you all at the Amphitheatre on Sunday, where we will celebrate the History of Liberty through music, words, and the stories of our forebears. Together, we can make a difference in the way people think about and understand our nation's history.
HAVING A BALL ON PALESTINE PARK

While this year’s vertical theme — Vestiges of the past and readers escaped into forgotten cultures, science, espionage, history and even a painting, the vertical theme for the 2010-2011 season, Miller said, is “Walk a mile in someone else’s shoes.”

“We are trying to convey, through the books, a range of other experiences, other worlds, look at different cultures and different perspectives, and read those books.

to be a member of the CLSC Alumni Association, a person must first become a member of the CLSC. A member must be a member for four years, either consecutively or non-consecutively, must read 12 books from the historical CLSC book list — which numbers more than 400 books — and report back to the CSO when they have read those books.

In evaluating the season, Miller noted that the turnouts at book discussions and roundtables were exceptional, as have been all the authors.

“Not only was there a lot of enthusiasm, but there was a lot of enthusiasm at the Literary Arts Center at Alumni Hall after the ball ringing.

He said he is proud of the CLSC's Alumni Association, which convenes at the Literary Arts Center at Alumni Hall after the ball ringing.

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In evaluating the season, Miller noted that the turnouts at book discussions and roundtables were exceptional, as have been all the authors. But the bottom line, he said, is that the books selected are simply really good books. Now, Miller said, there is a carpooler between the 2010-2011 season and the 2011-2012 season.

“It’s oddly symbolic to bring in the new year when we know that people are now going to go and read those books, the ones we presented this summer,” he said.

“It’s kind of a double overlap thing that comes to your mind,” he said. “It is a true feeling that you are doing something where you have arrived at a place.’’

Sanderling has arrived. And with the end of the CSO’s 80th anniversary season, he brings pure beauty and homeostasis to the audience. I always believe what he says because the Composers of the season, there must be reasons for it.

The duo piece will be followed by the Tchaikovsky’s “Symphony No. 6” as the final piece of the evening.

“Yes, I always believe what he says because the Composers of the season, there must be reasons for it.”

The season’s final concert of the year will be Thursday, August 27 at 8 p.m. at the Amphitheater.

It is appropriate to end this significant season with Tchaikovsky’s Fifth, as it was the first piece CSO Music Director Steven Reineke had ever conducted here.

“I do intend to think about it and I thought, ‘Now I’m getting old,’ he said. “I always said in my life, ‘Once you start to repeat repertoire, you know you have arrived at a place.’”

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Ever since the mid 1990s, though Cuba was at the center of possible anti-Castro, as they were in circles who are critics of the Castro government — “and unsolicited advice.” Political writer Alice R. O’Grady wrote about American assistants to guide discourse “so that Cubans don’t have to humbly prepare as it does every time.” Entwistle said. “The only problem is that Cubans do all of this perfectly well.” Entwistle said.

Some misconceptions Entwistle listed several misconceptions about Cuba: “The only thing they really do is work, work, work,” he said.

Conclusions Entwistle ended his talk in an optimistic note. He said he would humbly recognize that “the sooner that regime is gone the better.”

Mark Entwistle, former Canadian ambassador to Cuba, has moved to Washington, D.C., for the second school of thought is of profound importance in understanding the current situation in Cuba, he said.

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The Pretenders, Van Morrison and Nicko Case are also mentioned. These songs carry emotional weight for him her, Gemin will carry in the way that does not summarize the song, but creates a whole new, different piece of art in a poem. That music, in turn, can be embedded in our speech and chants,” she said. “We embed it into our poetry. A poet has to convey all that meaning, and therefore, slightly unauthentically.”

“Neko Case, I don’t always understand what she’s talking about, but I don’t care. I just love listening to her; to her eyes and ears. Her songs that just flow right out because she has her own set of songs and musicians that ‘do it’,” Setterberg said.

The work of a poet may have embedded music into their own language, for instance, bird calls into tribal ‘chants,’ she said. “We embed it into our speech and embedded it into our poetry. A poet has to convey all that music, those vocals, good drum, words, with your words, poetic voice, have to do all that work.”

The word of a poet may be different than that of a musician, but the work of a travel writer is even more necessary in the world. Settinger is a full-time digital writer. The book and its research releases that exist, real and digital, which will help the world see home for the author. Essentially, Settinger said, a digital presence is indeed be disappointed if he doesn’t think, he said. If they are watching a Chautauqua lecture while doing other things, it does not capture the complexity of what they would experience having actually been here.

“If we don’t evolve with the changing world right now, we’re in deep trouble,” he said.

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Ortega-Suárez explains roles of women in Cuba

by Jessica Hanna

Staff writer

Guest lecturer Ofelia Ortega-Suárez (right) addresses a broad range of issues that affect the lives of women in Cuba. The Rev. Dr. Joan Brown Campbell, director of the Department of Religion, serves as moderator.

"In Cuba, many mothers, the breadwinners, were working for the children," Ortega-Suárez said. "Women wanted all of us to be educated. You could see the main purpose of her life at that time."

In addition to the low status of women in Cuba, Ortega-Suárez emphasized the marginalized status of children. Prior to the revolution, they were considered "property" that needed to be protected against. She described them as the poorest of the poor. "In Cuba...being a woman was being a woman," she said. When Fidel Castro, former president of Cuba, gained power, he encouraged a revolution of women inside the Cuban Revolution, Ortega-Suárez said. She added that he was heavily influenced by a woman named elba porro, who came to his house and talked about her "human heart." Ortega-Suárez described Sanchiz as a woman full of life and tenderness. Sanchiz eventually became the head of the Federation of Cuban Women (La Federación de Mujeres Cubanas, FMC).

"We need to recognize that in many revolutions all over the world, women participate fully," Ortega-Suárez said. "When the revolution was finished, they were again in the kitchen. This was the reason why we were very aware that this change happens in the process that took place in the Cuban Revolution."

When the FOC was created, the organization decided to do war to train nurses to give them possibilities to have a job. Ortega-Suárez said that its success and the success of the movement was that many women, more and more, worked toward free education, toward public and affordable day care centers, and toward their children. A woman's education followed the same example as that of a man, and Ortega-Suárez commented on the fact that, in better, actually, education was highly valued.

Receiving the opportunity for university education, whether it was continued or not, was a hard situation for women. "You see, it was my opportunity," she said. "Then I had to be a good university student, because this will be my future." The furthered education and the chance to work, in fact, however, she said, the divorce rate in Cuba is higher in the decision-making process of Cuba. The lack of opportunities and the lack of a way to contribute made it difficult for them to have a long-term relationship.

"We need to recognize the growth in sexual education, in addition to family planning, must be a priority," she said. "You and I can do it, this is the church's [responsibility], this is the church's duty." Ortega-Suárez credited the growing acceptance for men and women together. In Cuba, this is more and more common, according to her.

Migration also caused problems for families, as spousal abuse became an extended lengths of time. It became common that a spouse would find another partner, Ortega-Suárez said. In terms of inadequate housing, houses usually owned by an older family member, such as a grandparent, can contain between two to four generations of a family. This situation can generate a conflict of generations and separation of lives. The lack of opportunities and the lack of a way to contribute made it difficult for them to have a long-term relationship.

Churches in Cuba began to identify issues with a patriarchal society as it applied to more addition to women. Ortega-Suárez said that churches encourage the building of a community of man and woman together. The set mold of masculinity has been challenged, with growing acceptance for men to be sensitive. "Yes, men could cry, why not?" Ortega-Suárez said. "This meant men could have this tenderness, like women. The patriarchal culture took this from you, and we want to return this."

She also identified that theology in Cuba, previous- ly focused on economics, has been challenged. It excluded the issues of blacks, aborigi- nos and women before the revolution. A meeting of female theologians from Latin America and the Caribbean afterward marked the start of challenging these issues.

The role of women within churches varies in Cuba. Many are now ordaining women, although not all have adopted this policy. Ortega-Suárez said women need to become more evident in the decision-making process of churches. "We need to become more active in churches in Cuba."

Family planning is another relevant issue in Cuba. Ortega-Suárez said the abortion rate is very high, as abortions are easily obtai ned. Both control also is discouraged by some reli- gious groups, she said. But the family planning, in addition to family planning, must be a priority. She and others also discussed medi cation. Ortega-Suárez said that in Cuba, medical care is very expensive. She and others emphasized the need to break existing models and develop new styles of leader- ship within Cuba to advance women and children, the way they and families function within the church and in Cuban society.

A large step within the Presbyterian Church in Cuba, she said, occurred when Nancy Iglesias was elected vice president in 1979. Ortega-Suárez discussed the growing concentration on gender studies, family- planning and medical-re se- arch in Cuba, as well. In addition to challenging the previous stereotypes of man and women, homossexu- ality is being embraced. Ortega-Suárez credited the film "Strawberry and Choc- olate" with having opened a door for the discussion. "Yes, men could cry, why not?"

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"I think that there is hope," she said in response to a question about religious progress. "You see, and I cause the church [doesn't] belong to us, the church be- longs to God. I think that God will open doors."

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Dear Editor,

I have been visiting Chautauqua for nearly forty years taking
plenty of notes during my visits, in and out of the Cobo. I am now
working on a book on Dr. Eleanor Capson, my beloved mother.
I am the beneficiary of all her notes, her notes on my work,
and the facts of the Nuremberg Trials and 1961 Eichmann trial.

Especially Gabriel Bach, prosecutor at the Eichmann trial, is
the best course I have taken ever, not only at Chautauqua,
but also at Princeton, Chautauqua and Columbia. I have
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SCHUMANN's Fifth Symphony was first played in Germany in 1885, almost a half-century after its composition. It is a work that has become synonymous with the idea of a hopeless struggle against fate.

When Schumann wrote the Fifth Symphony, he was in the midst of a personal crisis. He was dealing with a variety of mental health issues, including depression, anxiety, and paranoia. Despite this, Schumann was able to create a piece of music that is known for its emotional depth and complexity.

The Fifth Symphony is divided into five movements, each of which explores different aspects of the composer's struggle. In the first movement, Schumann creates a sense of foreboding and tension, which is heightened by the use of dissonance and irregular rhythms. The second movement is a slow, reflective adagio, which provides a moment of respite from the emotional intensity of the opening movement.

The third movement is a scherzo, which is characterized by its triplet figuration and rapid tempo. This movement is a symbol of the composer's internal conflict and the struggles he was going through at the time. The fourth movement is a majestic and triumphant allegro, which is a testament to Schumann's resilience and determination.

Finally, the fifth movement is a Rückert Lieder, which is a set of four songs by German poet Heinrich Heine. These songs express a sense of hope and renewal, which is a fitting conclusion to the symphony.

In conclusion, Schumann's Fifth Symphony is a piece of music that captures the emotional intensity of the composer's personal crisis. It is a work that is known for its emotional depth and complexity, and it continues to be performed and enjoyed by audiences around the world.
The lake received much attention, as did the Fair Point location, principal points of attraction and the way to get there.

“Chautauqua Lake is seven hundred feet higher than Lake Erie, but is a much larger lake of its kind... and its elevation above sea level over fourteen hundred feet. Handsome, inspiring, beautiful — a place to get well to and to keep well,” the editor wrote. What an interesting combination of the concrete and the abstract. The lake, the very lake, voted more space to the place, the two columns on the purpose are pithy and provocative, one column on the importance of Sunday school education, the second column asserted the wonders of the gospel and the third column dealt with how “man can be saved much more than they can be driven.” But yes, at Chautauqua, people have been driven. The July 27 number of the 1904 weekly Daily Herald included a column titled “Practical Chautauqua Notes.” It began, “In order to make the Assembly in every respect a success, it will be necessary for each individual to carry his personal responsibility.” This being included being quoted so others could read. The article indicated, “It is not required of everybody to attend all the public services which are provided on the programme.” It recommended “Sunday School workers to attend as many of the Normal Class exercises as possible,” and that “All persons were requested to attend Morn-
ing Prayer.” And finally, “We desire to put you upon your guard with reference to the evenings at Chautauqua. The shores of this lake are subject to sudden changes of weather, and, although the day may be extremely hot, yet the evening might be cool.” If it was difficult to describe the Chautauqua project, the creation became even more complicated with the proliferation of the Circuit Chautauquas at the beginning of the 20th century. The Chautauqua name took on a dictionary of connotations as hundreds of Midwestern communities sponsored their own education-based entertainment programs. The circuits included a combination of high- and low-brow entertainment, lectures on betterment and success, arts and crafts, drama and comedy, magazines and illustrations, and even children’s activities. For all the benefit the Circuit Chautauquas brought toward communities, they reflected the mother Chau-
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sists in the general public’s imagination, even today. In Feb. 2009, New York City’s Port Authority announced a 122-seat “Chautauqua!” — a musical show, in spite of one word title, drew on the Chautauqua name to the extent that it needed to adapt and not on Chautauqua Institution. In its introduction, the show, Broadwayworld.com said the title was about a “wildly popular lecture circuit that described itself across America from 1874 to the Great Depression.” The circuit did not begin until 1904.

The musical was not a total spoof, however, as it criticized the relationship between high and low art, and, according to a Feb. 26, 2009 review in The New York Times, “satisfyingly commits to the subject without poking fun, [and] manages to stick to the contours of this obscure form while also exploring with good humor its demise.” In the show, Dick Pricey, perfor-
mance master of ceremonies, said, “Our purpose is not to re-
act or memorialize this historical movement so much as it is to reinvent it.”

More disturbing is the version of the Institution in Jack Cashill’s novel, 2006: The Chautauqua Ringy, a denunciation of big government and liberal ideas set in Chautauqua County. The narrator, T. Conlant, said, “Chautauqua was a gated community, among the first and most formidable of the so-called ‘privacy parks’ that had sprung up across America. On all sides but the lake, the grounds were fenced in and prized over more than a fence. The fence served as something of a boundary around which Chautauquans at the beginning and most formidable of the Circuit Chautauquas at the beginning of the 20th century. The Chautauqua name took on a dictionary of connotations as hundreds of Midwestern communities sponsored their own education-based entertainment programs. The circuits included a combination of high- and low-brow entertainment, lectures on betterment and success, arts and crafts, drama and comedy, magazines and illustrations, and even children’s activities. For all the benefit the Circuit Chautauquas brought toward communities, they reflected the mother Chautauqua with an air of camp and entertainment that persists in the general public’s imagination, even today. In Feb. 2009, New York City’s Port Authority announced a 122-seat “Chautauqua!” — a musical show, in spite of one word title, drew on the Chautauqua name to the extent that it needed to adapt and not on Chautauqua Institution. In its introduction, the show, Broadwayworld.com said the title was about a “wildly popular lecture circuit that described itself across America from 1874 to the Great Depression.” The circuit did not begin until 1904.
Carnegie Science Center to bring science adventures to Week Nine

by Gail Burkhardt
Staff Writer

Life-size board games, GPS/geocaching, hermit crabs, bubbles, hands-on experiments and an around-the-world adventure with chemistry will be at Chautauqua Institution this week as a part of Carnegie Science Center’s Science on the Road program.

Staff members from the center, which is located in Pittsburgh, will provide a variety of programs for the Boys and Girls Club, the Children’s School and the general public.

Science on the Road generally travels to different schools reaching five states and 22,000 students each year, said Marilyn Fitzsimmons, education coordinator for the program.

The weeklong program will open and close with "Science in the Streets," which features tabletop activities, and the "Ion Jones Van," a colorful vehicle used to promote science, Fitzsimmons said.

Sunday’s "Science in the Streets" will feature hands-on experiments dealing with liquid crystals, carbon dioxide and fragrances, and the Aug. 21 program will feature the science of temperature change and acids and bases, according to the schedule.

The two events are open to the public and each begins at 4:30 p.m. in Beiderbeck Plaza.

Adventurer Ion Jones, who suspiciously dresses like movie action hero Indiana Jones, will take the audience on a journey around the world during "Ion Jones and the Lost Castle," which features tabletop activities, and the "Ion Jones Van," a life-size board game featuring various weather phenomenas.

"Our kids look forward to it and it’s become something special, especially since we’ve been able to repeat it for so many. It’s really developed a niche. It’s also great for Week Nine when we’re starting to lose staff and kids to different schools reaching," said R. David Flanagan, program coordinator for the program.

"The programming," she said. Science on the Road also has the opportunity to try out new projects on the children at Chautauqua before they take it to schools, she added.

This year they are debuting their GPS/geocaching program with Club. Monday, the children will use GPS receivers to test water quality, while on Tuesday and Friday they will use the receivers to track down treasure boxes and geocaches on the grounds.

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Fitzsimmons said that Chautauqua’s expansive grounds give Science on the Road a good area to test out those programs.

On Wednesday afternoon, children at Club also will participate in "A Wild Weather Adventure Assembly," a life-size board game featuring various weather phenomenas.

Children’s School will join in on the fun Thursday.

The 3- and 4-year-olds will examine hermit crabs, look for plastic waste and "practice sorting and read Eric Carle’s book A House for Hermit Crab during their program titled “Sea Life,”" Fitzsimmons said.

The 5- and 6-year-olds will learn about "Bubble Science." They will make bubble blowers while learning about the ingredients of bubbles and how to make different shapes, she said.

The Charles Edison Fund sponsors the program each year, said J. Scott Voelker, director of Youth and Recreation. Services. Voelker also expressed his gratitude to the fund, calling it "a true supporter of the Institution."

"I know that some people really look forward to their visit," he said. "Their kids look forward to it and it’s become something special, especially since we've been able to repeat them for so many. It’s really developed a niche."

Chautauqua Institution is grateful to the following individuals whose significant contributions and commitments made possible the renovation of the Arts Quadrangle and creation of faculty studios at the School of Art:

Joan and David Lincoln, Char and Chuck Fowler, Jacqueline Lynch; Gary and Willow Bron, Isabelle and Howard Zemsky; Cindy and Fran Letro; John and Catherine Miles; Robert O. Wilder Family Fund; and Clint and Ellie Wilder.

Other generous supporters to the project are: Roberta and Michael Joseph; Rabbi Samuel and Lynn Stahl; Edith and Stephen E. Benson; Aggie and Hal Faunbaugh; Blossom McBrier, Kirby Rodriguez; Isabel and Norman Pedersen, Jr.; Robert and Carol Hopper; Neal D. and Linda A. Rhodes; Helen H. Acker; Richard C. and Rita Argen Auerbach; Ann P. Winkelstein, and Bonnie and Ralph Wright.
Sanderling reflects on historic anniversary season

The Amphitheater has seen its fair share of historical and monumental events. It has been home to some of the world’s greatest minds and the most eloquent speakers to ever live. It has lived and breathed art, each day offering a new masterpiece to its audience — an audience that has come to expect the best.

Innovation, creativity and intellect have manifested themselves under its partial roof.

Art and beauty have blown through, leaving behind an open theater with an audience more knowledgable than before.

This season was no exception.

With the 80th anniversary season celebration of Chautauqua Symphony Orchestra, CSO Music Director Stefan Sanderling ushered in some of the greatest names to grace the Amp’s stage.

And one of the CSO’s most important projects was to make this impressive season unforgettable. And to Sanderling, this season was very special, but it was, in essence, a season among many others, all of which are to be celebrated in their own ways.

“I love being here,” he said. “It’s exciting and thrilling, but it’s also exhausting — exhausting for all of us. For the musicians who do an incredible job… I don’t know any other orchestra in the world who not only does, but really performs on a high level, that much of different repertoire in eight weeks. In the whole world, I think that’s unique.”

Despite the joys of working with the CSO, squeezing an entire symphony orchestra season into eight short weeks is a serious challenge, Sanderling said. And while he is happy and eager to return to Chautauqua each season, he said those few days of rest are imperative to rejuvenating.

“I think we all deserve a couple of days without work, even if this work is very rewarding and very fulfilling,” he said. “We all go home very proud and very happy.”

Before he goes home, however, Sanderling reflected on the success of the 2009 Season.

Sanderling conducted nine programs and although “that doesn’t look like a lot, and compared to what the orchestra played, it doesn’t even look close to a lot, for me, this is a lot. I love these programs.”

“For me this is not work; for me this is not a job,” he said. “This is not a matter of two rehearsals and a concert for me. This is living in those moments, the symphonies. I enjoyed it very much this summer.

Whatever the amount and intensity of the work, Sanderling said he was proud of himself and the orchestra and all they brought to the table. And with the final concert still resonating, a wide array of emotions takes its toll.

“The last concert is a moment of relief, but it’s also a sad moment because if you work that much together, you get close,” he said.

He said they see each other so often that they develop personal relationships and begin to truly care for one another.

And this is one of the big pluses of this orchestra — they care not only about each other, but even with this enormous workload, they care about the music,” he said.

And music is the name of the game. Having performed a season full of legendary names, the CSO has done its job and done it well, Sanderling added.

“… And this was really a good season,” he said. “I see this on the audience’s reaction; I see this on the institution’s reaction; the musicians see it when they walk from the concert to the parking lot. I think we celebrated, and we were celebrated.”

Sanderling said it was a fantastic season and that it was a season of very high artistic level and artistic success, which, to him, is important.

And with jobs, vacations and relaxing, there is still the future of the CSO to consider.

Another season down is just that: one more season finished, a season to mark many more to come, Sanderling said.

“What is next for the CSO? I can’t really say,” he said. “Another great season, you know? What that is, here it looks, it is important for me to step back after the season’s finished and look back and see what worked, what didn’t work, what needs to be improved…”

Friday, July 3

Eli Elron | Clarinet

Ron Barnett (left) | Percussion

Saturday, July 11

Jeffrey Robinson

Saturday, July 18

Jan Eberle | Oboe

Brian Reagon | Violin

Tuesday, July 21

Alexander Gorylyuk | Piano

Tuesday, July 28

Beth Robinson and Richard Sherman | Harp and flute

Thursday, Aug. 6

Joan Kwon | Violin

Tuesday, Aug. 18

Chaim Zemach

Thursday, Aug. 13

Cavin Carr | Cello

Monday, July 27

Tuesday, July 7

Charles Berginc | Trumpet

Wednesday, July 8

Roger Kaza | Horn

Thursday, July 23

Bahz Robinson and Richard Sherman | Harp and flute

Tuesday, Aug. 13

Harp and flute

Thursday, Aug. 13

Horn

Wednesday, July 8

Joan Kwon

Tuesday, July 14

Vic Anitua

Monday, July 13
Children's School Class goes on adventure to Golf Learning Center

by Ashley Sandau

The 5- and 6-year-olds who attend Children's School had a unique treat Monday morning — for the first time ever, as a class, they were taken to the Golf Learning Center for golf lessons.

“Laserdrill” is reminiscent of a loose term, however, as the traditional style of teaching, which Director of Instruction Suellen Northrop and Jack Johnson, assistant director of instruction, are used to administering “went out the window” in light of their students’ ages.

So this is where creativity entered. Out went the steel-headed clubs and hard plastic tennis balls. In their place were plastic clubs, children used these at each of the stations before swinging. They felt the outing was a great success, though it looked fake, the grass was real and very delicate.

“You can’t twist your feet in or hit it with the golf clubs,” he said as his second group knit down on the green to examine the grass before warming up.

For Blake Armstrong, it was, learning putting, full swing and chipping all in one piece is one of the most difficult parts.

“Hopefully we’ll be able to do it again, probably next year and with different age groups.”

One of the tough things with Children's School classes come for lessons and fun at the Learning Center is simply the issue of getting them there. As Doty said, coordinating how to safely get the children from the grounds across the road and up to the Learning Center all in one piece is one of the most difficult parts.

But it is a small hardship that the children gained from the trip and what the center has to offer. When asked about who had fun at the end of the day, 12 little arms vehemently shot into the air. The children are made sure to shake hands with one another amid chatter of “good game” for, as Savage said, shaking hands “is one of the most important parts of the game.”

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Trinity Sanctuary Choir to present concert after Sunday worship

by Judy Lawrence

With due health problems, this week's Mystic Heart Program meditation teacher, Sunja Kjolhede, has had to cancel her trip to Chautauqua. During a 12:45 p.m. performance for people, but in a place where it invokes a physical reaction,” he said. “We're accustomed to having a universal language,” and that might be there, and to discover what might be there, and to learn from one another. My job is to translate — not to be the master, but to be an advocate. We still participate achieve some new mastery of our own.

Richard A. Cohen, director of the Institute of Jewish Thought and Heritage at the State University of New York at Buffalo, will present a series of lectures on modern Jewish philosophy. Monday’s lecture, “Martin Buber and I: Then and Now,” by Richard A. Cohen, will begin its four part series Tuesday afternoon, Mar. 25 at 12:15 p.m. Brown Bag lunch at the Hall of Missions. There is no pre-registration, however, the class will be limited to the first 25 people.

Wednesday, it will be on “Empowering Israels and the Pri- mary of Ethics.” Cohen is the author of four books and several articles ranging from Spinoza to the 20th century, including editor, translator, and the author of numerous essays in American and European journals on a wide range of topics on European philosophers and Jewish thought. He was educated at Pennsylvania State University and the Sorbonne in Paris and holds a doctorate in philosophy from Stony Brook. He has held faculty positions at the Jewish Theological Seminary in New York and at the University of North Carolina at Chapel Hill, where he is the Sarah and Eben Levitan Professor of Jewish Studies. He has held visiting professorships at John Cabot University in Rome as well as at Tel Aviv University in Ramat Aviv, Israel; and at the Hebrew University of Jerusalem.

Cohen is to speak on modern Jewish philosophy in the Sanctuary Choir, who recently performed at another concert in the Basilica of St. John the Baptist in New York City. He is a member of the Mystic Heart Program, which is sponsored by the Jewish Theological Seminary.

Fasting, Meditation and Prayer

The Sanctuary Choir, which celebrated its 31st anniversary this year, sings during about half of the church’s 12 worship services each month. Each week, the church’s four other choirs sing during the other Sunday services.

Wooten said that he sometimes wished he could be a little different than they are, but in a way, you do. “I wish I could be more spiritual,” he said. When he was asked if he thought he could be more spiritual, he said, “I wish I could do that.”

The more than 100-person group will sing one song during Sunday’s 10:45 a.m. ecumenical worship service and two songs during a 12:45 p.m. perfor- mance, said Robert Wooten, Trinity’s minister of music. The choir will sing, “I’m in Love with Jesus” preceded by a medley of gospel, R&B and soul music.

The sanctuary is a meditation and prayer space for members of all faiths. The choir, which has been together for more than 30 years, performs during about half of the church’s 12 worship services each month. Each week, the church’s four other choirs sing during the other Sunday services.

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Music Camp to perform concert after a week's hard work

by Eline Pudajski

After a mere 10 hours of rehearsal time, Chautauqua Music Camp's band and orchestra will give a concert at 12:15 p.m. Saturday in Elisabeth S. Lenna Hall. For the past 11 years, middle-school-aged students have been visiting Chautauqua during the season to study and play music under the direction of several area bands and orchestra teachers.

The camp was started as part of director Fred Lindholm's mission to give children on the grounds a musical outlet. When it first began, it was strictly a band camp with rehearsals and classes held in Turner Elementary School, now the Turner Community Center. But as the program grew, the camp moved out of Turner and into the Chautauqua School of Music facilities.

Five years ago, a symphony orchestra was added to the mix. Though it still remains a working day camp, the program now hosts more students than those just on the grounds. This season, the camp welcomes young musicians from as far as Massachusetts.

Having only two rehearsals a day this past week, the camp orchestra and band have prepared an entire concert's worth of repertoire in 10 hours—a lofty feat for a day's outcome.

"In public schools, we have this philosophy to take an entire semester to prepare a student for a concert," said Camp Band Director Terry Bacon. "We spend months getting ready for a 20- to 30-minute performance, but in this case, we do it in one week.

Though the week has been filled with hard work, Camp Orchestra Director Donna Davis said it is this growth experience she enjoys most. "It's really fun to come when a whole bunch of kids and start the first day, have [musical] fun per- fectly, and by the end, make a really great concert," she said. "They all are really good kids." Though the audience is required to join either ensemble, students must still apply. Based on teacher recommenda- tions and auditions or recitals performed, Lindholm said he and band and staff members decide which ensemble is the best fit for each player.

"We are happy to take whoever students are interested in and want the experience," Bacon said.

But it is not just playing music. "The students participate in a music history class, which aims to expose them to more than just playing music. This season, the classes focused on the art of improvisation as well as opera. For the past seven years, Chautauqua Opera Company was generous enough to open the doors rehearsal for its final seasonal perfor- mance to camp students and staff members. This year, the company is performing The Pirates of Penzance.

To prepare for the performance, one music composition class was set aside to explore the art of opera. Students discussed the plot of Pirates and listened to musical ex- cors from the opera to gain a better understanding of the show. The rest of the music composition classes were dedicated to discovering improvisational styles and techniques in both jazz and contemporary approaches. The students also were able to sit in on Saturday's Chautauqua Symphony Orchestra rehearsal and witness a pro- fessional group up close and personal.

"It's really important to provide these young artists opportunities," Lindholm said. "That's the difference— we are a music tradition, and a music program for its students—a chance to have a chance to perform in front of professionals and music audiences and artists.

With these experiences, Lindholm said it helps the students— who are future musicians and future music teachers — that will understand that Chautauqua is a privately funded sanctuary for the arts and want to return and support the Institution in the fu- ture years.

"I want to sink in that the appreciation of and love for music is something that makes Chautauqua different than just a ordinary touristy, surrounding areas," he said. "It's a great experience and the kids love it.

Nick Meyers, a 10th grader and violinist from James- town, NY, who is in this season's camp orchestra, has been attending the program for the past four years and said he loves its atmosphere.

"I can play my instrument all day long with my friends, and I get a new experience every time," he said. "I learned that I’ve never learned before on my instrument each day.

Bacon said both he and Davis have their own unique styles that make their teaching methods and learn- ing fun is something they always try to reinforce. "I think the highlight for every student is getting these kids together and making places in the group," Davis said. "The best thing is making something special that is special and beautiful.

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Beyer has been a student in Chautauqua's Vocal Program for six years, from 2003 to 2007 and again this season. He has performed with several opera companies, from Rossini's Opera through the Chicago Opera. During this season, Beyer has sung in eight different professional symphonies including the Indianapolis Symphony Orchestras, Pittsburg Symphony, Belo Rouge Symphony Orchestras and Vermont Symphony Orchestra.

Beyer also won several awards and honors and continues to be an avid recitalist receiving rave reviews from The Washington Post, The New York Times and Opera News.

“...the audience found its treat in a young, fresh-faced baritone named Jonathan Beyer,” says Furtado. “Beyer's singing is a testament to the marvelous music writing coming out of Washington...”

Beyer’s 2009 SAI recital will be held in next season’s Daily.

Because the Chautauqua Opera season is so full, there has been minimal time to prepare the studio artists for each performance. The directing process, Buchman said, is “very compact,” but I've been really impressed with the [studio artists'] work ethic. I think we've gotten a lot done in a little bit of time, and I'm thrilled about what we've been able to do."

For more information about the Chautauqua fireworks show, please visit www.chof.com.
A marathon of absolutely unheard dazzle'

by Anthony Bannon
Guest reviewer

For this recital,read showmanship, neatness of the least of it from the weather, as bumbling thunder played the bass line Thursday evening while two friends tried out the idea of packaging their talents as the “Dueling Strads,” a metonymy referring to their some violins made by the legendary Antonio Stradivari (1644-1737).

The Strads are pyrotechnics. The two young musicians who play on these 300-year-old instruments are Vadim Gluzman and Philippe Quint, friends from their days during the 1990s at the Juilliard School.

How the two came to play on these venerables is another story. The Stradivari Society was helpful, and Clement and Karen Arison of Chautauqua were instrumental. They sponsored the concert and, in fact, lent Quint the instrument he uses. This is the fourth time the two have dueled.

Quint and Gluzman did a masterful job. Not a typical instrument he uses. They showed the work of five other composers and surrounded them with enough charming conversation to let an audience relax. And when they returned for encore, they did so with a jazz medley with David Rosi, Chautauqua Symphony Orchestra bassist, and an old standard from the popular repertoire.

This is only the fourth or fifth time the two have dueled, and they do need some thinking to stage it better. But their ideas are clear. The smoky old ways of playing just the classics while wearing fancy formulas and saying nothing to the audience are overpowering audiences and a relaxed learning environment.

There is no question that much of culture is dumbing down, but Quint and Gluzman are actually touring and recording their kind of brilliant music. The snobby old ways are overripe. And when they leave, there may be an audience.

Audiences enjoy a relaxed and friendly populism to encourage an audience to delight in their music, and maybe show up in a concert hall again. It’s a great show

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Baptist Church of North Tonawanda will host Smith, pastor of Cornerstone Church, an American Baptist, to a chat and Q&A at 10 a.m. Tuesday in the Westmorland Room of the Hotel, 3330 Main St. Smith was ordained to the ministry in 1983 and has served for 15 years in the Five Islands District of the United Church of Christ for 16 years, the last six as district superintendent for congregations from 10% to 50% capacity. Smith also served for seven years as pastor of Methodist churches.

Interfaith News

Blessing and Healing Daily Service

The Blessing and Healing Daily service takes place at 9:15 a.m. every weekday in the Renellell Chapel in the United Methodist Church, 120 Euclid Ave.

Catholic Community Weekly Bulletin

The Catholic Community Weekly Bulletin is available in the Catholic Weekly Bulletin, and for a $6 subscription in Chautauqua Bookstores.

Disciples of Christ

An "Address Declaring the Communication for the 9:30 a.m. Sunday service at the Disciples of Christ Headquarters House, 52 Church St. at 9 a.m. The Rev. Rich Hall, chaplain at the Disciples House, leads the service using the Sermon on the Mount; it is available on YouTube. For inspiration, see the Bible and Companion for Disciples of Christ (Disciples of Christ). Using his text at the beginning of the chapter, where he serves as senior pastor for many years. He is an Ohio native and graduate of Bethany College and Yale Divinity School. He has served in Baton Rouge, Louisiana; Indianapolis, Indiana; and Pittsburgh, Pennsylvania. He’s also a seminary student for First Christian Church (DOC) in Cleveland. Rabbi Roth lives in New York, a third grade teacher in the Episcopal Church.

The Episcopal Church

The Rev. Nancy Beth, a retired organist, conducted a Shabbat service at 6 p.m. Saturday, Aug. 22, in the Library of the Ethical Life Jewish Community. The Torah reading is Shoftim: ‘A Man of Air and Revolution’.

The Rev. Dennis W. Mead, executive director of the United Methodist Church in North Tonawanda, N.Y., is an Ohio native and graduate of Bethany College and Yale Divinity School. He has served in Baton Rouge, Louisiana; Indianapolis, Indiana; and Pittsburgh, Pennsylvania. He’s also a seminary student for First Christian Church (DOC) in Cleveland. Rabbi Roth lives in New York, a third grade teacher in the Episcopal Church.

Meals

Hurlbut Church

All are welcome to attend a brief service of meditation, songs, prayers and communion offered at 9:30 a.m. Sunday in the Hurlbut Methodist Community Church sanctuary.

Roth leads the service using the Sermon on the Mount; it is available on YouTube. For inspiration, see the Bible and Companion for Disciples of Christ (Disciples of Christ). Using his text at the beginning of the chapter, where he serves as senior pastor for many years. He is an Ohio native and graduate of Bethany College and Yale Divinity School. He has served in Baton Rouge, Louisiana; Indianapolis, Indiana; and Pittsburgh, Pennsylvania. He’s also a seminary student for First Christian Church (DOC) in Cleveland. Rabbi Roth lives in New York, a third grade teacher in the Episcopal Church.

Meal Ministry

The Community Church is cooking a free lunch for anyone in need. The church is serving lunch from 12 p.m. to 2 p.m. and dinner from 5 p.m. to 7 p.m. in the Chautauqua House. All are welcome to attend a brief service of meditation, songs, prayers and communion offered at 9:30 a.m. Sunday in the Hurlbut Methodist Community Church sanctuary.

The interfaith service is resident this week at the Chautauqua Jewish Life Center, an interfaith community of service, "What and Why is Modern Jewish Worship?" from 2 p.m. to 3 p.m. Sunday in the EJLCC. The service is open to everyone from 9:30 a.m. to 11:30 a.m. in the Hall of Missions.

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Young Chautauquan, local professor to lead play discussion

by Stacy Fedenoff

For many high school students, reading Shakespeare in literature class may seem like a prison sentence. However, for those students, the art form is archaic and the play’s drama may not quite connect with the high school crowd.

But Jane Jongeward, a 17-year-old from Waynesboro, Va., became interested in a young age by the plots and characters in the bard’s 17th century works.

Jongeward attended the Friends of the Blackfriars Playhouse’s Theatre Company play discussion in December. Blackfriars Playhouse Theatre Company’s production of Shakespeare’s “The Winter’s Tale” was the year-round Chautauqua resident’s first experience with the bard’s work. He was so impressed by her in her last year last fall he asked if she would be interested in discussing CTC’s “The Winter’s Tale” and its year-round Chautauqua resident’s perspective.

“Everything at Chautauqua evolves from orange and quirky ways and this is no exception,” she said. “The play discussion will take place on April 25, Sunday in the first floor classroom of Hultquist Hall. It is free and open to the public.”

Damon is a retired English professor who taught at Niagara County Community College for 20 years and during almost 10 of those years was teaching Shakespeare’s works.

She said the combination of her and Jongeward’s perspectives should prove interesting during the discussion.

“She’s coming from the artistic, creative point of view and I’m coming from the book-learning point of view,” Damon said.

Perhaps Jongeward’s enthusiasm for one of the most well-known playwrights began unintentionally when her father, Tom Jongeward, a composer from “King John” to help his daughter learn to write a baby, but she said she first started to appreciate Shakespeare’s works after reading “Romio and Juliet.”

“Not because of the lovers, but because it opened up a street light,” Jongeward said.

She grew up near the Blackfriars Playhouse, a replica of Shakespeare’s indoor theater in Virginia. She was able to attend many plays, despite the fact that she was a little hesitant initially.

“I guess I would describe it like taking a bath,” Jongeward said, comparing her early resistance to a child uninviting to sit in the tub until the water is hot. At first, she did not like the idea of seeing Shakespeare unless she was at the theater and enjoying the performance.

The American Shakespeare Center at the Blackfriars Playhouse uses an original recreation of the original staging conditions, including period furniture, dress, sets, costumes and sound to mimic something similar to what English audience members may have seen in the 1600s.

Jongeward performed and studied in the Young Theatre Company Play Camp at Blackfriars. The camp gives students an opportunity to study and perform Shakespeare’s works in a three-week session each summer.

Her family usually visits Chautauqua Institution around the season’s end, so Jongeward has since been able to see many of CTC’s Shakespeare productions, including "Measure for Measure," "Much Ado About Nothing" and "A Midsummer Night's Dream," in addition to "The Winter's Tale.'"

Jongeward said she saw a production of "The Winter's Tale" at Blackfriars about two years ago and enjoyed seeing the mix between tragedy and comedy in the story.

'[That Winter’s Tale] fulfills all of the anthology, which sometimes makes it tough to put it on because you’re not sure how to blend those things," she said.

The resources and technical direction used in CTC’s productions have been "ravishing" and completely different from the style of Blackfriars, Jongeward said.

She also enjoyed the staging and the "beautiful" sets.

"It’s complimentary the production and said an interpretation like CTC’s long ago made "The Winter’s Tale" much more popular today.

"If good productions like that had been done, it wouldn’t have been put on the back shelf," she said.

Jongeward will graduate from the Stuart Hall School in Staunton, Va., in June. She said she is unsure of her future, but wants to continue to be involved in theater in some way, even if it is not her career choice.

To prepare for the discussion she said she attended CTC’s technical events, saw the play several times and did research guided by her high school theater teacher.

‘It’s a discussion, so I want to prepare too much," she said. "I want to have as much information in case someone has a question or something like that, but I’m kind of going to show up and say, ‘So what did you think of the play?’"

Jongeward said she enjoys the opportunity to share her knowledge about the bard. She said, “I’ve always loved Shakespeare, and the more people that can convert or just give a chance to love Shakespeare, the better."
The 2009 Children’s School starting lineup

**PURPLE**
- Katie Gustafson
- Rebecca Stahl
- Tina Jeffe
- Katie Stecker

**RED**
- Katie Odland
- Betsy
- Wipasuramonton
- Sandi Holden
- Kaitie Szabo

**GREEN**
- Amanda Buchnowski
- Tenille Dallas
- JoAnn Borg

**YELLOW**
- Tori Savage
- Marianne McElree
- Clarissa Savage
- Bobbi Savage

**ORANGE**
- Robin K. Robbins
- Jeremy Hols
- Carrie Stutzman
- Erin Alexander

**PINK**
- Josh Sobilo
- Sarah Ferguson
- Kayla Crosby
- Ashley Crosby
- Krista Pollen
- Rachel Halperr

**DARK BLUE**
- Mark Doty
- Ellis Ferguson
- Taylor Phillips

**LIGHT BLUE**
- Gretchen Jervah
- Kit Trappasso
- Carol Collins
- Trish Bedal
- Annette Weintraub

**GREEN**
- Amanda Buchnowski
- Tenille Dallas
- JoAnn Borg

**RED**
- Katie Odland
- Betsy
- Wipasuramonton
- Sandi Holden
- Kaitie Szabo

Corrections:
The above photograph of the 2009 Children’s School staff was incorrectly identified in last weekend’s edition. The Daily regrets the error.

Automated Teller Machines

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

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