Panel of urban principals concludes week on public education

by Laura McCrystal

When Cathy Battaglia began her career as a second-grade school English teacher in rural Akron, N.Y., she began to read Anne Frank’s diary with her students, only to learn that they did not know anything about Judaism. She went on to devote her career to cross-cultural understanding into the classroom.

Maria Hervey was assistant principal at a D-rated school in West Palm Beach, Fla., which, with the implementation of the International Baccalaureate Primary Years Programme, became an A-rated school.

Marion Pittman-Couch remembers one student who wanted to enter the middle school with IB programs in North Carolina when she was the principal, telling her, “I want to do something great, and this program will help me do that.” This year, she read about that same student in the newspaper four times for the college scholarships he received. Battaglia, Hervey and Pittman-Couch will be panelists today in the Hall of Philosophy, as a conclusion to this week’s Interfaith Lecture Series about “Public Education: A Moral Imperative.” The panel is titled “If the World is Flat, Then Why Not the Schools?”

The title refers to the World is Flat: A Brief History of the Twenty-First Century by Thomas L. Friedman, which discusses globalization.

“Education is for the children. It’s not the political ball that needs to be bounced back and forth. Educational institutions were designed to teach the masses, and they’ve gotten away from that.”

— Marion Pittman-Couch

retired Winston-Salem, N.C., school administrator

Paul Campbell, head of regional development and outreach services for IB Americas and son of Joan Brown Campbell, director of Chautauqua’s Department of Religion, organized the panel discussion. He said he wanted to find panelists who could represent hopes in urban schools with diverse populations.

“There’s a lot of good news in these urban schools,” he said. “You are dealing with all is well — we do have a lot of disparities that we have to address, but there are countless examples of excellence.”

Battaglia, who retired in July from her position as community superintendent for Buffalo public schools, has taught at the elementary, middle school and high school levels. She also worked as principal of City Honors School in Buffalo, N.Y., an International Baccalaureate school.

... Continued on PAGE 4

Panel 8:15 P.M. — THE AMPHITEATER

CLAY AIKEN & RUBEN STUDDARD

bring a night of classics to Chautauqua with the ‘Timeless’ tour

BY KATHLEEN CHAYKOWSKY

STAFF WRITER

Clay Aiken and Ruben Studdard, “American Idol” alumni, will perform at 8:15 p.m., tonight in the Amphitheater as part of their summer “Timeless” tour. The concert is composed of classic songs from the past 50 years with solo performances, duets and a few surprises.

“We have a great time onstage with the band,” said Studdard, who is affectionately known as the “soulful teddy bear.” “I think it’s worth everybody coming out.”

Studdard won “Idol” in the show’s second season, while Aiken was a close runner-up: 24 million votes were cast in that season’s finals. Although both artists were featured in the “American Idols” 2005 tour with the top 10 finalists, from season two of the FOX reality show, “Timeless” is the first tour the singers have launched together.

Chautauqua is one of 17 stops the tour will make among venues such as New York’s Hammerstein Ballroom and Pennsylvania’s American Music Theater.

Studdard said he and Aiken are friends who work well together, but that inquiries he receives about the friendship are some of the “weirdest questions people ask me because I don’t know how to describe friendship,” he said. “I think the one thing that drew us together was that we met on the show. We do the same thing anybody else does. … We talk, hang, we’re friends.”

Both Aiken and Studdard grew up in musical households. Aiken’s birth father was a singer, and his mother sang in a band when he was a child.

The “Timeless” tour is a natural fit for Aiken, who has said he has always felt at home with the classics.

“I’m kind of an old soul, so singing gorgeous orchestral arrangements backed by a big band fits me really well,” he said on his website. “I’m kind of an old soul, so singing gorgeous orchestral arrangements backed by a big band fits me really well.”

See TIMELESS, Page 4

Roosevelt to share Pittsburgh successes

by Sara Toth

Staff writer

The Chautauqua audience has heard numerous perspectives on the public education system this week and will hear another one — one with a heavy dose of realism — this morning when superintendent of the Pittsburgh Public Schools Mark Rosenvern delivers the morning lecture, “Our Education Woes: How We Can Get Here and How We Can Find Our Way Out,” at 10:15 a.m. in the Amphitheater.

Rosenvern, a self-proclaimed pessimist, said he will spend his lecture analyzing the problems he sees in the education system and identifying ways to improve American schooling.

“I’m going to try very hard to not be overly pessimistic, even though it’s a fairly pessimistic view of a pretty pessimistic situation,” Rosenvern said. “But it’s pretty hard to look at reality and not be a pessimist.”

See ROOSEVELT, Page 4

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as reading, adult books, and easy readers.

To celebrate the 25th anniversary of the Highlights Foundation Writers Workshop at Chautauqua, DeMott suggested that Brown make a donation to the library. Brown agreed immediately to update the children’s section. "Kent was incredibly generous," DeMott said. "Receiving the books during the offseason, Kinamar and other employees processed the books by sorting them in Mylar, bar-coding them and putting them into the digital card catalog. The cards were ready for the shelves by May."

The donated books are distinguished from the others by a green dot on each of their spines. The books are all new. Smith Memorial Library is extremely grateful to Kent Brown, the Highlights Foundation and Boys Mills Press for the generous donation.

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The Higie Family Lectureship funds help fund Roosevelt lecture

Wegmans to sponsor Roosevelt’s lecture this morning

by Anthony Holloway

Wegmans is once again supporting the Chautauqua Institution’s sponsorship of Pittsburgh Public Theatre’s Mark Roosevelt’s lecture during Week Six on “Exorcising the Demon: How the Measles Has Reemerged and Why We Never Learn From Year to Year for all that Chau-
tauqua’s program will focus on our "ability to reconnect with so many of our communities," said the Store Manager Liz Lingen-

berger. "Supporting the Chautauqua

s Institution is one way that Wegmans can show our appreciation for all that it means to our community." Lingenberger said Weg-

mans, as a local food pro-

vider, is thrilled to have the opportunity to give back to the community, especially in the Chautauqua setting.

"We love the summit be-
caus e it gives us a chance to

discuss important social issues and to get behind some wonder-

ful performances each year, and this year is no exception," added Liz Lingenberger in a press release. "We always look forward to our night at Chautauqua!"

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Boys Mills Press donates children’s library to Smooth Memorial Library

by Laura Lofgren

Memorial Library received a large donation of children’s books that have now been added to the li-

brary’s collection.

Boys Mills Press, a publisher owned by the same company that owns Highlights High-

light magazine, donated 200 books to Smooth Memorial Library, including juvenile fiction and nonfiction, young adult books, and easy readers.

"The Higie Family Lectureship funds help fund Roosevelt lecture."

Boys Mills Press donated children’s library to Smooth Memorial Library for the generous donation.
Battaglia, Maxwell to speak on movement

Grand Rapids native and School of American Ballet star Maris Battaglia instructs Workshop II students in a croisé, one of the 20 steps that will be presented at her lecture today.

Battaglia creates the lecture events to the lecture this year, and got really involved and Higgins created the lecture CDC will host this lecture, as "20 Dance Steps Everyone Should Know" at 3 p.m. today.

"People maybe that are only knowledge about dance onto it," Battaglia said this lecture will give audience members can learn the 20 steps Maxwell and Battaglia to invite an audience member to be highly encouraged, and a ballet home served as director of the Ecumenical Community then, serving as a hostess for 2000. Maxwell has visited the Cleveland Opera, and do it." Battaglia said she hopes the lecture will give audience members a better understanding of ballet, as well as a greater appreciation for the work of dancers. "You have to take care of your body; it's your instrument, and you have to love it and take care of it." Maxwell has visited the entire system every year, since, as a student at the Ecumenical Community for Chautauqua over the years. Battaglia is a teacher and choreographer for the work, and dance festivals and serves as director of the American Academy of Ballet, which was established in 1963 upon her return to Buffalo, Battaglia attended at George Balanchine's School of American Ballet.

This year, Battaglia, a student at the University of North Carolina School of the Arts, will have never known anything about dance on it. Battaglia said the lecture will have something of even for those who think they don't like ballet.

"It broadens the experience, and I think it opens the horizon of dance," she said. "People that may only be interested in contemporary dance or something, and then they can see how the life is the truth and then you can branch off. But you have to make that truth the basis of it all." Battaglia said she hopes the lecture will give audience members a better understanding of ballet, as well as a greater appreciation for the work of dancers. "You have to take care of your body; it's your instrument, and you have to love it and take care of it."

"Everything we do is working against nature, which is why dancers are so prone to injury. Audience members see (dancers) do it, but when one 50-year-old person stands at the barre, or even a 20-year-old, and tries to do plié, or she realize that you don't just bend your knees; there's a lot more to it."

Maris Battaglia instructs Workshop II students in a croisé, one of the 20 steps that will be presented at her lecture today.

Robe

Roche explores literary journalism in lecture

The Chautauquan Daily
Friday, August 6, 2010

Pleasant view of an outdoor stage set at one of the Music in the Garden events.

Bike riders under 14 years of age must wear a NYS-required helmet.

July 13, 2010 (staff writer) — The lecture will be accompanied by a screening of two films on the Marjorie Shropshire Outdoor Stage.

"Love's Labors Lost" — during his Brown Bag Roche, will discuss a rarely categorized as features, and in newspapers, as well as magazines, Roche has in mind.

A narrative has a beginning, and as the story progresses, the characters grow less and less crucial. Battaglia said she hopes the lecture will give audience members a better understanding of ballet, as well as a greater appreciation for the work of dancers. "You have to take care of your body; it's your instrument, and you have to love it and take care of it." Maxwell has visited the Cleveland Opera, and does it.

"That's the power of narrative. That's what Roche said, you can wonder on the basis of nothing, but on emotions. But in the story, the narrative serves as a backdrop to the globe. That kind of upheaval currently occurs, Roche said, as the story progresses, the characters grow less and less crucial. Battaglia said she hopes the lecture will give audience members a better understanding of ballet, as well as a greater appreciation for the work of dancers. "You have to take care of your body; it's your instrument, and you have to love it and take care of it." Maxwell has visited the Cleveland Opera, and does it.

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TIMELESS

Studdard started singing as a child in First Baptist Church, where he sometimes sang for funerals as a young 10-year-old. He described the church as a “loving” and “supportive” environment for his talent.

Studdard grew up in Birmingham, Alabama, where he upbringing as a “prety nervous kid.”

“It was a traditional Southern Baptist upbringing, and everybody felt responsible for everybody’s business. It was what it was,” he said. “Everybody felt responsible for everybody’s business.”

ROOSEVELT

The reality, Roosevelt said, is a slightly different story. The United States uses a small number of people in the world in high school graduation and college. Currently, 20 years ago, he said, and now the country is ranked around No. 18 in the world. In 1989, the U.S. was ranked No. 1 in college graduates. Now, the country is No. 12, he said.

“While a lot of other na
tions have made great
improvements in their edu-
cation systems, we’ve
stayed on the same
sodium,” he said.

Roosevelt believes that our school system is still

“It’s a national policy that’s not
fulfilled to the moral imperative of
education; thus, it also applies to
the moral imperative of the
country, as well,” he said.

Roosevelt said that for most of his adult
career, his biggest soft spot was
pursuing education as a ca-
career. His biggest soft spot, he
got a little bit — but I wonder if I can actually make
something work on the
ground.”

Some Pittsburghers were concerned that the
point as superinten-
dent was a political
— even though he said the
ously, non-traditional,
other people.

“Isn’t that the point?” said Roosevelt. “Isn’t that the point of
the education system? That as many
students as possible get to

“By the time Studdard was
35, he said that so far, the re-
judged a bit more, trained a
in education policy, and then
my work. I spent a lot of time
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students as possible get to
Golandsky master class to offer new approach to piano

by Beth Ann Downey

Many master musicians who come to Chautauqua bring little tips or tricks that will help students get better results on their instruments. But pianist Edna Golandsky will be bringing a whole different approach.

Golandsky, a renowned authority on the Taubman Approach and co-founder and artistic director of the Golandsky Institute, will give a master class to piano students at 10 a.m. today in Sherwood-March Studios. A $5 fee at the door will benefit the School of Music.

Golandsky described the Taubman Approach as the way to “decide and demystify what the students are involved in a healthy practice and performance technique of virtuoso piano playing, as well as to help to resolve any incorrect movement or resulting pain. She became a proponent of the method after her close work with her teacher, Dorothy Taubman, and was the first to propose starting an institute where people would come to learn its benefits. She hadn’t realized at first how amazing the method was when she heard about it from her roommate at The Juilliard School. However, when she began to practice what she learned in Taubman’s lessons, she was instantly rid of back pain she never even thought had to do with playing.

“I lived the process of understanding and solving the secrecy of what was happening,” Golandsky said. “It gets people to realize their potential in a way that is very satisfying.”

Helping others to realize this potential has subsequently become her life’s work. Since establishing the Golandsky Institute in 1981, Golandsky said the institute has had a strong record of living injuries, and the number of success stories keeps growing.

This week, Golandsky will lend a hand to Chautauqua with both the master class and the offering of her expertise as a judge in the final round of the 15th annual Chautauqua Piano Competition. Golandsky said she is happy to be involved after being asked by Piano Program Chair Rebecca Pennies, adding that the two tend to “think alike on many subjects.”

Although Golandsky endorses her authority and knowledge in the Taubman Approach, she said she approaches her master class in a much more general way. “She added that she usually tries to be very encouraging and gentle” with the students.

“I will not pick them apart,” she said. “I will just suggest certain things that will open up what they do on a technical and musical basis.”

Whether it is with the Taubman Approach or one of those little tricks of the trade, Golandsky said, she does what she does simply because she loves helping people.

“It’s a wonderful position to be in; it’s improving the world through music,” she said. “I do all of it because I love music. I just happen to have come across this incredible body of knowledge that has changed my life and many others. But I do because I love the music; I love to listen to the music.”

Albers to impart expertise to cello students

by Beth Ann Downey

Staff writer

Cellist Julie Albers will not only grace Chautauqua with her presence onstage this time around, but also with her presence in the classroom.

She will give a cello master class at 10 a.m. today in McKnight Hall, with a $5 fee at the door benefiting the School of Music.

Albers said that when she was here two summers ago, she performed after the School of Music program had already ended for the season. Now, she is really looking forward to being at Chautauqua in the midst of the students’ final weeks.

Albers began teaching private lessons when she was very young, and her mother was also a violin teacher. Albers still keeps a few private students despite her hectic performance schedule.

In the first half of this year, Albers has given “performances in almost 40 states. She said she usually gives solo recitals or concerto performances with orchestras, and she enjoys the thrill of traveling and meeting all different types of students.”

“That’s what I love about what I do. I’m very lucky to be able to do this,” she said, continuing, “There is something special about being in different places with different people. There is so much variety; it really keeps me on my toes. It’s a good litmus test for me right now.”

Albers said she also gives master classes in about 80 percent of the places she visits. She described the chance to “continue teaching as ‘very, very satisfying,’” as having a lot to do with matching compatible teaching styles to learning styles.

“You really have to break everything down and figure out how to say it in a way that the student will understand and comprehend,” she said.

The hardest thing about master classes, Albers said, is the fact that the instructor must find a way of being effective in a very short period of time. To accommodate this, Albers said she usually tries to listen and pick out just a few general points that will offer students a different view on their performances.

“You have to choose something that the student will grasp and be able to apply to anything that they are playing,” Albers said.

Albers can also relay her expertise on cello music as the string students are immersed in their work with the Audubon Quartet. Besides her musical debut with the Cleveland Orchestra in 1998, Albers said her greatest accomplishment was starting a chamber music trio with her sisters. Combin- ing the ensemble off the ground, she said, was something at which she worked the hardest.

“That is a success, to work well enough with your sisters to be in business with them,” she said.

Albers’ greatest piece of advice for young performers is simple: to work hard and that they can get to the positions in their careers that makes them satisfied as well.

“You don’t want to do something you’re not passionate about,” she said.
A Special Studies class on “Becoming a Sage” first intro-
duced the concept of “pro-agement.”

“Becoming a Sage” first intro-
duced the concept of “pro-

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Vinnakota: Disadvantaged kids only lack resources for success

by Elizabeth Lumblad

Staff writer

In a world ruled by numbers and statistics, the stand- ing of a country is determined by its public education system because we are a nation of students. Wednesday, 2 p.m. Inter- face will be held. Vinnakota asked the question that was on everyone’s mind: Why?

We have a country as wealthy and as innovative as ours not yet found a way to provide a quality education to all of our children. Vinnakota asked. “Do we lack the will? Do we lack the commis- sion?”

Vinnakota’s experience has shown that the will is not lacking. All of our children have successful futures? Perhaps the obstacles facing them and what the state was already spending much more in the future due to the number of children at-risk?

“Let’s not kid ourselves; we’ve already paying the cost of not educating the children,” he said. “SEED schools can get these kids through high school and col- lege, and get them to grow up to be productive, high-paying citizens, we’ll be doing a great job. In the long term, SEED schools actually save money.”

“I think I said ‘Thank you.’”

After the foundation had been backed by the govern- ment, the demographics and academic goals needed to be built. The SEED Foundation turned to private donors and foundations for these funds, he said.

“In total we raised more than $2 million in private dollars to build and grow the D.C. school. Ten years later in Maryland, when we opened the SEED school two years ago, where the school and the campus are bigger, we’ve raised $8 million in private dollars,” Vinnakota said.

The fact that the SEED Foundation was able to raise more than $80 million in pri- vate funds proves that there are many generous people in the U.S., who are willing to give millions to projects that actually work, he said.

Given the outpouring of generos- ity Vinnakota has seen that people are willing to do good will is not a problem to achieve excellent public educa- tion, he said.

“I know that even children from the richest homes, those who come to our schools as third and four grade levels behind,” he said. “They’ve second-graders when they begin at SEED.

“They too can catch up and be prepared for success in college and beyond. It isn’t easy and it isn’t cheap, but it can be done.”

The question that needs to be addressed is how can indi- viduals put their convictions into practice? Vinnakota said. There are three basic things people can do to help.

One of them is to come by, and other, can demand better schools everywhere. That’s especially true in our urban areas. So he said. “Two, you can support high-performing schools and educational en- trepreneurs who are trying to institute systemic change by bringing more talented people into public education. Three, unfortunately but hon- estly, we need to pay for this. We need to support effective education reform with our time and our money.

As a scientist, Vinnakota is satisfied because he proved his hypothesis. SEED stu- dents are just like other child-

cent, full of potential and able to meet high standards when given the education and sup- port they need, he said.

Both of the SEED schools opened in Baltimore two years ago.

More than 700 students, evenly split between boys and girls, grades 6 through 12, live at the two schools. They live in seven classes and 97 per- cent of those students have been accepted to four-year universities. The first 45 students go to college, and the first 80 students go to college in their families. Vinnakota said.

Despite their great suc- cess, opening these schools was not an easy task, and the young men at the helm of this organization were re- minded that over time, these schools would never work.

The idea made perfect sense to me, and many people said, ‘Why?’” he said. “These children are not from families in a com- munity, a high-quality boarding school could focus resources on them in an efficient and effective way. In theory it made perfect sense but still most people said it couldn’t be done.”

Vinnakota had dedicated their lives to educate these children and who harbored deep moral convic- tions about the work said it couldn’t be done.

“Well, I had one thing go- ing for me,” he said. “Most common answer I heard was, ‘Why?’ But I just kept going to get the funding. How do you convince the board of a clock boarding school for at-risk kids? ’”

In D.C., the SEED school applied to become a charter school, which is a public school that is managed independently but oversees a board of supervisors, Vinnakota said. The Mary- land school was started from an agreement with the state government to operate a pub- lic boarding school for at-risk children.

In both cases we needed to pass legislation that guar- anteed that steady stream of operating funds (This was to ensure)… the case that we are committed to our students. If you come here, with you work, we commit to making sure that you’ll get the edu- cation you need to graduate from college,” he said.

With the D.C. school, the foundation has to pass the test of Congress, which was daunting, according to Vinnakota. Congress trying to convince people that we needed to change funding laws so that we could get the money they needed.

“At one lawmaker said, ‘You know what? I didn’t be- lieve anyone could do it, but I thought that maybe you guys just had a chance because you were naïve enough.’ OK, I think I said ‘Thank you.’”

After the foundation had the backing from the govern- ment, the democrats and academic goals needed to be built. The SEED Founda- tion turned to private donors and foundations for these funds, he said.

“If the statistics play out, we’ll be able to rely on the same system to address the problems,” he said. “As one lawmaker said, ‘You know what? I didn’t be- lieve anyone could do it, but I thought that maybe you guys just had a chance because you were naïve enough.’ OK, I think I said ‘Thank you.’”

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“We have been failing to educate children for generations. If it was worthwhile to spend $11,500 per stu- dent per year on their education, the Washington, D.C., area. By Vinnakota and his business partner, Eric Adler, started the SEED Foundation to offer a public boarding school for disadvantaged children in the Washington, D.C., area.

By disadvantaged, I mean children who come from communities where most of the families are dependent on a government check, where housing is substandard, where children don’t have the will to come by, and where schools have none of the resources children need to succeed.

In 1998, Vinnakota and his busi- ness partner, Eric Adler, started the SEED Foundation to offer a public school for children in families with higher risk factors are many generous people who have been failing to educate children for genera- tions.” Vinnakota said.

Would disadvantaged children be able to overcome peer culture and a rigorous academic curriculum? Vinnakota said.

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“Two to five times as much to operate a clock boarding school for at-risk kids? ’” Vinnakota said. “Money. You’ll never be able to convince lawmakers that it was worthwhile to spend it was worthwhile to spend twice as much to operate a clock boarding school for at-risk kids? ’”

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Dancers perform "Matisse," choreographed by Mark Diamond

It’s a rare thing when the dancers take as much risk in a performance as a choreographer does during the creative process. But such was the case in North Carolina Dance Theatre’s "Dance Innovations" at the Amphitheater on Wednesday night, where the program was a virtual discovery zone of dance. Everyone usually finds something to enjoy in a mixed repertoire program, particularly when faced with five very different works. But this one succeeded particularly well on the shoulders of NCDT’s talented group of dancers, who committed wholeheartedly to the choreographers’ visions and subsequently elevated the dance.

More remarkable was the fact that these works were from a trio of company choreographers (another rarity), giving the Chautauquan audience what might be termed a lot of bang for their buck, considering the costs of re-staging a ballet from an out-sider’s viewpoint.

NCDT artistic director Jean-Pierre Bonnefoux (a talented choreographer himself) gives it smart, thoughtful, and creative direction, a virtual stable of choreographers on hand to provide a wonderful array of new work at the Amphitheatre.

Mark Diamond and Sasha Janes each staged two ballets, with Diamond giving a quick example of his considerable range through the steamy streets of "City South" and the artistic impact of "Matisse.">

"City South" was a great little opening number, one that captured the audience’s attention with a saucy wig-out, driven by the Grammy Award-winning blue beat accompaniment of Bela Fleck and the Flecktones. Diamond showed the heat rising through the toses of Dustin Layton in a drawing kind of solo at the start and kept it drifting through a series of nighttime encounters.

But if "City South" was atmospheric, Diamond’s "Matisse" delved deeply into the work of Henri Matisse, it worked because of Diamond’s own perceptive artistic choices.

Out of Matisse’s vast library of works, Diamond selected three muses that played an important role — the real-life artist model (Alessandra Ball), the faceless artist model (Alessandra Ball), and the faceless Blue Nude (Sarah Hayes Wat- son). Diamond could easily layer a series of duets, which worked both artistically and performatively.

Spocking of the movement, Mark Diamond’s long career embraces a number of stylistic veins from facetious, with its primitive form of expressiveness, to French traditionality, filled with bold strokes, to his noted series of abstract paintings. That could easily have created difficulties with movement that was already a blend of ballet and modern. But Diamond created an individual vocabulary for each of the muses, most definitely with the crayon curvilinear outlines of the Blue Nude. Diamond then took that process a step further when he incorporated Matisse’s "The Dance" (sort of course). He gave five women, covered nearly body to earth in ruched Unitards, a soft, almost naive dance that looked so very much in the familiar link.

I could almost have accepted this as the end, perhaps with Layton at the center. But Diamond provided a little, a cool, slender thing, and to a rare extent, "Matisse" became indelibly connected with his art by becoming it, in this case the iconic female drawers surrounded by all of his muses. Janes’ pair of ballets both showed a theatrical touch much like Diamond “Le Temps,” set to Breeding, Chopin, worked out for the showcase for the considerable technical facility of Ad- dul Manzano. But the ballet, intended as some sort of fantastical dream, had a schizophrenic quality where Manzano seemed to drive into his emotional center and then explode into a sea of jumps and turns, over and over again. While Janes showed a certain talent for movement, there could have been more connective tissue. Still, it was easy to love such a dance that ended so sweetly.

"Glass Houses" was the first of two Kronos Quartet ballets on the program. This one had a quasi-middle Eastern feel to it, with extended, rippling synapses, capable of transcending a theme where a woman tried to find her emotional center in an ever-enroning, technically savvy world.

Unfortunately the inspiration for the piece, apparently inspired by some sort of non-existentialism, was often stagnant. The "world" needed to be more innovative, more challenging, more virtual in the sense of being a glass house, had to remain a glass house. So Janes improvised by uncovering a part of the wooden stage backdrop and using some ris- en as steps. That was a very brooding atmosphere — at first. He used a swing to symbolize the woman’s own private world, but again, the transitions between inner and outer were virtually non-existent. In fact, the cast of six, particularly at the end when the ballet was amplified by 10 members of the ensemble, was often stagnant. The "world" needed to be more innovative to provide a stimulus and keep the presentation moving.

The fifth ballet, Dwight Rhoden’s excerpt from "Al- leged Dancers," featured a Strinsky-esque Kronos, full of sharp juxtaposi- tions and seemingly important for this homage to George Bal- anchine’s landmark black-and-white ballets.

But Balanchine put his dancers in black leotards and white tights. So if you will, put the focus on the dance. Rhoden, al- ways perfectly personality, even in the studio, used black-and-white blocks of fabric, vests and pants for the men, mini-jumps for the wom- en. Then, in a black-and-white look, and ultra-fashionable, he di- vulged a surprise — geometric print ballet shoes underneath the jumps.

Here’s the take-home. The choreogra- phy was full of surprises, with most prominent the puzzling approach of poses gleaned from Balanchine’s "Chaconne." I caught the trademark arabesque free float, a pose said to come from "Concerto Barocco" and knife-like extensions à la "Four Temperaments." But there was too much de- licacy in the movement to save, all Rhoden as it took decon- struction to the limit. The ballet was also timely for New York City Ballet featured a dozen of these ballets in its spring season. They say that nothing is new under the sun, but it can still be present- ed in a fresh, very modern way. Jess Verizon in a former dance critic, for the Pittsburgh Post- Gazette and continues there as a contributing artist. This sto- ry can also be read on the dance blog crossthepond.com. Rhoden is also the artistic director of Pitts-burghcrosscurrents.com.

NCDT’s ‘Dance Innovations’ a collaborative success

by Jane Vramish

Guest reviewer

The Chautauqua Daily

Friday, August 6, 2010

Page 8

DANCE

MARK O’CONOR’S

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Weingarten: U.S. should look to Finnish to fix education

by Karen S. Kastner

Randi Weingarten has a way of speaking that listeners feel is so real, it could be hearsay.

The president of the American Federation of Teachers imparted to the crowd at the Chautauqua Daily lecture what Week Five's spotlight on America must adopt a model for public education that features the more distinctive aspects of the Finnish educational system, which has long displaced the United States as the No. 1 leader in the field.

In the outset, Weingarten said she has been reading about Finland, and found it “a little scary” to have its test score position in 45th in physics.

She recalled a long walk with her father Sunday along a beach, he gave her a pregnant glance and reminded her what he had taught her as a child: “Work on your intellect, your spirit, your physical well-being.” It is so simple, she said, “and yet it is the message that Weingarten said that Mission said that Randi Weingarten said her goal for the lecture was to “give you some hope that this is the path to the right way,” even in the economic downturn.

Weingarten cited the U.S. Senate’s having broken “the back” of Republican filibuster, which put a $26 billion aid package for cash-strapped states that was expected, to among other economic remedies, to avert the layoffs of some 140,000 teachers. But she said the federal government has to step in as the time of President Franklin Roosevelt, she said, Weingarten painted a dire picture of economic stagnation in many parts of the country. For example, she said, pointed to nationwide cuts in education, but also in programs, which places at a disadvantage students who are already at a disadvantage and makes it even more so, only those students who have the support of their families, but whose teachers as well, she said. “In fact, she said, Weingarten noted that in the next academic year, “not one elementary or middle school in Los Angeles County has enough ‘happenin’ teachers.”

Let there be no mistake, she said, that those students are the resources for schools and increased understanding for children and the socioeconomic system is to “compete with” as poverty rates grow, higher than they have been in a generation. herself a former teacher at Clara Barton High School in Brooklyn, N.Y., Weingarten said, “As we face the current economic conditions, from a much earlier time when students were educated to become factory workers, and homesteaders. Using an example from Clara Barton, she said a classroom there had windows that would have been in typical homes of the time so that girls could learn how to wash them properly.

The national economy is totally different now,” Weingarten observed, “collecting the current U.S. economy, “a knowledge economy.” She explained that learning must go beyond filling out “bubbly sheets” for multiple-choice tests. Students must be taught, she said, “to be able to explain, to persuade, to problem solve.”

The job of teachers, she said, “is to prepare kids for college and post-high school vocational school.

Teachers should meet in, “we will be making the most of a collective effort in order to help students real-ize their highest talents,” Weingarten said.

On the No. 1, she said, the U.S. must look at Finland’s five-year rankings first worldwide. Just as other speakers have said this week, she called on teachers to advocate the “deep learning” required in the Finnish schools, which also feature “rigorous” teaching reviews, aggressive teacher preparation, and teacher development. Bad teachers are let go — something she also advocates for America, she said.

Each Finnish teacher receives three years’ training on the graduate level at state expense, Weingarten said. “They are investing in teachers, giving them the skills and the trust to get it done.” Weingarten opened.

She said, too, that the part -ly to point out that Finnish teachers are “often criticized or de-mized” as if they typically get “too close to doing a job with kids today.” Weingarten said

Weingarten, president of the American Federation of Teachers, speaks during Thursday’s morning lecture in the Amphitheater.

L E C T U R E

Weingarten: U.S. should look to Finnish to fix education

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The MSFO percussionists practice Wednesday afternoon for today’s 4 p.m. recital at Elizabeth S. Lenna Hall.

Annual percussion recital displays budding talent

by Beth Ann Downey

There are two music stands adjusted to make a flat surface. Pieces of white Styrofoam have been fastened.

The percussionists have been working on the material for this program all summer, but they use this two-week break from Music School Festival Orchestras and rehearsals to spend long hours in the basement of Hillinger Hall practicing for this concert. In the large room with no windows is an array of percussion instruments— from marimbas and xylophones to triangles and rain sticks.

John Mann, 21, said playing in this percussion chamber music setting makes for a very different experience and “medium” than playing with the orchestra because of the large variety of both instruments and pieces that they get to use.

“I feel the opposite between this and orchestral playing is that orchestral playing for percussion is kind of like the cherry on top of the music. All of the emotion is happening in front and then, oh, cymbal crash,” he said. “But we do all the music here which is great because we don’t get to do that very often in the orchestras.”

Dan Merris, 22, a second-year percussion student at Chautauqua, said he is glad that preparing for this concert comes from pieces he wrote for them. Because he also plays percussion chamber music at school, he said, “I feel the difference between this and orchestral playing is that orchestral playing for percussion is kind of like the cherry on top of the music. All of the emotion is happening in front and then, oh, cymbal crash.”

Burritt, who has been coach and teacher Michael Burritt, who has been coaching percussionists at Chautauqua every summer since the late ’90s, Burritt also teaches at Eastman School of Music, but said he enjoys working intensively with Chautauqua students for a few weeks each year to develop this program and performance.

He said he usually tries to pick an assortment of pieces, from the classics to newer “exciting” works. Aside from the diverse “Threads” piece, Burritt will also be playing a set for the four students on a piece he composed called “Rounders,” which he wrote when he was commissioned for the International Marimba Competition in 2004. It is an upbeat, rocking piece for the percussion quartet, he said. Burritt joked that the piece shows the influence of his coach, Terry Mehaffey.

The rhythm switches to the more subdued and simple tone of a marimba in “Apple Blossoms” by Peter Garrett.

Burritt said he has watched Coaches these students for a few weeks each year to develop this program and performance.

which calls for the continuous rolling of the instrument, but builds in layers of density and volume.

“It creates this thick texture that you don’t even have to think about the music as an audience member,” Mann said. “You can just sit there and soak it up.”

Burritt said he has watched percussionists practice Thursday afternoon in the room with no windows is an array of percussion instruments— from marimbas and xylophones to triangles and rain sticks.

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Available 7/8. 3rd FL, ground level, new one bedroom, 1 bath, sleeps 4, steps from AMP on Frt. 81, 357-7201.
BEAUTIFUL THREE bedroom condo, very close to all amenities. 3rd FL, steps from AMP on Frt. 81, 357-7201.
CABLE TV, INT, 1 bedroom apt. approx. 1 mile from grounds, lakeview, new furniture, sleeps 6-8, 854-207-1404.

HOUSES FOR RENT

Weeks 1, 2, and 3: 2 Bedroom, 2 Bath apt. Weeks 4-9, 904-315-5482.

Houses for Rent
August 4569 Canterbury. 3 bedroom, 2 1/2 bath, downtown location, sleeps 10, 716-677-7175.

STORAGE
LAKEFRONT PROPERTY only, 90 feet from lake, sleeps 6-8, weeks 7, 8, 9, 904-277-9865.
TALL HOUSE 1 bedroom, close to downtown. Great location: 46 Central, 904-329-0788.
$750/week. 716-357-5975.

STORAGE

FOR SALE

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STORAGE
Happy Birthday, Chautauqua

Institution celebrates 136 years with Old First Night

One woman stands at the end of the “Number of Years” roll call, recognizing her 96th year at Chautauqua.

 Yard/Craft/Art Sale Sat. August 7 — Free Youth Fishing Contest and Free Boat Safety Checks Celebrating National Marina Day

Looking for something to do on Sat. August 7th — Join us at the community-wide Yard/Craft and Art Sale — and bring the kids to join the Free Youth Fishing Contest while you browse the many vendor booths, Antiques, Jewelry, Quilts, Garden Art, new and used items and much more!!! There will be free Trolley Service from the main gate of Chautauqua Institution running continually starting at 10 am, compliments of Chautauqua Marina (716.269.5843). The event will be held at Chautauqua Marina, 106 West Lake Road from 8-3 pm (access from West’s 3.5 miles from Chautauqua Institution.) For information call Chautauqua Marina 716.753.3913.

In addition to the Yard/Craft/Art Sale and Free Youth Fishing Contest, the U.S. Coast Guard will be conducting Free Boat Safety Checks from 10-2 pm. Lunch will be available at the marina for purchase, provided by The Watermark Restaurant.

On Saturday, August 7th from 9-3 pm Chautauqua Marina will celebrate National Marina Day by sponsoring a community-wide Yard/Craft/Art Sale, a FREE Youth Fishing Contest and FREE Boat Safety Checks conducted by the U.S. Coast Guard, Auxiliary. Hope you can join us. If you cannot, please pass this information on. This is a community-wide event to celebrate National Marina Day, our way of saying “Thank You” to the Community. Join us on August 7th from 9-3 pm.

Happy 136th Birthday Chautauqua!
The North Carolina Dance Theatre performs "Dance Innovations" under the direction of Jean-Pierre Bonnefoux Wednesday evening in the Amphitheater.