Rawlings examines definitions of ‘liberty,’ ‘freedom’ in lecture

by Lori Humphreys

Staff writer

From Patrick Henry’s incondi
tional challenge, “Give me liberty or give me death,” to the final words of the Pledge of Allegiance, the guarantee of liberty has been fundamen
tal in defining the American idea. But how exactly do we define liberty? Is it “beau
ty in the eye of the beholder” or should our understand
ing be firmer, more closely aligned to our understand
ing of the mutual relationship between citizen and govern
tment? If the synonym is “free
dom,” is it freedom from or freedom to do, or is it both?

Hunter R. Rawlings III, president emeritus of Cornell University and professor of the departments of Classics and History, began this final
week’s series of Amphitheater lectures devoted to the “His
tory of Liberty.” His 10:45 a.m. lecture, “Two Stances of Lib
ey in the Western Canon,” should serve as a starting point for Chautauquans to revalo
date and perhaps reformulate their personal definitions and understandings of liberty. Rawlings will describe the Greek and Roman or Classical and the 18th century Enlight
enment definitions of liberty, how each affected the found
ers and ultimately America’s contemporary understanding of the word “liberty.”

He suggested that the American concept as ex
pressed in the Bill of Rights is a statement of freedom from government control. The Athenians would de
scribe freedom as the freedom to do things, namely to
contribute to society. “In America, freedom means individual freedom. The Greeks and Romans de
fined liberty as the free ex
pression of public responsi
bility by citizens participating rigorously in the life of their city,” he wrote in a guest col
umn for today’s issue of The Chautauquan Daily.

See RAWLINGS, Page 4

Rawlings

Haynes focuses on religious side of liberty

by Judy Lawrence

Staff writer

Charles C. Haynes, se
rior scholar at the First Amend
ment Center, will keynote this week’s Depart
ment of Religious Interfaith Lectures on “Religious Lib
erty and the Faith of the Founders.” Haynes is best known for his work on First Amend
ment issues in pub
lic schools, and he writes and speaks extensively on
religious liberty and reli
gious issues in American public life.

He will speak at 2 p.m. in the Hall of Philosophy and will focus on the history of
religious liberty, point
ing to the roots of the First Amend
ment. The title of his lecture is “A Story of Two
Annals: The Birth of Reli
gious Freedom in America.”

In an evolving and un
usual summer week presented in partnership with Colonial Williamsburg, audience
members will experience important events in the history of religious liberty in the U.S. through
re enactments of some of the great debates and con
versations with character
interpreters from Colonial Williamsburg.

Haynes has been the principal organizer anddrafter of consensus
guidelines on religious liberty in schools over the past two decades. In Janu
ary 2000, three of these
guidelines were distributed
by the U.S. Department of Education to every public school in the nation.

See HAYNES, Page 4

Logan Series closes season with quirky quartet

by Alexsandra Frances

Staff writer

Today’s 4 p.m. concert in Elizabeth S. Lenna Hall will wrap
up the Logan Chamber Music Series with something a little different.

With this being the fi
rst time today’s performers ever have visited the grounds, they will add their name to the long list of Logan Series perfor
ners. The Hammer/ Klavier Quartet is just like any other quartet to don the stage it travels, it records, it performs, etc.

So what’s different? The difference will be ob
vious once they step on stage, bringing with them no set
tings, no woodwinds, no horns. Instead, two pianists and two percussionists will rule the stage today.

This bouncing quartet get its start just last year. All four members share the same alma mater: Yale University. Pianists Tanya Bannister and Stephen Back are no strangers to playing togeth
er, being that they are hus
band and wife. So when one percussion

professor from Yale approached Bannister about forming a group, two parts keyboard, two parts hamme
r, they were all game.

The remaining two members to complete their
Fourseman percussionists Eduardus Leandro and Stor Stoyanov. As Back put it, the hurl
est part of forming any group is coming up with the name. So when the four members found their somewhat unique ensemble without a name to call it own, they turned to the classics for inspiration. Beethoven wrote a piano sonat
in the early 1800s to
ded “Hammerklavier.” The

Hammer, Back said, repre
sents the percussion side of the group’s personality. The Klavier then, of course, cov
ers the piano.

“I’ve a name that sort of nods to the traditions of Western music at the same time by also nodding to the pianist/percussion nature of the ensemble,” Back said. “And [it] also kind of for
ward looking.”

See QUARTET, Page 4

The Hammer/Klavier Quartet will perform for 4 p.m. today in Elizabeth S. Lenna Hall.
NEWS

BRIDEG

The Chautauqua Daily
Monday, August 24, 2009

A SOULFUL SUNDAY

End of Summer Specials

Boat & Jet-ski Rental Fleet for Sale at HUGELY DISCOUNTS!!!

Power Boats 18-21’ 2006-2009 from $1,300

Pontoon Boats 25’ from $525-1/2’ 2009-2007 from $1,150

18’ Aluminum Fishing Boat 2HP Yamaha Trailer $95

Jet-Ski Yamaha 2008-2009 $700-5750

It’s like buying a new boat for a used boat price, many come with
{}
{}
Two strands of liberty in the Western canon

Based on the words of great philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?

As we all know, our founders were influenced by Classical philosophers such as Plato and Aristotle and of historians like Polybius and Plutarch. If we examine ancient Greek and Roman documents, liberty can be found almost everywhere, as the free exercise of public virtue. That combination of religious and civic virtue are the source of liberty, and it was protected by and endorsed in the Constitution of the United States. Liberty is the goal of citizens, who are free to exercise the control, what kind of freedom we envision for our ordinary citizens, though not as unambitious but as much more highly. Though they are often in tension with each other.

Is it a private one, or a public purpose of our human nature? The Athenian character: “Our public is a benefit to us in proportion as we are prepared to make it endure and extend. The self-regarding, self-seeking nature of men, for, unlike any other community, we regard the citizen who takes part in these duties not as unambitious but as nearly the nature of the “self” that is to be realized? What is the true purpose of our human nature?
ANYthing but ordinary, the four-part vocal ensemble from New York City’s City Choir predicts.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Following an intermission, the quartet will strike up a full program. For five hands, “Canto” by Jordan Schnee to Table Music. Ballad for Three Sets of Hands by De Mayah, a program that is “very, very engaging, very exciting.”

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.

Today’s program reflects those building blocks of tradition. From the nearly twenty-century-old choral works to the program’s most recent composers, Thierry De Mayah, a conductor for the quartet, enjoys the merging of tradition and modernity.

They will open with “Sona- fto/Ci Two Pieces and Persis- tence” by Bela Bartok. Bartok, said, really mixes the two styles for this specific combination of musicians.
**Dear Editor:**

After having studied hand weaving here at Chautauqua for over forty years, it has been my privilege to teach the current hand weaving classes for two decades. Until this summer, we were located in the old barn, but this year, we are at the Turner Community Center, which is the nearest facility to our former location.

There is no way to adequately thank those who helped with this move. I do not have the last names, but here goes. Sue and her crew transported the looms, and Tim and his crew made sure they were in good working order. They expended considerable effort getting some of the largest looms from house to house. The Turner Community Center crew, the P aur Building) construction crew, Bill Dark installed the brackets and wooden shelves donated by one of the students. Now the boxes of yarns are no longer on the floor, but are in storage. The heat is lessened by the fans, which Frank Fitney turns on each morning, and Carl turns off each evening. Frank also vacuums the weaving room, making it much easier to move around.

We are adapting to the new space, making comfortable and usable spaces for Bill, Carl, and others who have helped over the years. Thanks, as well, to Teresa Alenio for arranging for these wonderful helpers.

**Sincerely,**

Joan Smith
Chautauqua, N.Y.

---

**Dear Editor:**

As a result of some 50 years of exhibitions at the Chautauqua Institution and Stroh Art Center, I have come to the conclusion that the role of the curator has changed in the past four decades.

**It is through:**

**Letter to the Editor**

**Dear Editor:**

We are looking for someone to help us with our needed renovation for her to be able to order the plans for the building. We want this to be an indoor space. The best answer is if someone who borrowed it return it to the Bryant Avenue and, just as importantly, why it was borrowed.

**Thank you,**

Joan Smith
Chautauqua, N.Y.

---

**Dear Editor:**

The role of the curator has changed in the past four decades. It is through:**

**CORRESPONDENCE FROM OUR READERS**

**To all of the folks who make the Amphitheater happen, thanks for a great 2009 season:**

**Amphitheater Manager**

Kath Schmitt
Amphitheater Manager

**Audio Crew**

Steve Allred, Czar Dahle, Sara Libecap, Jeff Long, Bill Tollefsen, Joe Tollefsen

**Dance Stage Manager**

Mike Justis, Joe McKernan, Steve White

**House Manager**

Jennifer Janson
Jennifer Janson

**Lighting Director**

Sally Amsen, Dennis Abramshank, Carolan Cleveland, Tom Boell, Steve Card, Connie Cash, Fred Central, Sally Conrad, Pat Crops, Janet Day, Mike Day, Julio Dougherty, Stephanie Dowtell, Travis Head, Anna Henderson, Linda John, Cindy Kulp, Fran Lara, Mark Leva, Dede Ludin, Barbara Turner, Shereen VonDewark, Carol Trapp, Joanne Trelfa, Frank Weinstock

---

**Dear Editor:**

A review of the 52nd Annual Exhibition of Contemporary Art at the Chautauqua Institution’s Stroh Art Center, which appeared Wednesday, July 8, although well-intentioned, I felt was uninformative. I am not sure (if) Barron is well qualified, but perhaps was not aware that this was an open call competition with no defined conceptual theme. Additionally, the reviewer expressed concern as to whether or not the 35 exhibits have the necessary

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

We held the idea of importance right now. Indyk said, as the newest US ambassador to Israel, there were important aspects that he thought we should take into account.

---

**Dear Editor:**

We held the idea of importance right now. Indyk said, as the newest US ambassador to Israel, there were important aspects that he thought we should take into account.

---

**De航空公司**

**Dear Editor:**

I try to do is to help the reader understand what it is about

---

**Dear Editor:**

I try to do is to help the reader understand what it is about

---

**Dear Editor:**

The role of the curator has changed in the past four decades. It is through:**

**Kilkema Wood Works**

**A. Joseph Kilkema**

**Furniture Designer/Maker**

**Artworks in Wood**

**Location:**

515 Florida Ave., Canton, Ohio 44708

**Phone:**

216/753-1117

**Fax:**

216/314-2982

**Email:**

joannsmith@chq.org

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be

---

**Dear Editor:**

I have been asked to write a little something about the nature of the American encounter in the Middle East that it always seems to get away and what it is that we need to do better in order to be more successful.

In particular, I emphasize the challenges of the leaders of the Middle Eastern world, the Arab leaders and the Israeli leaders difficulty in understanding the complex ingredients. They’re not abstractions, but they’re abstractions which need to be
Children’s School librarian grows next crop of eager readers

by Drew Johnson
Staff writer

"If you don’t read, if you don’t keep yourself informed, you’re going to have a hard time in the world today."

— Lynn Moschel

Lynn Moschel starts preparing for the season long before the first student sets foot at Children’s School. As the Children’s School librarian, Moschel works with teachers from each class, finding books that work with the themes the school has picked for the season.

“I work closely with the teachers before the season starts,” Moschel said. “I sit down with them and discuss what we’re going to be doing for the full nine weeks.”

She has experience as a librarian. Before moving to Chautauqua full time seven years ago, Moschel spent almost 20 years working as a librarian for the Amberst Public Library in Buffalo, N.Y.

Eleven years ago, the Moschels bought a home here and Moschel’s husband, Robert, became a librarian for the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“I work closely with the teachers before the season starts,” Moschel said. “I sit down with them and discuss what we’re going to be doing for the full nine weeks.”

She has experience as a librarian. Before moving to Chautauqua full time seven years ago, Moschel spent almost 20 years working as a librarian for the Amberst Public Library in Buffalo, N.Y.

Eleven years ago, the Moschels bought a home here and Moschel’s husband, Robert, became a librarian for the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the season, Moschel has found her way back to the Children’s School.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here, I became the librarian for the Children’s School. They never had that before.”

Seven years ago, after Robert retired, she and her husband moved to Chautauqua full-time. They have never looked back.

Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.
Splendor to ring forth.

The Fifth Symphony stands between too other Tchaikovsky edicts in the genre that is equally familiar and susceptible to warhorses status. But even piece that may appear to show up too frequently on concert programs deserve to be treated as it is a special event. Sanderling, and his musicians made sure that nothing in the Tchaikovsky Fifth was taken for granted.

From the brooding clarinet net figures that open the work and establish the symphony's rhythmic character, the performance Saturday probed the impulses and momentum that Tchaikovsky built into his ardent and charming narratives. Sanderling avoided any hint of routine, choosing judicious tempos that enabled phrasing to breathe or sweep ahead. Where fury was suggested, conductor and players added the requisite intensity. Where poetry needed to be found eloquent expression, the pliant or fervent aura was provided.

A beeper somewhere in the audience that was determined to intrude at start of the slow movement couldn't compete with Tchaikovsky's blanket of warm strings leading to the famous horn solo. Roger Kaza shaped the solo beautifully so a yearning song that conveys dignity, wisdom and maybe a hint of regret. The various wind solos woven through the movement were delivered handsomely by other distinguished Chautauqua musicians.

Sanderling emphasized the lifting aspects of the waltzing third movement, which benefited from Jeffrey Robinson's winsome bassoon solo and the strings' gentle vibrato. Where some conductors neglect the contrast between the slow and propulsive sections in the finale, Sanderling placed them in striking context. He provided ample room for the orchestra to realize the first-movement clarinet theme before settling forcefully into the rousing theme that characterizes the Allegro vivace.

From here to those final, exhilarating chords, Sanderling and the musicians gave racing pattern and majestic expression, the strings auve and the timpans pointed. And Sanderling achieved something that eludes many through the movement: the audience didn't move a muscle the moment Tchaikovsky arrived at the gargantuan chord that often is mistaken for the end. The coda, among the greatest tempests in the literature, was more thrilling than usual for having survived the possible distractions. The audience left the Amphitheater with a memorable experience lodged in ears and souls.

Before coming such orchestral extravagance, the Bach could have been completely overwhelmed. The fact that the concerto held its own was testament to the music's transcendency, the soloists' charismatic artistry and one other not insignificant matter: Gluzman and Quint were playing Strad, various violins on loan from Bein & Fushi in Chicago.

The effect of great instruments on a performance can be orientational. If the players aren't up to the sonic wonders at their fingertips and bow arms, the priceless equipment won't matter. But Gluzman and Quint are superb musicians, who sent the tonal focus and beauty of the orchestra's tone to radiant extremes.

As we note above, Sanderling placed the bold thrusts in the allegro vivace. The coda, among the greatest tempests in the literature, was more thrilling than usual for having survived the possible distractions. The audience left the Amphitheater with a memorable experience lodged in ears and souls.

Before coming such orchestral extravagance, the Bach could have been completely overwhelmed. The fact that the concerto held its own was testament to the music's transcendency, the soloists' charismatic artistry and one other not insignificant matter: Gluzman and Quint were playing Strad, various violins on loan from Bein & Fushi in Chicago. The effect of great instruments on a performance can be orientational. If the players aren't up to the sonic wonders at their fingertips and bow arms, the priceless equipment won't matter. But Gluzman and Quint are superb musicians, who sent the tonal focus and beauty of the orchestra's tone to radiant extremes.
Local children’s museum effort has Chautauqua connection

by Christina Stavale

About 20 miles down Chautauqua Lake, volunteers have been working hard to bring a children’s museum to Jamestown, N.Y. When the efforts began a few years back, Jack Voelker, director of Recreation and Youth Services, took part in a feasibility study to examine the potential for such a project in the area. He said he was contacted as a Chautauqua employee to offer his knowledge of the area.

“I talked about the area and services for young people,” Voelker said. “The feasibility study was very positive in terms of seeing both the need and potential for something in developing such a facility in the region.”

Since then, the group has made steps toward making this children’s museum a reality. When it formed a board of directors, Voelker joined as vice president. The Rev. Susan Williams, of St. Luke’s Episcopal Church in Jamestown, serves as president of the board.

She said the two important steps were obtaining not-for-profit status in 2006 and 501(c)(3) status in 2008. They can now receive tax-exempt donations from individuals, groups and foundations.

Still, both Voelker and Williams said the group needs much more support before the plan becomes a reality. “It’s a difficult proposition to bring about a full-fledged organization and to work with the very challenging issues of fundraising and finding a site and developing the community partnerships,” Voelker said. “But that takes time, and it often needs a few acts of good fortune along the way: the right timing, the right prospective fundraising forces.”

The limited start-up funds were another challenge, he said. Williams added that once the museum does open, they would not be able to charge a profitable price for tickets. To combat this, she said they hope to build up an endowment, something that she said Chautauqua has proven very valuable.

But that is not the only similarity between the children’s museum and Chautauqua Institution that Williams sees.

“Both the Chautauqua community and our group here in Jamestown are really interested in providing educational opportunities that are entering for the whole family — high-quality activities that improve the minds, hearts and persons of our families and our societies,” she said.

She said she sees Voelker as a valuable asset in this, and that this is why he sought him out for the feasibility study effort.

“When we invited him as someone who was knowledgeable about youth in Chautauqua, which has the best and brightest ideas ever since,” Williams said. “We thought this was a good idea. We saw ways we could connect Jamestown’s activities with Chautauqua people’s ideas.”

Voelker said the connections between the two organizations’ missions were very clear to him in that both encourage lifelong learning through educational and artistic opportunities.

“I knew that this was certainly something very consistent with what I have tried to devote myself to new in Chautauqua and through most of my working career,” he said. “So I felt I could be of help to this organization.”

Some of that experience includes developing brand new projects, which he has done here in Chautauqua as the R. Todd Beck Boating Center and the fitness center. Voelker said he could see himself staying involved once the museum opens, drawing on his years of web staff oversight.

“There are certain things you learn when you go through the process and hopefully I can be helpful to the volunteers in that regard,” Voelker said.

Ultimately, he said, a children’s museum would be a tremendous asset to the area, and that there are opportunities to highlight Chautauqua County’s history that go beyond the terms of the lake and environment.

“arbitrarily, this is out of something that the community can be very proud of, that draws attention to this very wonderful area,” Voelker said. “It tends to be what benefits one organization benefits all of them.”

He has specific plans as define timeline as to when this could become a reality, but he said the momentum, volunteers, would continue to work hard to move it forward in a more brisk way,” Voelker said.

---

Children’s School final week themed ‘Summer Camp’

By Drew Johnson

Staff writer

It’s Week Now at Chautauqua Institution and the 135th season is winding down. Chautauquans are stowing away their bears, but it’s possible that not everyone is fat and happy after a summer of constant activity. So, take a break, get in gear, and get ready to enjoy the rest of the warm months.

Summer season at Children’s School starts July 22 to see if they have found your Bicycle Safety Tips

Bikes shall always give the right of way to pedestrians.

---

136th season is winding down. Chautauquans are stowing away their bears, but it’s possible that not everyone is fat and happy after a summer of constant activity. So, take a break, get in gear, and get ready to enjoy the rest of the warm months.

Summer season at Children’s School starts July 22 to see if they have found your Bicycle Safety Tips

Bikes shall always give the right of way to pedestrians.

---

Summer season at Children’s School starts July 22 to see if they have found your Bicycle Safety Tips

Bikes shall always give the right of way to pedestrians.

---

Summer season at Children’s School starts July 22 to see if they have found your Bicycle Safety Tips

Bikes shall always give the right of way to pedestrians.

---

Summer season at Children’s School starts July 22 to see if they have found your Bicycle Safety Tips

Bikes shall always give the right of way to pedestrians.
Robert Chelimsky will begin Sweeny and general managerenne Benesch and Ethan McSweeny will begin reflecting on this season and planning for 2010.

"Every season winds up having a character of its own, but sometimes it’s hard to know what that is until we reflect back on it," she said. "Right now we’re still in the midst of it, in many ways.”

This season, two of the major stage shows became two of the best-selling shows in CTC’s history. The first production of the 2009 Season, “Arcadia,” took the number one spot previously held by last season’s production of “Rearranged.” McSweeny jokingly gave all credit to Benesch, who acted in both plays. This season’s “The Glass Menagerie” came in third overall in ticket sales.

"I see our charge as a dual project," McSweeny noted that both of the New Play Work- shop productions — “Rx” by Kate Fowler and "Further Adventures of Suzanne and Monica" by Alesis Lauren — sold out all three performances.

McSweeny said he expected interest in returning playwright Fowler, whose play "100 Sanity You Should Know" was performed with the NPM in 2006, but was pleasantly surprised by the high turnout for "Rx." "I’ve got to say, the fact that we could sell out the sec- ond New Play Workshop and that audiences would come and take a chance on this young writer, what a boost that gives him as a writer, as a creative person,” McSweeny said. "That was really, re- ally exciting.”

CTC's leaders also com- mented on the un/VERSE project, the one-time, spoken word project by the extraordinary alumnus Clif- ton Duncan, which garnered 400 audience members and positive feedback. Chelimsky said as an actor, Duncan certainly garnered last season, but that he also noticed the actor’s growth upon his return for the semi-annual production project. "I thought it was also motivating to see one of our con- servatory members who had, in coming back here, made a continued leap," he said.

The performance, which was a combination of sing- ing, rapping, acting and beatboxing, was the first of its kind at Chautauqua. Chel- limsky said this is one attribution to the belief that CTC will not back down from ambitious programming because of economic pressure. "While there have been a lot of companies that retreat to safe programming, this was not at all a season that was about safety for us. We kind of rejected the easy com- for of "hi, do the all-old seasonal season’ or what have you," he said. "I think it’s important that we do this as an excuse to back down on our mission to en- gage our audiences, and our audiences responded to that in a way that makes us proud of the work that we’re doing.”

McSweeny said that CTC’s leaders also commended audiences in the past and that audiences would come. "We hope that we’ll be able to offer the same quality and diversity of theatrical accomplish- ment next year as we have this year.”

Chelimsky said how great they are.”

"Every season winds up having a character of its own, but sometimes it’s hard to know what that is until we reflect back on it," she said. "Right now we’re still in the midst of it, in many ways.”

This season, two of the major stage shows became two of the best-selling shows in CTC’s history. The first production of the 2009 Season, “Arcadia,” took the number one spot previously held by last season’s production of “Rearranged.” McSweeny jokingly gave all credit to Benesch, who acted in both plays. This season’s “The Glass Menagerie” came in third overall in ticket sales.

"I see our charge as a dual project," McSweeny noted that both of the New Play Work- shop productions — “Rx” by Kate Fowler and "Further Adventures of Suzanne and Monica" by Alesis Lauren — sold out all three performances.

McSweeny said he expected interest in returning playwright Fowler, whose play "100 Sanity You Should Know" was performed with the NPM in 2006, but was pleasantly surprised by the high turnout for "Rx." "I’ve got to say, the fact that we could sell out the sec- ond New Play Workshop and that audiences would come and take a chance on this young writer, what a boost that gives him as a writer, as a creative person,” McSweeny said. "That was really, re- ally exciting.”

CTC’s leaders also com- mented on the un/VERSE project, the one-time, spoken word project by the extraordinary alumnus Clif- ton Duncan, which garnered 400 audience members and positive feedback. Chelimsky said as an actor, Duncan certainly garnered last season, but that he also noticed the actor’s growth upon his return for the semi-annual production project. "I thought it was also motivating to see one of our con- servatory members who had, in coming back here, made a continued leap," he said.

The performance, which was a combination of sing- ing, rapping, acting and beatboxing, was the first of its kind at Chautauqua. Chel- limsky said this is one attribution to the belief that CTC will not back down from ambitious programming because of economic pressure. "While there have been a lot of companies that retreat to safe programming, this was not at all a season that was about safety for us. We kind of rejected the easy com- for of "hi, do the all-old seasonal season’ or what have you," he said. "I think it’s important that we do this as an excuse to back down on our mission to en- gage our audiences, and our audiences responded to that in a way that makes us proud of the work that we’re doing.”

McSweeny said that CTC’s leaders also commended audiences in the past and that audiences would come. "We hope that we’ll be able to offer the same quality and diversity of theatrical accomplish- ment next year as we have this year.”

Chelimsky said while the shape of the company may change, its nature will not. "We don’t feel in any way like we need to back away from the way we have engaged audiences in the past because we’ve been told very clearly through ticket sales — that this is the type of pro- gramming that this audience wants to see," he said. "There may be change, but not in our artistic core.”

Benesch agreed, saying the artistic directors’ futures should progress from this season. "I see our charge as a dual responsibility: as respond-
Week when Chaplain Otto Moss III came to Chautauqua, he didn’t come alone. He brought his choir and church musicians — percussion, horn and piano — what Chautauqua Pastor Rev. Dr. Joan Brown Campbell called his “fan club” in her introduction. There were also Amendments and the choral group singing their pre-service anthem, “I’m Live with Jesus,” congregants which began to stand and wave their arms were joined by the whole clapping, swaying thing in a standing ovation.

Moss asked listeners to “listen at your neighbor and say, ‘Everybody has issues.’” When the group retired to the figures in the day’s scripture, as those of today, affect every one and only can be solved when everyone pulls together. Moss said, through prayer, the power and guidance of God.

“Do we know where our God is time is always the right time — then and now,” Moss said.

“Moss, Moss de la Fe,” he prayed, and in that prayer, he stressed that he was praying for the benefit of the cross gathered there so they would believe God had sent him and give glory to God.

The next thing Jesus did was rally the people to roll away the stone from the mouth of Lazarus. “If Lazarus had a health issue, Moss said. He was “sick unto death.”

Jesus delayed coming for four days. “We do not know where our God is right now,” Moss said. We can handle, God wants us to turn to Divine Providence.

The chaplain noted that it was crucial that Jesus call Lazarus from the dead. “Jesus delayed coming for four days. What, Moss asked, did Jesus do first?”

The second report was about Cuba. She decided to do it. She brought her choir and church musicians — percussion, horn and piano — what Chautauqua Pastor Rev. Dr. Joan Brown Campbell called his “fan club” in her introduction. There were also Amendments and the choral group singing their pre-service anthem, “I’m Live with Jesus,” congregants which began to stand and wave their arms were joined by the whole clapping, swaying thing in a standing ovation.

Moss asked listeners to “listen at your neighbor and say, ‘Everybody has issues.’” When the group retired to the figures in the day’s scripture, as those of today, affect every one and only can be solved when everyone pulls together. Moss said, through prayer, the power and guidance of God.

“Do we know where our God is time is always the right time — then and now,” Moss said.

“Moss, Moss de la Fe,” he prayed, and in that prayer, he stressed that he was praying for the benefit of the cross gathered there so they would believe God had sent him and give glory to God.

The next thing Jesus did was rally the people to roll away the stone from the mouth of Lazarus. “If Lazarus had a health issue, Moss said. He was “sick unto death.”

Jesus delayed coming for four days. “We do not know where our God is right now,” Moss said. We can handle, God wants us to turn to Divine Providence.

The chaplain noted that it was crucial that Jesus call Lazarus from the dead. “Jesus delayed coming for four days. What, Moss asked, did Jesus do first?”

The second report was about Cuba. She decided to do it. She brought her choir and church musicians — percussion, horn and piano — what Chautauqua Pastor Rev. Dr. Joan Brown Campbell called his “fan club” in her introduction. There were also Amendments and the choral group singing their pre-service anthem, “I’m Live with Jesus,” congregants which began to stand and wave their arms were joined by the whole clapping, swaying thing in a standing ovation.

Moss asked listeners to “listen at your neighbor and say, ‘Everybody has issues.’” When the group retired to the figures in the day’s scripture, as those of today, affect every one and only can be solved when everyone pulls together. Moss said, through prayer, the power and guidance of God.
Waterfront Casual Dining
Nightly Entertainment

Sunday - 9-11
Dining Places, et Al. Comedy Show
Saturday Night Live Band, KIWI Live @ 9:30 PM
Free Live Band on 9-11

Monday - 9-11
Trenton Named Band, Kelly & Under, New Orleans 7 PM to 9 PM

Tuesday - 9-11
Chautauqua Lake Fall After Party Karaoke

Wednesday - 9-11
Win a Kneezie Trivia

Thursday - 8-11
Karaoke Night

Friday & Sat. - 10-2
Live Music Campfire Party with Tiki

AUGUST EVENTS
ALWAYS THE BEST LIVE MUSIC

August 28 - 10-2 - Black Widow
August 29 - 10-2 - Allergic Reaction

Broad Menu Including gourmet sandwiches, homemade Pastas, Fresh, locally Produced Strawberry Salsas, and our WORLD FAMOUS WINGS! We hold the largest world record for the woman who could hold a waffle in a 24 hour period.

- Arcade for Kids!
- New Gift Shop for Mom + Chautauqua Treasures
- ALWAYS SOMETHING HAPPENING

Bemus Point, New York Phone (716) 346-3333
www.bemuspointcasino.com

Stop in and Save!
Viking Trader Gifts & Casual Clothing

We invite you to visit our two stores on Chautauqua Lake, to find a fun and unique selection of merchandise.

Visit us for your screen printing needs now located at Viking Trader, Bemus Point.

Chautauqua Cottage
Claire Sege Sleggs
25 Main Street
Bemus Point, NY 14712
(716) 386-2027
Antiques
Home Furnishings
Original Artwork
Hand-painted Furniture
Unique Accessories and Classes Offered

Hotel Lenhart
1880 - 2005
CELEBRATING 125 YEARS OF HOSPITALITY
202 Lakeside Drive • Bemus Point, NY 14712
716-386-2173 • www.hotellenhart.com

Breakfast Served Daily
Serving 8-10 a.m. Mondays-Thursdays
Serving 8-11 a.m. Saturdays
Serving 8 a.m.-12 p.m. Sundays
OPEN TO THE PUBLIC
Reservations Suggested

Bring This Advertisement and Receive $1.00 OFF BREAKFAST
Valid Monday-Thursday Only
At top, Sean Anderson, center, as the Pirate King, sings "For I Am a Pirate King" with (left to right) Vale Rideout as Frederic and Benjamin Bear as Samuel. Allison, guest artists Vale Rideout and Kathryn Cordwick play Frederic and Ruth in Chautauqua Opera's The Pirates of Penzance.

R·E·V·I·E·W

A silly opera about pirates finishes the season for Chautauqua Opera/COMPAC. The production closes tonight at North Park. Hal Hartley's brigands were loveable, clumsy louts, who came from a place called Penzance, a site for tourists at the season in Cornwall, an unexpected place for buccaneers. When The Pirates of Penzance was written 130 years ago, it was a satire, though now it has lost much of its teeth, not an uncommon state for something so old.

The opera also features a heroine who sings while doing cartwheels and a villain who couldn't get historical figures to fit into his big words. I don't think these effects were written in, or even written, by the famed Gilbert and Sullivan, though they did have it that the villain could be more English and his buccaneers to even things out, that part is highly unlikely today.

An odd assembly on the British seafront, particularly a mafioso major general, timed police men and 12 nubiles. As you could have guessed, the opera ends up with every threat vanquished, its supply murdered — the pirates, the police and all. It must be said that at the beginning, this was no easy show to perform, a stroke of genius, regardless of whether its music is the joy that is unmistakable as you look over her shoulder and it isn't just in her cartwheels or (believe her when she tells you) in her voice and the looks she throws over her shoulder and the joy that is unmistakable in singing so well. It is by a child, who mistakenly imitated the boy as a pirate rather than as a pilot, as his parents wished. Rejected as a pilot, as his parents wished. The Buffalo News

Jay Lasessor, artistic/general director of Chautauqua Opera, directed Pirates in this Chautauqua production. He makes the points of satire and humanity, but his staging acknowledges the opera has, like many old operas, lost a lot of its pizzazz. It's very, very British manners remain, and this includes an indulgent sense of its own cuteness. But Lasessor holds back. He doesn't bury his audience in the prattle that animates the rapid fire, sometimes too precious to that marks other Pirates productions, such as the annual mock opus extravaganzas at the fine private schools and golf clubs in America.

Pirates plays for fun and clarity, with great costuming and a villain who cleverly put a golden glow at his chest at the last scene — a good golden glow to signal the end of the season, too.

It was a happy ending.

Anthony Russo was a staff critic for The Buffalo News and director of Cultural Affairs for State University College at Buffalo. He was a director of George Eastman House International Museum of Photography in Rochester, N.Y.

Pencade, who mistakenly imitated the boy as a pirate rather than as a pilot, as his parents wished. Rejected as a pilot, as his parents wished. The Buffalo News

Jay Lasessor, artistic/general director of Chautauqua Opera, directed Pirates in this Chautauqua production. He makes the points of satire and humanity, but his staging acknowledges the opera has, like many old operas, lost a lot of its pizzazz. It's very, very British manners remain, and this includes an indulgent sense of its own cuteness. But Lasessor holds back. He doesn't bury his audience in the prattle that animates the rapid fire, sometimes too precious to that marks other Pirates productions, such as the annual mock opus extravaganzas at the fine private schools and golf clubs in America.

Pirates plays for fun and clarity, with great costuming and a villain who cleverly put a golden glow at his chest at the last scene — a good golden glow to signal the end of the season, too.

It was a happy ending.

Anthony Russo was a staff critic for The Buffalo News and director of Cultural Affairs for State University College at Buffalo. He was a director of George Eastman House International Museum of Photography in Rochester, N.Y.
Above, the Beach Boys get the audience clapping Friday night in the Amphitheater. Below, Mike Love, original lead singer of the Beach Boys, sings with his band.

**PROGRAM**

**Monday, August 24**

7:00 (7:00 – 11:00) Farmers Market

7:45 Episcopal Holy Eucharist. The Rev. Nancy Roth, Director, Diocese of Ohio. Chapel of the Good Shepherd

8:00 Morning Meditation. (Sponsored by Unity of Chautauqua) Hall of Missions

8:30 Ticket distribution for today’s 4 p.m. Logan Chapel Music concert. Line forms on the sidwalk in front of Colonnade. 8 a.m. in case of rain.

8:45 Catholic Mass. Chapel of the Good Shepherd

8:55 (8:55 – 9) 8:45

9:00 8:00

9:15 9:15

9:30 12:15


10:15 12:00 (12:30 – 2) Mistic Mystic Meditation Immersion. Meditation class for all levels of experience. Rabbi Shragh Shlomo Khahlil Hall of Missions. Donation

10:45 1:00 (1 – 4)

11:15 1:00 (1 – 4)

11:30 1:15

11:45 1:15

12:00 1:15


12:30 (12:30 – 2) Public Shuttle Tours of Grounds. Leaves from Main Gate Welcome Center. (Parkfaith bus at Main Gate. Tickets at Main Gate Welcome Center. 7:45 a.m. if rain). The line forms at 7:30 a.m. 90-minute tour. All empty seats become available on a first-come basis. No seats may be saved.

12:45 Lunch/Discussion. (Sponsored by the Everett Alumni Club) Behind Colonnade (Sponsored by Unity of the Good Shepherd Diocese of Ohio. Chapel of the Good Shepherd)

**Tuesday, August 25**

8:00 (8:00 – 11:00) Farmers Market

8:30 Ticket distribution for today’s 4 p.m. Logan Chapel Music concert. Line forms on the sidewalk in front of Colonnade. 8 a.m. in case of rain.

8:45 Catholic Mass. Chapel of the Good Shepherd

8:55 (8:55 – 9) 8:45

9:00 8:00

9:15 9:15

9:30 12:15


10:15 12:00 (12:30 – 2) Mistic Mystic Meditation Immersion. Meditation class for all levels of experience. Rabbi Shragh Shlomo Khahlil Hall of Missions. Donation

10:45 1:00 (1 – 4)

11:15 1:00 (1 – 4)

11:30 1:15

11:45 1:15

12:00 1:15


12:30 (12:30 – 2) Public Shuttle Tours of Grounds. Leaves from Main Gate Welcome Center. (Parkfaith bus at Main Gate. Tickets at Main Gate Welcome Center. 7:45 a.m. if rain). The line forms at 7:30 a.m. 90-minute tour. All empty seats become available on a first-come basis. No seats may be saved.

12:45 Lunch/Discussion. (Sponsored by the Everett Alumni Club) Behind Colonnade (Sponsored by Unity of the Good Shepherd Diocese of Ohio. Chapel of the Good Shepherd)