**Morning Lecture**

**Darling-Hammond argues for equity in education**

by Laura McCrystal  
Staff writer


Darling-Hammond, who will deliver today’s morning lecture, wrote the book while working as a leader of Obama’s education policy campaign and transition team. Her lecture, based on the ideas in her book, will open Chautauqua Institution’s work about “Excellence and Equity: The Next Generation.”

**Interfaith Lecture**

**For Richard, the time for education reform is now**

by Laura McCrystal  
Staff writer

Although Ronald Richard works as president and CEO of The Cleveland Foundation to improve all aspects of life in the city of Cleveland, he thinks education is the single most important issue. Richard will deliver the 5th of this week’s Interfaith Lectures based on “Public Education: A Moral Imperative” today in the Hall of Philosophy. His lecture is titled “Innovating Our Schools: Why We Can’t Wait.”

The issue of education is important because it is the “underpinning” of all other issues, Richard said; it affects everything the Cleveland Foundation does, ranging from arts and culture support to neighborhood revitalization and economic development.
Chautauqua Literary & Scientific Circle events

- The CLSC Brown Trout lunch and fish fry will be held at 12:35 p.m. today on the porch of Alumni Hall. A Good Fall Sunday Golf Social will be held at 1:15 p.m. Thursday at the Athenaeum Hotel.
- A book discussion on A Good Fall will be held at 1:15 p.m. Tuesday at the Athenaeum Hotel.
- The Hebrew Congregation invites everyone to attend a Fish & Chips Dinner on Friday at the Athenaeum Hotel blue room, free of charge. 2010 mah-jongg cards and 2010 golf Socials are provided on a first-come, first-served basis.
- All welcome to Chabad Lubavitch Shabbat dinners at 9:15 a.m.
- The Jewish Life Center at Chautauqua will show David of $10. To be included, a banner must be in good condition and submitted to this lecture fund by Ha Jin will be reviewed by Jonathan.
- The Bergland Weiss Lecture Talmudic study groups will meet at 10:45 a.m. today in the Hall of Missions’ Banner Room and then at 2:30 p.m. Thursday at the Athenaeum Hotel.
- McCarthy Lectureship funds Week Six lectures

The Eugene Rose McCarthy Lectureship funds provide funding for this week’s lectures.

- The Joseph H. and Flor- ence A. Robbée Foundation of St. Louis, Mo., contrib- uted to this lecture fund to tribute to Mr. McCarthy, who was born in Michigan in 1937. Einar in 1959, N.Y., McCarthy spent most of his adult life in St. Louis, where he worked as executive vice president of the Brown Shoe Company. He was named chairman of the company’s board under the leadership of chief executive vice president of the company's board who was born in Michigan.
- An informal investment discussion group will meet Wednesday at 3:15 p.m. Tuesday in the Community Room of the Jewish Life Center at Chautauqua.
- The Raymond J. and Gladys L. McGillicuddy McCarthy Lectureship is an endowed chair in education at the University of Minnesota. It is a graduate of Pitt’s school of medicine and was established by Dr. Paul Orville Keverkine who was a 2002 plane crash. McCarthy and Keverkine were part - of the medical staff at St. Luke’s Episcopal Hospital. Please see as many class members as possible.
- The CLSC Class of 2000 will celebrate its 10th anniversary in 2010 at the LaGrange. Bregig’s “American Elegy” will be provided — please bring hors d’oeuvre to share. 2001 Summer Pudding, an annual event of $25 per person. The class will have an outing Tuesday on the Alumni Hall dining room. Lunch will be provided. If you need tickets for the All-Class Gala, call Susan Foster at (504) 229-1438.
- The CLSC Class of 2005 will have an outing Tuesday on the Chautauqua Belle. Meet at Miller Bell Tower at 11 a.m., then bring 45-cents for the Vicksburg Smoke and beverages will be available for purchase. The class will meet at 8 a.m. Wednesday, Recognition Day, in front of the Limestone. Please see as many class members as possible.
- The CLSC Class of 2006 will hold a meeting at 9:35 a.m. Tuesday in the Alumni Hall dining room. All welcome to Chabad Lubavitch Shabbat dinners at 9:15 a.m.
- The CLSC Class of 2007 will meet at 10:45 a.m. Monday at the Athenaeum Hotel.
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- The CLSC Class of 2010 will meet at 10:45 a.m. Monday at the Athenaeum Hotel.

- The CLSC Class of 1996 will be meeting for a Gala Dinner at 4:30 p.m. Wednesday at Alumni Hall. The cost is $50. RSVP to Chautauqua Literary & Scientific Circle events, for details.
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Stage managers were often responsible for organizing the logistics of the day’s events, ensuring that the performers were on time and that all equipment was set up properly. They worked closely with the conductor and the hall’s technical staff to ensure a seamless performance. The musical director oversaw the orchestra, leading it through the performance and interpreting the conductor’s cues. Their leadership was crucial in maintaining the rhythm and tempo of the piece, allowing the performers to fully express their emotions through their music. Both the stage manager and the musical director played integral roles in the success of the opera, working together to create a captivating and memorable experience for the audience.
"It's all about conversation," Shaw said. "The life of any composer is bound by all kinds of challenges. There was a time in the 1970s when a quarter of all school districts had a music teacher. Today, the median number of music teachers in the U.S. is one half of what it was in 1975. It's a shame. Music education is one of the few things that children can still learn universally in schools."

The quartet members said finding the right expression in their work is a constant challenge. While they always have a goal in mind, they said it can be a neverending process of trying to find the perfect expression of the music.

"Sometimes when I end up writing a lot, we realize, 'OK, maybe we should play,'" Leider added. "Laughter.

The opening piece of the program, the Op. 11 No. 2, is titled "Grooming," because of its polychoral, guided nature. The first movement, "Eugenia's Legs," opens with a beautiful, ethereal tone, before building to a sweet sound of the entire ensemble, and Haydn's compositions.

The second piece of the program, the Op. 11 No. 1, is titled "Grooming," but also because of its polychoral, guided nature. The first movement, "Eugenia's Legs," opens with a beautiful, ethereal tone, before building to a sweet sound of the entire ensemble, and Haydn's compositions.

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You're somebody

What are the two words everybody knows to be true? Chaplain William J. Carl III used them for his Sunday sermon’s title, “You're Somebody.” He explained, “From the hand that builds to disease and death, both wanting seats next to Jesus, down deep, all we want to be somebody.”

He recalled, to the amusement of the audience, the time he tried, without success, to renew his acquaintance with former classmates, later Dallas Cowboys star, Drew Pearson. He compared that experience to the guessing game geriatric patients play, trying to decide whether they are on TV during church services or “General Hospital.”

Carl said, “I have had a right to boast, but just about nobody has a right to boast, anybody has a right to boast, if you please. ”

So, you see now,” he assured his listeners, “you're somebody. You're special, you're somebody.”

Join us every morning at 11 a.m. – 10 p.m.

For pastors, maybe heading up a mega-church would do it. For me, the wonderful opportunity to perform together as a family in the Amphitheater, 11 a.m. – 10:30 p.m.

Jennifer DeLancey read Paul’s resume: “You're somebody,” and he assured his audiences in the church, “you're somebody.”

Jennifer DeLancey read Paul’s resume: “You're somebody,” and he assured his audiences in the church, “you're somebody.”

Our special guests were Jeff Miller, Worship coordinator Jared Jacobsen led the singing opportunity to perform together as a family in the Amphitheater, and Jesse Jackson led his audiences in the chant: “You're Somebody!”

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The wonderful era is the ultimate Chautauqua experience! Private New York

Chickens Quesadilla

The Refectory

Morning Worship

COMMUNITY

COLUMN BY ULCOMB ISPOOK SAMSON

SUNDAY MORNING WORSHIP SERVICE

Serenity Sing

Above, Joan Brown

SUNDAY MORNING WORSHIP SERVICE

in the Amphitheater.

At left, the Rev. William J. Carl III preaches his sermon, ‘You’re Somebody!”

Correspondence from Our Readers

Dear Editor:

This week I had two more “OKs” (Only at Chautauqua) moments. The first occurred Monday as I was taking up Hart to the 4 p.m., chamber music concert at Lenna and started talk- ing with the man walking beside me. We discovered we had gone to competing prep schools (Western Reserve Academy and Shady “Side Academy) those three years apart. And we had both played soccer.

The other occurred two days later when, after a tennis match, I struck up a conversation with a man who had been sitting in Beachfront Pavilion watching our match. It seems we both went to the same prep school and college (Franklin & Marshall) those four years apart. These pleasant connections are made possible here because of the walking/biking community that Chautauqua is.

Agreed, as we say, OMC.

William E. Bates
Box 1283

Dear Editor:

I have spent 38 consecutive summers at Chautauqua, where I have had professional experiences too numerous to list. However, after years of adventures in this wonderful community, I have to say that I have finally achieved the “Ultimate Chautauqua Experience” with the Chautauqua Opera.

This summer my two daughters and I have the amazing opportunity to perform together as a family in the opera: Rustic Chicory The Cows. I believe it’s the most fun we have ever had as a family, and certainly the most enjoyable for both myself and my 9-year-old and 5-year-old daughters. Thank you, Jay Lesenger, Carol Rausch and the wonderful Young Artists and crew of the Chautauqua Opera for making this a summer we will never forget!

The following week, Jennifer DeLancey is. The marvelous board of 2010.

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Pianist Lecuona's master class to discuss ideas off all shapes and sizes

by Beth Ann Dewney
Staff writer

It can be said that Rene Lecuona approaches most aspects of her career with a heart. More specifically, she sees the triangle to speak about the dynamics of teaching and performing on the piano.

She will explain this and many other concepts in a master class at 6 p.m. today in Sherwood-Marsh Studios. A $5 fee at the door will benefit the School of Music.

Lecuona first related the unification in her teaching between the music, the pupil and the teacher in this trangular structure. She said the first thing she tries to do in any lesson is to listen to the student’s reasoning before requesting a change. “Art is never black and white,” she said.

Lecuona learned this teaching method from the experience she has garnered, including from her position as tenured associate professor of piano at the University of Iowa. Many of her students have come to Chautauqua to work with Rebecca Penneys, who is also Lecuona’s former “mentor, advisor, teacher and guru,” she said.

Although teaching is a major part of her career, Lecuona also approaches the performance triangle frequently throughout the year. This — the unification between the music, the performer and the audience — can be thought of as an obtuse triangle than equiangular because of the amount of preparation needed for every performance.

But in the hours of practice, another important relationship between the music, the performer and the composer may also arise, Lecuona said.

“It’s a very profound experience to get to know a work so intimately to feel like you know what the composer was thinking,” she said. “To have an intellectual mind-set with these giants of Western art and music is thrilling.”

Whether or not young pianists at Chautauqua have realized this relationship is something Lecuona has helped to judge this past weekend in the preliminary round of the Chautauqua Piano Competitions.

Lecuona said this was a tremendous opportunity, and that she is looking forward to also teaching talented young students in her master class today.

The shape of a master class does not fit with Lecuona’s usual theme. She said the student, the teacher and an audience are more of a square by definition. But Lecuona also plans to bring those important aspects to the class, which she described as “her recipe.”

First, she said she wants to impart her technical knowledge of style, language and technique to students. Next, a theme she has taken for her habit of noticing the body and how it moves. Lastly, she will explain why connecting the ear to the body is so important, and why musicians should formulate a final aural image of the piece.

Making this connection may be hard for students to do on their own, but it’s something Lecuona has helped to judge this past weekend in the preliminary round of the Chautauqua Piano Competition.

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First, she said she wants to impart her technical knowledge of style, language and technique to students. Next, a theme she has taken for her habit of noticing the body and how it moves. Lastly, she will explain why connecting the ear to the body is so important, and why musicians should formulate a final aural image of the piece.

Making this connection may be hard for students to do on their own, but it’s something Lecuona has helped to judge this past weekend in the preliminary round of the Chautauqua Piano Competition.

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Gustav Mahler never actually achieved his goal of creating a symphony that would "contain the whole world" — but he came fairly close in his mammoth Third Symphony. This huge, sprawling, and many-faceted piece was offered by an augmented Chautauqua Symphony Orchestra and assorted vocal assisting artists in the Amphitheater on Saturday night. The audience was substantial in size, but not nearly what the occasion called for.

Music Director Stefan Sanderling conducted Jennifer Leaver, in her Chautauqua debut, was the soprano soloist. Choral duties were discharged by the women of the Buffalo Philharmonic-Chorus and a group of young "Guilders" from the Lucille Ball Little Theater. A fair number of extra players were evidently brought in to help in achieving the intricate balances demanded by Mahler's complicated orchestration.

The Mahler Third, once described as the "Sanderling might have come along fairly regularly and there are a number of recordings. It is in six movements and ranks as the longest work in the standard symphonic canon that bears the designation "symphony." Its first movement alone is longer than many an entire classical symphony. The six movements offer lilting dance tunes, manic marches, kithchen children's ditties, profound philosophical musings, radiant meditation, furiously dissonant rages, birdlike twitterings, dreamy nature-painting, noble brass chorales and a whole lot more. It may not be "the whole world," but it is an awful lot of it.

A conductor's main problem here is finding coherence and structure in that huge opening movement. Sanderling's approach was to move the music along with fairly fast tempos and create a sense of underlying tension even in quieter moments. The watchword was not lingering over details, however beautiful. This same approach was evident in the later movements as well. The performance clocked in at about 15 minutes shorter than other performances I have heard. The orchestra played splendidly, save for a few fleeting dropped notes, and most of the many solo opportunities were handled nicely. Ms. Leaver handled her deeply-felt solo in the fourth movement expertly, and the choral contribution in the brief but joyously touching fifth movement was excellent. The singers were posted up in the "vagary gallery" behind and above the orchestra. The final movement of this work is one of Mahler's supreme achievements, beginning in hushed reverential virility and ending in radiant triumph. The CSO players handled it expertly Saturday night. Though he once famously said that the most important part of music "is not in the notes," Mahler tried very hard to indicate in his score exactly how he wanted orchestral effects to be achieved. No other composer ever went to such precise detail. The Third Symphony is an extreme example of this kind of approach, with its offstage effects and almost unbelievable array of choral movement, which Mahler clearly marked "from a distance." The trumpeter was up in the balcony rather than offstage, so the effect was not fully achieved.

In general, though, this performance conveyed the essence of Mahler's wide-screen vision. Sanderling might have relaxed the tension a bit here and there to let the music breathe, but the overall effect was quite stunning.

Robert Finn is the retired music critic of The Plain Dealer in Cleveland.

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**CSO plays splendidly** in bringing Mahler’s wide-screen vision to life

by Robert Finn

Guest reviewer

Gustav Mahler never ac-

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Runners and walkers compete in Saturday’s 34th annual Old First Night race. Results will be published in Wednesday’s Daily.

**Ready, Set, Go!**

Participants arrive and stretch out before the start.

Runners cross the finish line in front of the Sports Club.

**Scenes from Saturday’s**

34th annual Old First Night Run

Left, Tyler Gustafson, 20, crosses the finish line in first place as the overall male winner of the OFN Run with a time of 14:40. Above, participants grab some refreshments after the race.

Right, Melissa Long, 25, crosses the finish line as the overall female winner, with a time of 17:21.

The start of the OFN Run
Deborah L. Jin, with whom the author shared a room at the Casa Rossellini, had a strong voice and a good sense of drama, and was much noted for her taking of the role of Santuzza, sumptuous of voice and dramatically persuasive. She had already been almost shockingly smitten with her capricious Don Alvaro, and was known to be particularly incisive in her performances of the roles of Leonora, Amelia, and Madame Butterfly. Lina Cavalieri created the role of Santuzza, in Cavalleria rusticana, when she was just out of the army and still wearing her military uniform. Her voice was a rich, dark, and consequently very popular with the public. She was a master of the role of Santuzza, and in particular of the aria "Voi lo sospiri," which is considered one of the most beautiful and dramatic arias ever written for the voice. She brought a richness to her performance that made it unforgettable, and her interpretation of the role was considered to be the definitive one. In 1907, she was appointed as the first opera director in Milan, and she continued to perform in opera houses throughout Europe until her death in 1935.
Bannon uses Merton to illustrate contemplate in photography

by Elizabeth Lundblad Staff writer

Wrapping up Week Five’s focus on photography was the Ron and Donna Fielding Director of the George Eastman House, Anthony Bannon. Bannon, an integral part of organizing the morning and afternoon lectures for the week, gave an in-depth presentation on the contemplative aspect of photography, and the life and photography of Thomas Merton, a Cistercian monk.

The word “contemplative” has different connotations when used in different settings. In a secular sense, the word is used to imply careful and thoughtful consideration. In the context of photography, it can be taught, it cannot even be stated, contemplation is a transcendent gift. It cannot be taught, it cannot even be clearly explained. It can only be hinted at, suggested, pointed to, symbolized—everything the life of the photographer is one of the most powerful ways of communicating. It employs Merton’s three categories — suggesting, pointing and symbolizing — to signify meaning, Bannon said. In Merton’s life, we see this affinity of rock and wood and root and vine that does not engage an easy reading necessarily, but it gets easier if we look. It is not just at poles but in fact something that directs the viewer’s eye and contemplation to look from the outside in,” Bannon said.

Through the process of reading the signs Merton left in his photographs, the viewer has an opportunity for transformative activity, he said. Much of Merton’s photography engages in the process of discovery, Bannon added.

“Contemplation is the loving sense of this life and this presence and this eternity. It is a complete awakening of identity and of rapport. It implies an awareness and acceptance of one’s place in the whole.”

— Anthony Bannon

Director, George Eastman House

“Merton considered contemplation the highest expression of man’s intellectual and spiritual life,” he said. As he wrote about contemplation later in his life, Merton said that it was a practice that had shared something in common with art but was beyond it, Bannon said. (Merton wrote,) "Simply stated, contemplation is a transparent gift. It cannot be taught, it cannot even be clearly explained. It can only be hinted at, suggested, pointed to, symbolized—everything the life of the photographer is one of the most powerful ways of communicating. It employs Merton’s three categories — suggesting, pointing and symbolizing— to signify meaning, Bannon said.

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Visit the Village of Mayville.... All shops, bakeries, restaurants and lodgings are within a mile or less from Chautauqua Institution.

The Village of Mayville is the closest village to Chautauqua Institution and the "first stop on the Chautauqua Lake."
Pérez Dorao to present on networking at Women's Club today

By Anthony Holloway

Marta Pérez Dorao de- clared, ‘Networking is a true-blue networking story. The third lecture and the Department of Religion. The third lecture will take place Tuesday, Aug. 10, on the subject “Ethics by Rabbi Zalman Schachter, visiting rabbi, will take Chabad’s website for a full calendar of events at www.cocweb.org.

Tally-Ho hosts annual OFN dinner

City Center, 306 S. Sprague St.

by Anthony Holloway

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Tally-Ho hosts annual OFN dinner

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by Anthony Holloway
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Casino at Bemus Point: The Summer Fun Capital!
Thunder Bridge Troll

by Aliynn Matas
Saturday

Ballowa is a mission to protect ice cream-consump-
ing Chautauquans from the greedy Thunder Bridge Troll. Armed with water balloons, he hopes to defeat a legion of trolllettes and rid Chautauqua Island of trolls once and for all.

This isn’t a story from a children’s book, but it’s true — it’s a play that will be put on by members of the Children’s School at 10 a.m. Tuesday in Smith Wilkes Hall.

Kat Trumpose, the director of Children’s School, will be taking a tour of the Arts and Humanities Center Tuesday afternoon with the students. The tour is sponsored by the Children’s School and is open to everyone. The event will be for all.

The Mad Hatter Tea Party, featuring the Queen of Hearts and other characters from Alice in Wonderland played by Christine Hawkins, Becca Young, Bruce Stanton and Laurie Stanton takes place at 3 p.m. Wednesday at the Athenaeum. Call (440) 759-0069 for reservations.

**Camera donations wanted for refugee children**

by Laura Logofet
Saturday

Refugee children don’t often get to enjoy the simple pleasures of taking a photograph. Now they can, with your help. The Strohl Art Center, in conjunction with photographer Brendan Bannon, is accepting camera donations now until Aug. 29.

Both film and digital cameras are wanted to send to refugee children in other parts of the world. If digital cameras are sent, it is important that all of the cords, chargers, etc. be included with the donation.

Bannon’s work on the “Do You See What I See?” project is the basis of the donation.

I have worked with refugees in Africa and Yemen and look forward to doing the project with Burmese refugees in Thailand camps and with Colombians in camps in Ecuador,” Bannon said. “There are over 5 million refugee children in camps around the world. Together we can foster some of their untapped curiosity and hard won wisdom.”

Bannon has reflected on the project immensely, asking “What is a refugee?” and “Who is a refugee?” He began thinking about his own life and the lives of Americans in general to answer his ques-
tions. He concluded that all of us descended from people who were trying to escape from something and find a better life for themselves and their families in America.

Coming from a Ukrainian and Irish background, Ban-
non said his family members were refugees upon first arriv-
ing in America. Whether one’s ancestors were economic refu-
gees or religiously persecuted refugees, Bannon said, it’s im-
portant to remind people of their roots.

“I owe my existence to family, and I think it’s important to remind people of their roots. Refugees don’t have a story from a children’s book, but it’s close to mine,” he said. “I’ve seen the looks on kids’ faces when photos don’t come out. “I’ve seen the enthusiasm for any kind of camera,” he said.

The enthusiasm for a camera drive has breathed new life into the “Do You See What I See?” project. A box will be set up below the artist’s statement on the second floor of Strohl Art Center for camera donations.

People who wish to send cameras to Strohl Art Center can do so by addressing their packages to: P.O. Box 999, Chautauqua, NY 14722. Money donations are also welcomed. Checks can be made out to Ballowa, c/o CEP A Gallery, 617 Main Street, Buffalo, N.Y. 14203.

All donations are tax deductible.

**Chautauqua School of Art**

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**1000 W. 12th Street**
Monday, August 2

7:00-7:15 Farmers Market
7:15-7:25 Myopic Heart Meditations with John Palzyn (Zen Buddhism), Main Campus, Dorothy Wilson Memorial Chapel of the Good Shepherd
7:45 Episcopal Holy Eucharist. The Rev. Andrew Green, St. Paul’s Episcopal Church, Palm Springs, Cal. Chapel of the Good Shepherd
8:00 Morning Meditations, sponsored by the Chautauqua Preservation Association of Chautauqua Hall of Missions
8:30 Ticket distribution for today’s performances (8 a.m.–10 a.m.). Chamber Music concert. Line forms down red-brick walk in front of Colonnade, 8 a.m. (See page 4 for details.)
8:45 Catholic Mass, Chapel of the Good Shepherd
9:05-9:50 Chautauqua Prays for Peace. Main Hall of Missions Room
9:05 DEVOTIONAL HOUR. Volunteers sing “Morning Has Broken” by Catrina Khakpour, Men’s Chapel of Chautauqua
9:15 President Marlena (School of Music), president, and Jonathan K. Gibbs, dean of students, welcome those attending the dedication of the New Auditorium in Achievement Hall.

The crowd dedicates the stars of Norton Hall following the double bill of Beethoven’s Piano Sonatas and the Closing Friday evening performance.

The program concludes at 7:30 p.m. tonight.

PROGRAM

7:00–7:15 Farmers Market
7:15–7:25 Myopic Heart Meditations with John Palzyn (Zen Buddhism), Main Campus, Dorothy Wilson Memorial Chapel of the Good Shepherd
7:45 Episcopal Holy Eucharist. The Rev. Andrew Green, St. Paul’s Episcopal Church, Palm Springs, Cal. Chapel of the Good Shepherd
8:00 Morning Meditations. sponsored by the Chautauqua Preservation Association of Chautauqua Hall of Missions
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