For Geller, photography is universal

by Allison Borgelt
Staff writer

It was her first day in the doc-
tor’s office at Princeton Univer-
sity, and Margaret Geller wanted to
hit him. “I remember it like it hap-
pened yesterday,” she said. “I really
wanted to hit him.”

The year was 1970, the second year
of Princeton’s full-time, con-
ditional undergraduate program
and nine years after the first woman
was admitted as a full-time degree
candidate in the graduate program.
Geller was the only woman in her
physics class that day. She estimated
that there were 90 students in Prin-
ceton’s graduate physics department
at the time, those of whom were
women, and that there were essen-
tially no women on the faculty.

See GELLER, Page 4

Ritchin sees potential in digital media, photography
by Laura McCrystal
Softworks

While some may argue that Google can make up stupid, Fred Ritchin thinks the digital age has the potential to help people become more intelligent and thoughtful.

Ritchin will deliver the 2 p.m. In-
tellectual Lecture today in the Hall of
Philosophy. His talk, titled “Enter-
ing the Digital: The Ethical and Spi-
ritual Dimensions of a Reinvented
Photography,” is part of this week’s
theme, “The Ethical Dimensions of
Photography.”

A professor of photography and
writing at New York University’s
Tisch School of the Arts and director
of the online magazine, Ritchin has
been studying and writing about issues in photography for years. His most recent book, After Photos,
challenges the ways that peo-
ple think about digital media. The
ideas from the book will be key to
his lecture.

“I’m going to be using a sense of
this stepping out into the digital as an
extraordinary set of opportuni-
ties for us, in terms of reframing our-
seleves as—being on Earth,” he said.

The ethical issues of photog-
raphy include an examination of how people see and look at pho-
tographs, which Ritchin said can reveal how people see themselves and the planet through many different dimensions. Pho-
tography can also set up narratives and ways of thinking.

See RITCHIN, Page 4

NPW play ‘An Incident’ focuses on family and photographs
by Kelly Petryszyn
Staff writer

In a photograph, time stands
still. Photographs capture unique
moments that cannot occur again.
As time moves on, the elements
that were captured in a photograph
change, while the actual photo-
graph remains the same.

Anna Ziegler’s play “An Inci-
dent” explores the battle of cap-
turing moments in photographs
while still trying to live in the pres-
tent.
The play is a part of Chautau-
quaque Theater Company’s new Play
Workshop. It will open at 8 p.m.
tonight in Breton Theater and run through Sunday.

See INCIDENT, Page 4

The Chautauquan Daily
The Official... | Thursday, July 29, 2010
Chautauqua, New York 50¢
If you’re looking for proof of Chautauqua’s dedication to family summer fun, look no further than the Kids Night series, held entirely within the doors at Smith Memorial Library. The public library, which serves Chautauqua and the surrounding area throughout the year, will celebrate reading and the facility’s role in the life of the community beginning at 8:30 a.m. today as part of Library Day.

Today’s activities will include musical entertainment by the Summer Strummers, a continental breakfast on the porch courtesy of Nuns Market in Mayville, and, of course, the traditional sharing of “My Favorite Book.” Library staff are prepared with a sticker and a pen so they can share the title of their favorite book.

People identify Library Day with the “My Favorite Book is... stickers,” said Librarian Karen Kimbrough, who added that the activity serves as a forum for venders to start conversations with people about reading.

“We also send 750 stickets to Children’s School and Boys’ and Girls’ Club so they can wear them as well.” Kimbrough said.

Members of the library staff usually arrive at 8:30 a.m. to prepare for the day, opening the windows on the third floor. Kimbrough said a particularly eager patron two weeks ago who couldn’t wait until 8 a.m. The young boy, Kimbrough said, tried opening the front door and examined the signs with the library hours. In a matter of moments, the boy was climbing on a first-floor window. “Hello! Can someone unlock the door please?” he asked.

No climbing in windows will be necessary this morning. The library doors open at a half-hour early.

Chautauqua Opera Guild events
The Guild is sponsoring a $25 pre-opera dinner at 6 p.m. Friday, Aug. 20, prior to the Chautauqua Youth Symphony Orchestra performance. Call the Athenaeum at (716) 357-4444 to reserve. The cost of the dinner includes admission to the Chautauqua Symphony Orchestra. The proceeds benefit the Chautauqua Opera Guild and Chautauqua Opera Guild. The Guild will present the second annual Maria Connelly Memorial Golf Tournament at 6 p.m. Thursday, Aug. 5, at the Chautauqua Golf Club. The proceeds benefit the Chautauqua Symphony Orchestra. The proceeds benefit the...
CLSC author Friend's book provides multiple perspectives on 9/11

Looking back in time with photography

By MARGARET J. GELLER

From Today's Lecturer

When a pretty good essay, a D

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A Week in the

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Staff writer

Thursday, July 29, 2010

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The Athenaeum Hotel announces

The Athenaeum Hotel Announces

Looking back in time with photography

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Young Artists lament loneliness at today's Artsongs recital

July 29, 2010

Thursday

Flute

The Chautauqua Daily

Young Artists gather at the ‘Starbright Cafe’ for tonight’s performance

Young Artists gather at the ‘Starbright Cafe’ for tonight’s performance

Thursday, July 29, 2010

by Alison Matas

Staff writer

Three Young Artists will be singing about yearning and despair at today’s 4 p.m. Artsongs recital at the Chautauqua Institution's Enmanun Hotel.

The theme of longing, however, isn’t as dominant in the songs the artists chose.

To open the concert, they will all be singing a trio from Die Zauberflöte, by Wolfgang Amadeus Mozart. In addition, they’ll be performing a set of Franz Schubert pieces together, sev-

eral of which speak about the joys of love and nature.

The darker part of the re-
cital literature is found in each singer’s individual set. Tenor Elizabeth S. Lenna Hall.

The next Young Artist on today’s recital is soprano Taylor Johnson, who is 24.

She will start her set with "L'air de Lis" from Claude Debussy's one-act "L'Enfant du prodigue." The song tells the biblical story of the prodigal son from his moth-

er's perspective.

"She is mourning the loss of her son, and the great thing about this piece is it's so dramatic," Johnson said. "You can feel that sadness that she has, and as she con-
tinues to talk about how much it hurts her to grow old because she cannot live those years with her son, she be-
gins to cry out... Why have you left me? Why have you forsaken me?"

Johnson’s love of music doesn’t end with opera — she’s been writing "Cowboy Songs" by Libby Larsen. This is a cycle taken from writings of out-

laws. The final piece in the opera is "Billy the Kid." The first two detail what a lover saw just one glance from his beloved’s beauti-

ful eyes and how the look makes him feel. The final song explains that the man carries his love in his heart, so even when something bad happens, he’s safe be-
cause she’s there with him.

"You sing what you feel, and I love those three songs," Hahn said. "It’s so beautiful. It’s so intimate, and, at the same time, extremely pas-
sionate. They seem like ap-

dieposity, but (Strauss) makes it

and Aug. 5 in Elizabeth S. Lenna Hall.

According to director Teddy Kern, this relaxed atmosphere is exactly what she envisioned when she de-
gigned the production. The show is set in present day at “the Starbright Cafe” (a place famous in both New York City in autumn, where everyday workers, clandes-
tine lovers and strangers.

"All kinds of things hap-
pen because it’s nature, and it’s lilt," Kern said. "Mostly, it’s a place where you can come to take a break. That’s what a Starbucks really represents — people is it’s a place to get away from whatever... it is out

there outside of the door.

The next piece is "La Rue" by Arthur Schultze and features music from various Broadway pro-
ductions and classical movies from the 258th century.

"We have things in here that Ted Astaris has danced to in the movies, that Judy Garland has sung, and many, many, many songs from Fry Strauss. Things that are so familiar that it’s won-

ded to put them out there.

And put them in a new light in a way that they’ve never been heard or seen be-
fore," musical director Michael Price-McKinney said.

There is no dialogue in the opera, only singing. Con-
sequently, there are about three songs in the opera.

"You don’t need to speak," Kern said. "It goes like a light-
ning from the very first note."

Adding to the complexity is the manner of choose-

pation included in the recital.

"I torture them just a little bit," Kern said. "At the be-

inning of the process two weeks ago, I told people... I just noticed at one moment in there that there were tears, and almost every one of us was saying what’s going on.

And now, the performers aren’t complain-
ging. Dance-

ers are generally very formal, social dancing, while the more lyric styles, like the Charle-
sons, that you don’t get to do unless you go to a studio and pay for lessons and have a friend that knows how to do that."

"Aside from dancing, what makes this cabaret particu-
larly entertaining for the Young Artists is that they aren’t playing characters... they’re playing themselves. For some, this means trying to in-

porate emotions they’re currently experiencing.

“We just read it the first time, and I found moments where I knew exactly what I was feeling because it had just happened,” Erik Hoed said.

And, for others, it is a chance to heal back to a past experience.

“I can’t play myself at the current time because I’m mar-
ed, and if I were myself, then I’d be in a lot of trouble after this,” Johnson said.

Dane Thomas. “I have to play a previous version of myself... when I was a single guy and on the road.”

A few people are working, as McKinney has no trou-
ble seeing the raw emo-
tions behind the Young

Artists performance.

“These guys are very serious, and they can sing all over the map and do these technical things, but what moves me is when they’re absolutely ridiculous, when they’re not just showing what they can do but doing it in a way that connects with their heart to the mate-

rial,” Price-McKinney said. "Just as they do, the Young Art-
ists are confident enough one will be able to relate to worthwhile in the showdown.

I’d be shocked if anyone came and didn’t see at least one thing that they had been through, were familiar to, or at least cry," Hahn said. "If they don’t, they’re robots." Thomas agreed. "Soulless robots.

It’s an hour well-spent," Hahn said. “If they want to come next Thursday, I think we did our job well!”
Newman will discuss elements of basic photography at EJLCC today.

In keeping with Chautauqua’s focus on photography during Week Five, Roy Newman will speak on “Photography: Basic Elements of Artistic Composition” at 3:30 p.m. today at the Everett Jordan Student Center. Part of his presentation will include images and a description of the center.

Newman, professor of “Newman Photography” in nearby Jamestown, has operated a portrait studio for 26 years. A graduate of the U.S. Houseworth School of Public Communications at Syracuse University with a major in photo illustration, Newman has taught photography for professional photographers in New York and recently for the Ver- mont Professional Photographers Association. His work has been published in a broad range of professional journals, among them the Photographer’s Foremost Book of Photography Annual.

As part of his visual presentation at the Everett Jordan Student Center, Newman will discuss elements of photographic composition to art professionals. Newman’s words will be supported by an understanding of the medium, he said.

“Photography is a very democratic way of selling art, not just photographs, and a very democratic way of acquiring art at a value. Values are effectively arrived at by consensus, it is what two people, three people, are willing to pay,” he said. “Prices are arrived at by competition. People decide when they want to drop out.”

Newman’s words to customers in putting initial price estimates on photographs, Mahoney said. Every photo in its catalog includes a pre-sale estimate that is based on the auctioneers’ understanding of the market, the importance of the photo and the track record of similar items that have sold at auctions in the past.

“ astronauts deal with the ethical aspects of their profession to be fulfilled. The ethics of connoisseurship adds to the business ethics because it is what provides the knowledge for the consumer,” he said.

“What connoisseurship refers to is that body of knowledge that we build up to the study and handling of the material,” Mahoney said. “It’s not a static skill. We’re always learning more in photography.”

This comprehensive understanding of the physical aspects of the medium and an understanding of the history of the medium, and ideally, it incorporates the desire to learn more about the medium, he said.

“ On occasion, there’s the opportunity to deal in rare or unique photographs, Mahoney said. This places responsibility on the researchers and auctioneers to provide relevant and accurate information.

“Sometimes we get to publish information that no one else has published before, or we get to publish images that no one else has seen before and this is very exciting,” he said. “We do handle unique photographs and we are very diligent about publishing this new information because sometimes we’re offering new information that changes photography history.”

daily editors to speak at Men’s Club Friday on publication’s history, role.

Chautauqua Daily editor Matt Evall and assistant edi- tor Jordan Steves will be the guest speakers at the Men’s Club weekly meeting at 9:30 a.m. Friday at the Women’s Clubhouse.

Evall and Steves, both in their fourth season at the Daily, will reflect on the history of the publication and its roles as archival record, community newspaper and training ground for tomorrow’s journalists. Steves will also discuss the Daily’s recent efforts to provide on-line content through its new website chqdaily.com.

A graduate of Carnegie Mellon University, Evall is a former news editor and re- porter for the Times Observer in Warren, Pa. During the

“ times we’re offering new information that no one else has published before, or we get to publish images that no one else has seen before and this is very exciting,” he said. “We do handle unique photographs and we are very diligent about publishing this new information because sometimes we’re offering new information that changes photography history.”

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Elisabeth Landblad

When it comes to selling photographs, Christopher Mahoney must contend with ethical deci- sions day in and day out. It always as glaringly apparent as a photo never being quite in a picture.

As a former vice presi- dent of Sotheby’s photo- graphs department, Ma- honey said performing his job correctly is the best way for the ethical aspects of his profession to be fulfilled.

“Doing right by the peo- ple who both buy and sell photographs at Sotheby’s and doing right by the photography, understanding them, dealing them correctly, understanding them accurately, describing them precisely and presenting them publicly in the cleanest, most complete way possible,” he said. “That’s the ethical bed- and breakfast photography at an auction house.”

Sotheby’s hosts two large photography auctions a year and some photographs, de- pending on a list of criteria, can go for thousands of dollars and even more. In 2006, an Edward Weston photograph called “The Pond – Moonlight” sold for $2.9 million, Mahoney said.

“As we are selling photographs for greater sums of money, it becomes that much more imperative to be very knowledgeable about the material that we sell,” as we represent it,” Mahoney said. “It’s not a static skill. We’re always learning more in photography.”

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Speaks on "Christianity is a Porch of the Everett Jewish Class" at 9:15 a.m. today in the library room of Alum-Perplexed at 9:15 a.m. today in the Pennsylvania College of Chautauqua with the Everett Jewish Congregation and by Bea Winter in memory of her brother Charles Gold- berg and cousin hạnh Proctor. Everyone is welcome to attend.

Hurtful Church Meal Ministry

The weekday lunches offer a choice of homemade soup and sandwich, tuna salad, fresh fruit plate, or a sandwich with the quickie, taco salad or crab salad. One special in offered throughout an entire week, with a new special replacing it the following week. Lunch is available for $3 and a freshly baked cookie for $0.50.

Lutheran Church of the Resurrection

The Rev. Robert R. Rings, pastor, held the eighth in a series of weekday evening services today in the Lutheran House Chapel. The Rev. Stanley Reep, York, Pa., accompanied the service on piano.

Ticket Refund/Replacement Policy

Long-term tickets will be refunded the original form of payment (or substituted with a check of equal value) if the ticket is lost, stolen or misplaced. A non-refundable fee of $2 will be charged for this service. Single tickets that have been lost, stolen or misplaced will be replaced. A non-refundable fee of $25 will be charged for this service. Long-term tickets (overnight and longer) or parking permits that have been lost, stolen or misplaced will be replaced. A non-refundable fee of $25 will be charged for this service.

The Chautauquans' Day

To be a day of rest and refreshment, to the beginning of today's gospel message to find anything to thank God for in the bad news they've just received. Pon-

Take the Chautauqua Belle! One of only four authentic stern- wheel steamboats left in America!
Youths and Claude Yeux

Weirs’ donations helps bring young artists to Chautauqua

by Anthony Holloway

Staff writer

One of first steps on the Chautauqua grounds is a memorable experience. By providing scholarships for students in the Schools of Fine and Performing Arts, Young Artists, Claude Yeux are hoping to give more young people the same opportunity. Claude Yeux and others from 'Like It' will be Chautauqua last year after an invitation — and ‘real survivors’ — from friends, families and mentors. Numerous photographs and brochures gave them some idea of what to expect, but upon arriving, both Claude Yeux were overwhelmed by the number of programs and opportunities on the grounds. They quickly fell in love the Chautauqua Symphonic Orchestra and the opera productions, Chautauqua Community, waiting the mentor. When they returned home to New York City, they also discovered that many of their friends and colleagues well the Yeux to continue beyond the experience. Claude Yeux “felt like you’re going to be part of a whole world to those who may not otherwise be exposed,” he said. Claude Yeux and others from ‘Like It’ made the Yeux a whole world to those who may not otherwise be exposed,” he said. Claude Yeux made the community change for another one, a community that will benefit from the Yeux’s donation to the Yeux.”

“IT’S TIME FOR ‘AIRBAND’

The arts and crafts theme of the Week Four competition is ‘Airband.’ The main focus of the competition is to bring awareness to the different types of airbands and their contributions to the arts. The competition is open to all ages and will be held on the Chautauqua grounds. The competition will feature a variety of airbands, from small groups to large ensembles. The competition will be judged by a panel of judges who will evaluate the airbands based on their performance, creativity, and execution. The winner of the competition will receive a cash prize and a trophy. The competition will take place on the Week Four grounds from 10 a.m. to 4 p.m. The competition is free and open to the public. Come and show your support for the arts and enjoy the beautiful weather!”

Arts and crafts duo named Week Four’s best Club counselors

by Jack Roddenfelk

While Boys’ and Girls’ Club is largely outside, with kites, crafts, flag, sailing and swimming, campers also flock to get away from the beer and to participate in arts and crafts. Alexa Vilarde and Alicia Hardenberg have been arts and crafts ministers at Chautauqua for four and three years, respectively. In the arts and crafts room, located in Bree- son Youth Center, the counselors assist campers in creating, making landscapes, clay creations and a host of other crafts. In her third year as a counselor, Hardenberg, 22, halls from Portland, N.C., and spent this time past year as a student teacher. As a time stu- dent teaching, I became very interested in teaching abilities,” Harden- berg explained. “It trans- lates to Club, and my time with a student this past year has been great. It’s fun just to sit with the kids and par- ticipate with them.” Alexa, endearingly known as the “crafts lady” to campers, said that this summer, campers have gotten to know her better. “It’s crazy: some of them actually know my name now,” Vilarde joked. “I’m no longer known as being the ‘crafts lady’ to some of them!” The arts and crafts room, where the public can come in and buy laminated cards for 25 cents per string, is open to the public from 11:30 a.m. to 4:45 p.m. Monday through Thursday.
Keyser to speak on musical theater in lecture

by Laura Leftgren
Staff writer

Herbert Keyser is a man of many facets. He’s a performer, a chef, a doctor and an author. Today, he’ll incorporate two of his careers when he speaks at 4:30 p.m. in Elizabeth S. Lenna Hall.

Keyser will be speaking about his most recent book, Geniuses of the American Musical Theatre: The Composers and Lyricists. He completed this compilation in 2008 after five years of researching and collecting information on 12 composers and lyricists.

“I’ll tell them how musical theatre got started and how it developed,” Keyser said.

According to Keyser, he’ll be singing a few songs with Bette Blythe, a cellist performer who grew up in Chautauqua and has an interest in music.

During the production of Geniuses, Keyser discovered shocking insight into the lives of the composers and lyricists.

“I found out many things — even though I had always done research on them, then it’s almost impossible to find anything worthwhile,” he said.

Today, Keyser is working on a sequel to his book. He’s never published a sequel before, but after publishers saw the book in 2008, they had Keyser sign a contract to do a sequel up to the 1930s.

“I’ve been writing the sequel for almost two years now,” he said. “The sequel is about the performers of Broadway. I’m about a third of the way through that book now.”

Keyser’s favorite part of Geniuses was his research on Chinese singer and lyricist Cheng Liu, a cellist performer who is one of his interests when he was a composer in the early 1920s. Greaves wrote about how Liu’s life was cut short so early by a brain tumor.

Keyser will sign Geniuses at his lecture and luncheon today.

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Staff writer

Herbert Keyser is a man of many facets. He’s a performer, a chef, a doctor and an author. Today, he’ll incorporate two of his careers when he speaks at 4:30 p.m. in Elizabeth S. Lenna Hall.

Keyser will be speaking about his most recent book, Geniuses of the American Musical Theatre: The Composers and Lyricists. He completed this compilation in 2008 after five years of researching and collecting information on 12 composers and lyricists.

“I’ll tell them how musical theatre got started and how it developed,” Keyser said.

According to Keyser, he’ll be singing a few songs with Bette Blythe, a cellist performer who grew up in Chautauqua and has an interest in music.

During the production of Geniuses, Keyser discovered shocking insight into the lives of the composers and lyricists.

“I found out many things — even though I had always done research on them, then it’s almost impossible to find anything worthwhile,” he said.

Today, Keyser is working on a sequel to his book. He’s never published a sequel before, but after publishers saw the book in 2008, they had Keyser sign a contract to do a sequel up to the 1930s.

“I’ve been writing the sequel for almost two years now,” he said. “The sequel is about the performers of Broadway. I’m about a third of the way through that book now.”

Keyser’s favorite part of Geniuses was his research on Chinese singer and lyricist Cheng Liu, a cellist performer who is one of his interests when he was a composer in the early 1920s. Greaves wrote about how Liu’s life was cut short so early by a brain tumor.

Keyser will sign Geniuses at his lecture and luncheon today.
I would like to say that I saw the digital age coming, but truth be told, I simply did not. In fact, Sasson pointed out, there was “no public acknowledgment until 2001” of his work. Sasson, who acknowledged many talented colleagues who helped him along the way, called his a “very public partnership” with no budget and no workplace perks. “I was barely 20,” Sasson said “yet people spoke to me about the project, to which two employees besides Sasson were assigned on a part-time basis. Having no capital, Sasson said, he “stole” equipment from the used parts bin for his prototype. The group “cleaned out a back-lab” and set to work on what Sasson characterized as an “unrealistic” project. “No one knew where we were working. In some ways, it was just about perfect,” Sasson joked.

Designing a playback system, he said, proved only one of the problems they had to solve as the project progressed, with the first image materializing about 18 months later, he said. December 1975. Sasson said that it has “almost been an afterthought” to try to make a picture with it once parts were assembled. When he displayed on a television screen a head and shoulders shot of a female colleague, he said, told Sasson that the display was “unreliable” to many. “No one knew where we were working. In some ways, it was just about perfect,” Sasson joked.

The group’s “calculated risk,” Sasson called it “my baby.” He commented, “Beauty is in the eye of the beholder.” If the transceiver had not worked, it would “come at the cost of the company.” As for Sasson’s project, which was “no public acknowledgment,” he said, “I would like to say that I saw the prototype, which many deemed “not ready for prime time.” Some powerful figures at Eastman Kodak, he said, perceived that his project would “heist the corporate image” so closely associated with the iconic camera. “This was not a good way to get invited to the Christmas party,” he said. Many believed that seeing something so fuzzy on a television — not printed on paper — was “too far out there.”

“Filmless photography” seemed like a “real bad choice” to many Eastman Kodak employees, he recounted. As opposed to the literally and figuratively solid Kodak, which had been around for decades, Sasson said, digital photography seemed “esoteric” and even “unreasonable” to many. As a copy of his official January 1979 technical report was published, Sasson joked that few seemed to notice or care.

The prototype, he said, consisted of parts in his garage that he and his colleagues, “literally and figuratively” smuggled out of the country, thanks to the 1989 news clip in which engineers, “secreted images out of the company,” Sasson said in conclusion. By the time the first professional digital cameras were produced in 1989, Sasson said that they could get two frames per second. He added that, since the first megapixel camera came out in 1998, pixel resolution increased by about one million pixels a year. Next year, he said, the average price of a digital camera will dip below $300 — a major milestone with respect to cost, he commented, adding that he had not believed that he would be witness to that milestone. Saxson said in conclusion that, although engineers often underestimate or overestimate what they can do in a certain time frame, he could never have imagined the digital age that got its start in that out-of-the-way lab in Rochester, N.Y.

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Sasson sees the success of the digital camera, introduced in 1975, as “almost been an afterthought” to many. He said, “Beauty is in the eye of the beholder.” He pointed to several steps in the process which many deemed “not ready for prime time.” Sasson said that he saw the prototype, which many deemed “not ready for prime time.” Some powerful figures at Eastman Kodak, he said, perceived that his project would “heist the corporate image” so closely associated with the iconic camera. “This was not a good way to get invited to the Christmas party,” he said. Many believed that seeing something so fuzzy on a television — not printed on paper — was “too far out there.”

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Franz Schubert (1797-1828)  

Symphony No. 8, "Unfinished" (1828)  

One of music's perennial mysteries is how Schubert abandoned this symphony after completing six movements, instead of "finishing" it with two more. While that might now be a spacey, boring task, at the time, it was a desperate move. In the days before music could be recorded, it meant that Schubert might have thought the work needed additional composing, and he had no money to hire someone else to finish it.

Alternatively, perhaps Schubert did not think he could finish the symphony and instead considered abandoning it. This was not atypical—dying at 31 is too early for a 26-year-old to be a wealthy landowner, an honor. Schubert was a wealthy landowner and government official. He was a donor, the composer who enjoyed the company of music. He was a benevolent patron who enjoyed the company of the symphony to him in fulfillment of a vow to his late brother.

Franz Schubert composed this work in the fall of 1822, the year before he died. He had already finished the first four movements when he proposed opening the symphony to him in fulfillment of a vow to his late brother. He proposed the symphony to him in fulfillment of a vow to his late brother. What he left us is a spec-

Symphony Notes  

LESLIE SPEAR  

Excerpted today as one of the most celebrated of all symphonies, the Brahms D major lans-

Johannes Brahms (1833-1897)  

Vienna Concerto in D, Op. 77 (1878)  

Today, Thursday, July 29, 2010  

Franz Schubert (1797-1828)  

The Chautauquan Daily  

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**CLASSIFIEDS**

**2010 SEASON**

**HAZAIR**

**HD-FABRIC & DECOR**

**LOWDOWN**

**NO FEE REAL ESTATE**

**SPORT BOATS FOR SALE**

**APARTMENTS FOR RENT**

**Houses for Sale**

**Boats for Sale**

**Boat & Jet-Ski Rentals**

**Wanted**

**Furniture for Sale**

**Horse/Ranch Real Estate**

**Ski Lodge**

**Help Wanted**

**2 BEDROOM APARTMENTS**

**Houses for Sale**

**WANTED**

**Houses for Rent**

**Houses for Sale**

**Just Arrived**

**WANTED**

**Houses for Sale**

**WANTED**

**Condos for Sale**

**Boat Rentals**

**HOUSE FOR RENT, Old Friendship, 3 bedroom, 2 1/2 bath, 7 Near, Apgs. Weeks 8, 1 4 5 6 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31.


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New Strohl exhibition blends literary arts with visual arts

by Laura Lofgren

New Strohl exhibition blends literary arts with visual arts

Squeak Carnwath's "History gave Arse... "Good ideas" and "Fun," mixed media. The traveling buckle transparencies were 18 feet high and 60 feet wide, each illuminated by more than a mile of tubing. A total of 565 Coloramas were publicly displayed, changing out every three weeks. George Eastman House International Museum of Photography and Film is currently celebrating the 60th anniversary of the Kodak Colorama with an international exhibition of the Colorama archive donated by Kodak on view now at Eastman House through Oct. 17. As Coloramas often showcased photography as a social activity, Chautauquans are encouraged to bring their cameras along and capture the moment themselves.

The Garden District

Sixteen Chautauqua families are now enjoying property ownership in the Garden District. Only two ownership opportunities remain.

Chautauqua's Newest Old Neighborhood

For further information contact the Chautauqua Institution Community Planning Office at 357.6243 or your real estate agent.

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4:45 Pre-Chautauqua Symphony Orchestra | The Bear Café
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7:00 Devotional Services, Final Day | The Rev. Shawn Carty
7:00 (7-11) Metaphysical/Mystical Services | Vespers Service at the Hultquist Center
8:00 NEW PLAY WORKSHOP | Directed by Christiano Barry
9:00 Grant Cooper guest conducts the Chautauqua Symphony Orchestra as soprano Janet Brown sings “A Song Good Shepherd” by Franz Schubert
10:30 (9-10) Community Music: Singing of Historic Colorama Photo. Meet on Saturday, August 13, 2022, at 3:00 PM, Chautauqua Hall of Missions (Bring gate pass)
12:15 (12:15-12:55) Community in Conversation Brown Bag Lunch (sponsored by Chautauqua and the Cultural Center, and Buddhist and Christian Missions, Hall of Christ)
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I would like to thank you for your patience and understanding.

I hope you find this information helpful and that you enjoy your experience at the Chautauqua Institution.

Sincerely,

[Your Name]