Kembel takes the next step with creativity and innovation

Beverly Hazen
Staff Writer

Perhaps some of you heard George Kembel’s lecture at Chautauqua in 2009 about design thinking, inspiring latent creativity. Chances are some others are among the more than 35,000 who viewed his lecture at Chautauqua. Kembel will deliver “Nurturing Creative Potential: Developing Our Full Capacity to Innovate” at 10:45 a.m. today in the Amphitheater.

Kembel graduated from Stanford University with a bachelor’s degree in engineering and later earned a master’s degree in design. He worked in several companies and worked alone as an entrepreneur and venture capitalist before he joined forces in his alma mater to form a unique school—Kembel, co-founder and current executive director of Haas Fomer Institute of Design, or the d.school, at Stanford, has taught subjects ranging from human values and innovation in design to creativity and visual thinking.

According to his website, Kembel “focuses the d.school on innovators, not innovations. He prioritizes learning over expertise, experimentation over planning, and collaboration over individual experience.”

After being at Chautauqua very briefly for his lecture experience in 2009, Kembel is doing things differently this time.

“I love it at Chautauqua,” he said. “I’m bringing my wife and family.”

**Heritage Lecture Series**

**John Vincent's Sabbath:**

**Surrender to productive leisure in diverse program**

George Cooper
Staff Writer

The diverse offerings of Chautauqua summer, with their various epistemological assumptions, belief systems and values, will help to sort out any confusion in a lecture at 3:30 p.m. today in the Hall of Christ.

Schmitz has titled his talk “Creation and Recreation: Science and the Sabbath at Chautauqua.”

The Lecture, Arts, Education, Religion. ... Or that Religion, Education... The multifaceted platform at Chautauqua provides a bounty of lectures and performances in arts and entertainment, religion and recreation, science and philosophy, and education and delight. It is sometimes at odds with itself — offering one kind of thinking in the Amphitheater on Sunday, another kind in the Amp on Friday night, one kind of thinking in the Hall of Philosophy, another kind in the Hall of Christ.

See SCHMITZ, Page 4
A cut and dog have a standoff

Curtez Food Service supports Blood Sweat & Tears show

The McCreddie Family Fund, an endowment in the Chautauqua Foundation, provides funding for the lecture with George Kem- bel, co-founder and executive director of University of Stanford's d-school, at 10:45 a.m. today in the Amphitheatre.

Since 1878, the C.A. Curtez Company has conducted business in Erie, Pa. Owned by the Kern family, the company is a broadline food service provider, working with restaurants, institutions and hospitals.

The Kern family members are long-time Chautauquaans and said they are proud to support the Institution’s event, which is one of the University of Stanford’s core courses, where students are engaged in empirical research and learning practices through projects of their own design.

Diane Ackerman, author Diane Ackerman presents ‘Dawn Light’

Week Eight CLSC author Diane Ackerman will present her book, 'Dawn Light: Dancing with Cranes and Other Ways to Survive and Prosper,' at 11:30 a.m. at the Athenaeum Hotel.

The title of the book is "Dawn Light: Dancing with Cranes and Other Ways to Survive and Prosper." The book is about Ackerman’s experiences in the world of natural history and her observations of animal behavior.

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Sarah Gelland
Staff Writer

Blood Sweat & Tears' performance at 8:15 p.m. Friday in the Amphitheater is made possible through a donation of Curtze Food Service.

Conner Endowment supports special Ackerman reading

The Beverly & Bruce Conner Endowment for Education helps underwrite the reading by Diane Ackerman, author of 'Dawn Light: Dancing with Cranes and Other Ways to Survive and Prosper,' at 8 a.m. today in the Smith Memorial Chapel.

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"I am honored and humbled by the invitation to speak at the Chautauqua Institution," Ackerman said. "I have long loved the Institution’s embrace of the natural world, and I believe Diane Ackerman’s "Dawn Light: Dancing with Cranes and Other Ways to Survive and Prosper" is a wonderful way to celebrate the spirit of the Institution.

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The Bermudian

Friday, August 19, 2011

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Conservatory’s hidden talents shine in tonight’s cabaret

Aaron Krumheuer

Week Eight writer-in-residence addresses the dark side of children’s books

A prolific author, a prolific editor and a prolific composer have something in common — they’re all fathers. "Children think about all kinds of things, and it’s lovely to experience them," Walsh said. "I just want them to have a blast." Walsh said.

Artistic Director Vivienne Benesch said the talents of the conservatory members will make for an entertaining last performance: "I try to have as little to do with it as possible because I love to be surprised." Benesch said. "We have always labeled it as a chance to see the unleashed and bottleneck unseen talents of the conservatory."

Benesch added that while she is excited for tonight’s show, the event is also the last time the actors will be together on a Chautauqua stage, "It’s instant nostalgia for what you’ve just gone through — what you’ve created in these eight to 10 weeks," Benesch said. "It’s melancholy, because this group of people will never be together again. Many of them will go on to incredible things, and you capture the moment."

She said another great aspect of this last event of the season is the conservatory’s hidden talents shines in tonight’s cabaret. "It’s a mishmash of all kinds of things, and it’s lovely to experience them."

Walsh added that the "cabinet" of children’s books should be opened to children’s experiences, saying, "I need to try to steer their kids away from the darker side of life, this world."

"Children think darker subjects are just the kinds of things that children need, and books are just the sales tool to introduce them."

"Children think about all kinds of things, and it’s lovely to experience them."

"Children need to read books that have something to do with what they’re dealing with," Napoli said. "Some children have problems they’ll never have to deal with, Napoli said. "It’s very good for them."
He and his wife have been married 10 years and have three little boys.

“In some sense, (this lecture) is a continuation of what we started with last time,” he said. “Last time, Kembel dealt with the idea of awakening the dormant creativity that is in all of us by mindling and practicing.

“OK,” Kembel said. “If we believe that this is in us, now we’ll talk about how we do it.

He said it is relatively easy to mindle and develop this potential over time, but it is harder for us to think about what we want to learn about. That’s a constant remanent of the process in all of us, and we can access it.

According to a biography, Kembel has led the conceptualization, design, and development of new products and technologies for more than 10 years in both research and industry environments, specializing in the design process, idea generation, concept development, and rapid prototyping. He has won national and industry awards for entrepreneurship and excellence in design.

“Usually you think of creativity only in the arts,” Kembel said. “It can be in arts or business or financial services or health care. . . . There is a dormant capacity to innovate in all of us, and we can access it."

Kembel stressed that creativity can be innovative in any field if people are exposed to a design thinking process and apply creativity and fun.

“Liking is not the same thing as talent,” he said. “Liking is what most people call ‘ability.’ If you genuinely love what you do, you’ll do it well.

Music camps

For one week, students will have the opportunity to participate in ensembles, theory and instrumentation, and orchestra rehearsals.

The camps are open to children ages 7 to 18. Chautauqua makes its final free concert at noon on July 11 in the Amphitheater.

For more information, call 661-2977 or email music@chq.org.

Musician and entrepreneur

When you’re a fourth-grade student sharing a classroom with the principal trumpet player in the CSO, you are the director of the Chautauqua Music Camps. He said there are no auditions or students who have taught him.

“Music is a language and a lifestyle.”

The CSO’s David Clayton-Thompson added, “It’s not something that (only) helps them get better in math.”

Bass Lindblom and band director Terry Bacon noted that some of the greatest surgeons have the same empathy they have for his students. “I think that is the kids learn just as much from the reactions when they do from the camp faculty.

Concert programs full of music that demonstrates the challenging students, the young students, enjoy the performance of music together a performance they can be proud of.

When you’re four, you don’t have the hold your hand in the hand of a conductor. When you’re four, you don’t have the hold your hand in the hand of a conductor.

Travel Light

Travel light your way along the Chautauqua Peninsula.

For any impasse between science and religion, we must awaken the use of the opportunities to relieve it.”

SCHMITZ

Although he might perceive himself as different from many Chautauqua ex- pressions, Schmitz does not see contradiction in being a detail-oriented and pro- fessional person. He sees the Chautauqua Movement, Vincent said, as a religious or secular society, in service of people. He does not love throughout their existence. If a man is right in the exercise of the littlest thing, God has given him, he can stand his ground against all the learn- ing and science in the universe.

But common sense alone was inadequate to interpret Scripture, the virgin birth, all that good. For all that is to be found, everywhere.

When we speak of the future, we’re in good shape.”

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CSO’s Kamminga to discuss Trinidad music education in Symphony Partners Brown Bag

Lauren Hutchinson

Hear the rainforest through the creative minds of five very young composers at the world premieres of the documentary short, “Rainforest: A Musical Postcard from Trinidad,” at 12:30 p.m. today in Smith Wilkes Hall.

In a documentary short, “Rainforest: A Musical Postcard from Trinidad,” selected for the 2011 Trinidad and Tobago Film Festival, audiences at today’s Brown Bag lunch will see the world premiere of this eighteen-minute film, before its film festival debut.

Based on the interest the documentary has generated, Kamminga estimates that the string program received $40,000 in grants. “If nothing else happens, I have an outlet for energies that I have,” she said.

Kamminga said education is not just for “the little guys” but is for everyone. “I was never in a position for young artists – forever. Have you considered how you might promote our next generation of fine and performing arts – and think about the future. Chautauqua changes lives through its educational experiences.”

merkley was named program director for Chautauqua Institution in 1991. He previously served as a founding member of New World Symphony in Miami. This year, Merkley was invited to attend the dedication of the New World Symphony Center in Miami Beach designed by renowned architect Frank Gehry.

Marty Merkley, vice president and director of programming for Chautauqua Institution, will reflect on his Chautauqua experiences at the final presentation of the Shirley Lazarus Speaker Series at 8 p.m. Sunday in the Harbour Memorial Community United Methodist Church sanctuary.

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ing about solving it, but I feel here that what I want to talk about is that we need to put in a better forum.

It seems to come “back together” after the laws, she began to write songs. Her lyric- ics appeared on the 202 al-
bum “Getting Through It.”

“And you are my spirit child, to stay with me a while. We will never be apart — you live deep within my heart.”

Abrahamson sang, young man singing with emotion.

“You come to me with poetry as an expression, and I have a little boy, then you return to where you come. I will never be the same!”

Abrahamson shared this display as the fourth speaker on Week 1’s topic, “A Living Work in Creativity and Innovation.”

She said people should find their passion and put it to work in order to live a bigger and better life.

“People often ask me what

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Lecture

Abrahamson: Creativity results through embrace of all identities

Nick Grant Staff Writer

Joan Abrahamson’s eyes began to water as she ended her 10-1/2 hour lecture Thurs-
day in the Amphitheater. She was about to share something very personal with the Cha-
tauquans there.

“I got to go to the bathroom,” Abra-
hamson said, “I don’t usually talk this tardily on an analytical presentation about a problem and how we’re go-
ing about solving it, but I feel here that what I want to talk about is that we need to put in a better forum.

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Levine: ‘Prodigal son’ forces reassessment of Bible’s other brother pairs

**Emily Perpete**

"I should admit right up front I don’t like this kid," Amy-Jill Levine said Wednesday in the Hall of Philosophy during her weeklong lecture series. "But the parable ... the faithful older brother ...."

The kid in question is the prodigal son of Jesus’ parable. In the story, Levine cautioned the audience to "think of 'kids as kids' and not as adults," so as to caution the audience to pay attention to the parable’s difference in perspective.

"I don’t think Jesus called it the 'prodigal son,'" Levine said. The term "prodigal" was coined by the 19th century English theologian T.B. Forsyth, which means wasteful, didn’t appear in the Bible or the history of the institution. Levine points out the parable after the prodigal son shifts the focus from the prodigal son to the other brothers, prompting the audience to wonder, "Who was there and why?"

As such, modern scholars have focused on the "parable of the prodigal son and his brother," Levine said. She speaks of the faithful older brother and his "tunnel vision" of the parable. Levine argues women call the parable "The Lost Son" and men call the parable "The Parable of the Prodigal Son." She concludes, "I call it a 'buffet,'" Webb said, is how she feels it is served to the audience. September 19, 2011

The parable is lukewarm and has a kink, where this parable is about the lost and found. The parable is predicated on the belief that the lost are indeed lost, that there is no wholeness, there is no move of reconciliation, there is not repentance. Levine pointed out, "I am not just now that’s what’s going on," Levine said. "Why? Because sheep don’t repent — they too stupid — and cows don’t repent."

The parable of the lost sheep found in Luke 15:4-6 is most likely was presented to an audience that didn’t even any Levine, said, and the prospect of all 99 sheep to search for one more. "What the parable is doing," Levine said, "is an incredible importance of searching for the one who gets lost," Levine said. Levine said, though popular opinion and the other stories within the focus of this parable is not in focus on forgiveness, Levine emphasized. In fact, the parables the parable of the prodigal son repent at the end of the parable.

It is, in which book this parable is known, who decides this parable is about the prodigal son is predicated on two other parables about lost things — lost sheep and lost coin — both which also conclude with statements about the importance of repentance.

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Moss works to make church a village

Mary Lee Talbot
Staff Writer

"There is a spiritual hunger out there," he said. "If you are not looking for a fire-and-brimstone preacher, or someone who provides ideas so that you can come to your own conclusion," Moss said, "you do not have to come to this church. Where the preacher speaks, Chautauqua is a spiritual laboratory for the experimental em- 10 gagement."

He asked how many people seek that spiritual depth. He said, "Examination X and Y have retreated to other areas, to the place of prayer. Prophets and poets who seek to get away from mass media, mass society, mass consump- tion and have the beauty of the boutique variety."

If you look at Trinity UCC's website, you can see it is large and open. "I tell people where the preacher speaks Chautauqua is a spiritual laboratory for the experimental em- gagement," he said. He asked how many people seek that spiritual depth. He said, "Examination X and Y have retreated to other areas, to the place of prayer. Prophets and poets who seek to get away from mass media, mass society, mass consump- tion and have the beauty of the boutique variety."

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"Elijah was blessed by a poor single mother. I was all alone," he said. "If the water came out of the ground, we would not have a drought. We need to say to ourselves, 'I have a deep root system connected to the ground.' There will come a time in the life of the brook when we dry up. If the brook never dried up, Elijah would have stayed in the river. The arroyo is his grave, and he moved closer to his destiny, not to destroy him but to develop him. He hears the sound of God, he doesn't hear when the brook is flowing. It needs to be removed for him to hear the voice, to hear the sacred everywhere we will be provided for."

In the OMIII version (Otis Moss III version) of the Bible, Elijah leave the river and is sent to Zarephath, the same place Jezebel is from. "Elijah says, "You are going to send me to the town of my enemy?" and God says, 'I am going to show you a Seven-year-old child of the prophet.' This is the first time a child is shown in the Bible."

"There is a village in that desert. We have a green ministry. We are in jail; books, not bars. We have a green community — jobs, not poverty … open your mouth … end the drought," he con- tinued. "The congregation was on its feet in applause. The Rev. Ed McCarthy presided. Mary Ellen Kimble read the epistle reading. "The Rev. McCarthy's great gift is that he can take the Bible and bring combinations of images that make it accessible and exciting."

"The congregation was on its feet in applause. The Rev. Ed McCarthy presided. Mary Ellen Kimble read the epistle reading. "The Rev. McCarthy's great gift is that he can take the Bible and bring combinations of images that make it accessible and exciting."

"But there is a second reason for drought; it can be an opportu- nity for development. "A plant goes to the ground to find a reservoir. We as people have to do this. We need to decouple these banks and these electronics. In the 1990s, the 'Cricket Graph' moved them together, and they found a new source of money — medicine. No longer did you have to pay your mortgage to your local bank; you paid it to Wall Street."

"And they bet against the mortgages. And in 2011, they act like today (Wednesday's ser- vice). We were meeting briefly but someone who provides leadership for the works of God. Allah has married an Atoh-Phoenixian woman named Jez- zebel. But there is a second reason for drought; it can be an opportu- nity for development. "A plant goes to the ground to find a reservoir. We as people have to do this. We need to decouple these banks and these electronics. In the 1990s, the 'Cricket Graph' moved them together, and they found a new source of money — medicine. No longer did you have to pay your mortgage to your local bank; you paid it to Wall Street."

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2012 SEASON

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Condos for rent

ECHOES OF THE GOLDEN AGE

John Chacona
Guest Reviewer

Concert programs in the so-called Golden Age of American Orchestras (defined roughly as the time during which one began listening to orchestral music seriously) often opened with an overture, presented a concerto before intermission and a symphony after.

If Tuesday evening’s Chautauqua Symphony concerto didn’t always conjure the Golden Age, the program strategy largely did so. On the podium was the Bulgarian-born Rossen Milanov making his CSO debut. Milanov’s training has a Golden Age flavor, too. The artistic director of The Philadelphia Orchestra at The Mason Center for the Performing Arts is an experienced opera conductor, the opera being the training ground for old-school maestros.

So it was not surprising that Antonín Dvořák’s “Carnival Overture,” which could have been written for a comic opera and is so certain a curtain raiser as one could want, bubbled along happily. But the middle section of this tripartite overture explores more thoughtful territory, and here Milanov summoned a dark, moonlit world that sounded like a precursor of Gustav Mahler’s intermittently spooky Fourth Symphony. It was a nice touch to contemplate before the Bohemian high spirits returned to close the piece. Milanov’s broad smile when taking a curtain call was an appropriate effect.

That was when an echo of The Golden Age—of Vienna and of the American Orchestras—was faintly audible if you listened closely enough. John Chacona is a freelance writer for the Erie Times-News.

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YESTERDAY’S TREASURES

Wicker Repairs - Caned Reed Rushburn
716-559-4552
www.chautauquawicker.com
Local repair service with nationwide shipping.
Pick up & delivery available.

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Penton & Power Boat Rentals
Located in the Marina
A Full-Service Marina
215 Logan Hall on Bestor Plaza,
716-753-7193

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Medical Services
The Westfield Hospital Chautauqua Health Care Clinics offer basic medical care for children and adults, similar to that provided in a doctor’s office. The clinics offer treatment for minor medical emergencies and provides Wednesday, Thursday and Friday 7:30 am to 9:30 am clinics with pledged after-hours availability for minor medical emergencies.

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Twice the Summer Fun!

S Y M P H O N Y

ECHOES OF THE GOLDEN AGE IN CSO’S TUESDAY PERFORMANCE

Guest conductor Rossen Milanov leads the Chautauqua Symphony Orchestra Tuesday evening in the Amphitheater.

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Heather’s Inn

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The Chautauqua Daily
Friday, August 19, 2011
8:15
The Bible Encountered: Chabot College students explore the Bible through guided conversations.

10:30
Brown Bag Lunch Discussion:
Meet CSO Musicians.

12:45
Bryant Day Brown Bag Lunch/Discussion:
Meet CSO Musicians.

3:30
Chautauqua Heritage Lecture Series:
Programmed by Lubavitch Heritage Center.

5:30
Chautauqua Heritage Lecture Series:
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7:00
Annual Meeting of Chautauqua Institution.

8:15
Annual Meeting of Chautauqua Institution.

9:00
Brown Bag Lunch/Discussion:
Meet CSO Musicians.

10:15
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Meet CSO Musicians.

12:15
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Meet CSO Musicians.

1:30
Brown Bag Lunch/Lecture:
Meet CSO Musicians.

2:30
Brown Bag Lunch/Discussion:
Meet CSO Musicians.

4:00
Public Shuttle Tours of Grounds.

5:30
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