



Photos by Brittany Ankrom

As seen from near the Miller Bell Tower, a tornado crosses Chautauqua Lake north of Chautauqua Institution as severe weather blew through the area just before 5 p.m. Saturday. The twister, which traveled six miles from where it touched down west of Mayville, caused significant damage in Mayville and Dewittville. No injuries have been reported, and the Institution grounds were spared from major damage. Full story on Page 2 »

The Chautauquan Daily

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INSTRUMENTAL, DANCE STUDENTS COMBINE FOR AMP PERFORMANCE • 8:15 P.M.

DANCERS MOVE TO MSFO'S BEAT



Photo by Brittany Ankrom

Angelica Generosa and Jesse Manning in "Danses Russes"

by Mallory Long
& Beth Ann Downey
Staff writers

Tonight, students of music and dance will team up to showcase the talent of young people for the Chautauqua School of Dance festival dancers' performance with the Music School Festival Orchestra.

The performance begins at 8:15 p.m. tonight in the Amphitheater and will feature the festival dancers and apprentice dancers in the Chautauqua School of Dance, dancing to the music of the MSFO.

The dancers will perform four dances: "Danses Russes" choreographed by Michael Vernon, "Des Odalisques" restaged by Patricia McBride, "Voices of Spring" restaged by Patricia McBride, and "Children of Paradise" by Mark Diamond. The pieces were performed at the Student Gala on July 18, but tonight is the first time the students will perform the dances to live music.

"It's important for the students to have the experience

to perform with a live orchestra; nothing could be better. It makes the dancers really listen to the music," said McBride, master teacher for the School of Dance. "There's an added excitement in not knowing what the music is going to sound like, and it always sounds so great. Our dancers are really talented, but the orchestra is also full of talented musicians."

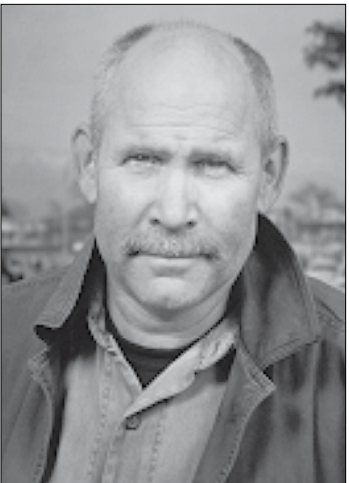
The annual collaboration with the dance program is also a good experience for the talented musicians in the MSFO, Music Director Timothy Muffitt said. He added that working with dancers is not something these student musicians usually encounter in the collegiate setting.

"I always enjoy this collaboration because the quality of artistry that comes out of the dance department is very high," Muffitt said. "Music and dance have gone hand in hand for centuries, and it's just a very natural mode of human expression."

See **DANCE**, Page A4

McCurry shares stories from behind the lens

by Kelly Petryszyn
Staff writer



McCurry

At first, photographer Steve McCurry wasn't sure if he should go. He was disguised in a shalwar kameez, traditional dress worn in Southern Asia, and about to meet Mujahdeen freedom fighters to sneak him across the border of Pakistan into Afghanistan to photograph the country's fight against the Soviet Union, according to an account in *Steve McCurry* by Anthony Bannon.

He thought, "What have you got yourself into? You don't know who these people are. They could rob you; they could kill you. And you're going into a country illegally."

McCurry said the need for him to tell the story of the war was greater than the risks he faced.

So, he went. Several weeks later, he sneaked back across the border

into Pakistan with his exposed film sewn inside of his clothing. The pictures that resulted from this expedition were among the first photographs to represent the Afghan war at the time and, eventually, launch his career as an international photographer.

See **McCURRY**, Page A4

Nordström to examine violence in photographs

by Laura McCrystal
Staff writer

Looking at photographs is Alison Nordström's favorite part of her job.

Nordström, curator of photographs at George Eastman House, will open this week's 2 p.m. Interfaith Lecture Series, "The Ethical Dimensions of Photography," today in the Hall of Philosophy.

As curator at George Eastman House, the oldest and largest museum of photography in the United States, she oversees the care and interpretation of one of the most important photograph collections in the world.

Also having served as founding director and senior curator of the Southeast Museum of Photography in Daytona Beach, Fla., Nordström has curated more than 100 exhibitions of photography. With a background as a cultural historian, Nordström said she went into this field of work because her special in-



Nordström

terest is the relationship between photographs and cultures.

Today's lecture, titled "Photography and the Ethics of Looking," will address photographic representations of violence, Nordström said.

The ethical concerns surrounding this topic are wide-ranging and affect not only photographers, but also subjects, audiences and people such as television producers, who make photos available to the public.

"I'm going to be looking quite a lot at how we react to photography of violence, because that's very often what triggers a discussion of what should not be in the newspaper, what should be in the newspaper, what photographs should be made," she said.

See **NORDSTRÖM**, Page A4

Chautauqua Wind Quintet sets a strong example for Music School's wind players

by Kathleen Chaykowski
Staff writer

For the resident Chautauqua Wind Quintet, which performs at 4 p.m. today in Elizabeth S. Lenna Hall, chamber music has always been more about mentoring students in the Music School Festival Orchestra than simply showcasing Chautauqua Symphony Orchestra talent.

The quintet, composed of Richard Sherman (flute), Jan Eberle (oboe), Eli Eban (clarinet), Jeffrey Robinson (bassoon), and Roger Kaza (horn), all principal players in the CSO, was founded in 2005.

Sherman, professor of flute at Michigan State University College of Music, principal flute of the Lansing Sympho-

ny Orchestra and chair of the Wind, Brass, and Percussion department at the Chautauqua School of Music, said he "spearheaded the group a few years ago, thinking it set a strong example to wind players in the Music School."

"Chamber music is kind of the backbone of music making," Sherman added.

Robinson, acting associate principal bassoonist and contrabassoonist of the Houston Symphony, as well as a faculty member at the Chautauqua School of Music and the University of Houston, also said that the group formed with the main goal of enhancing the experience of wind students in the MSFO.

He said the quintet makes



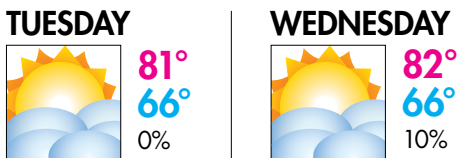
Chautauqua Wind Quintet

a point of playing foundational repertoire which music students in university will likely encounter. "We try to have overlap with what MSFO students are

learning and performing," he said. "It's an expression of how fun it is to play in the orchestra."

See **QUINTET**, Page A4

TODAY'S WEATHER



Six years at Chautauqua

Gerberich looks back on seasons as a festival dancer

PAGE B1



A national priority

Granoff gives Week Four's final lecture on the nuclear issue

PAGE B2



Growth and development of art

Painter Ushenko to give Hall of Christ lecture

PAGE B7

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FROM PAGE ONE

DANCE
FROM PAGE A1

Collaborations like those with the MSFO and the School of Dance constitute a different approach to the music for the orchestra, Muffitt said. He added there is a slightly different style of playing involved and some other “tricks of the trade” to make it work in live performance.

“This is a whole new line of work,” he said, adding that more rehearsal time is necessary to prepare to accompany the dancers. “There are nice careers to be made playing for the ballet; this is a great chance for (the orchestra) to get the feeling for it.”

All of this work pays off for the MSFO this year with the chance to play “The Miraculous Mandarin: Suite” by Béla Bartók. Muffitt said the piece, which Diamond’s dance is set to, is something

that the orchestra is very excited to play.

“This is just a piece that the orchestra can really sink their teeth into,” Muffitt said. “It’s a remarkable experience to perform.”

He said that the entire piece, with Diamond’s choreography, will be a powerful experience for the audience.

McBride did not choreograph any new pieces for the show, but restaged two dances: a pas de trois from the full-length ballet “Le Corsaire,” originally choreographed by Marius Petipa, and “Voices of Spring,” from George Balanchine’s “Vienne Waltzes.”

“I love my two pieces; I think the dancers do it so beautifully,” she said. “The ‘Odalisque’ is very difficult, but in a classical (way). The steps are pure classic and they’re challenging, and you improve your technique by doing this. It’s really difficult;

it’s not easy for professionals to do, and I’m so proud of the way they did it.”

“Voices of Spring” is not in the same style as “Des Odalisques,” but is special to McBride, as she performed the principal role in the dance when she worked with the New York City Ballet.

“I like it because it looks harder than it is, and it’s about freedom, and using the waltz is more difficult than you would think,” she said. “I love the spirit of it; I love the music.”

McBride said she loves working with the students, especially seeing the progress they have made during the season.

“It’s always exciting to see how they’ve grown over the summer,” she said. “To see from the first day of rehearsal to this point, (it) is wonderful to see how they’ve grown in their roles.”

McCURRY
FROM PAGE A1

McCurry will give the morning lecture at 10:45 a.m. today in the Amphitheater. He will be in dialogue with Bannon, Ron and Donna Fielding Director of George Eastman House, an international museum of photography and film. Bannon said the two will discuss why photographs become iconic and why some of McCurry’s images have become iconic. They will also talk about McCurry’s career.

McCurry has arguably taken some of the most iconic images in the history of photography. His photo of the Afghan refugee has been regarded as one of the most recognizable images of the 21st century. His work has been published in many major magazines, and he has published 10 books. He has won numerous awards such as Photographer of the Year, Picture of the Year and the Oliver Rebbot Memorial Award.

How does McCurry go about taking photographs that resonate with so many?

He is patient. McCurry said he simply observes and waits for moments to occur.

“One needs to be curious of the world that we live in and to find moments of profound beauty, truth and emotion,” he said. He emphasized that photographs take time to come together.

For one photograph taken in Kashmir, McCurry rode with a boatman who transported flowers to a market for two weeks before he took a photograph that satisfied him, according to an account in Bannon’s book. He was searching for the moment when the boatman’s hand met the light reflected on the water through the trees in a perfect “V” shape.

“Steve is a master of finding the part that will stand for the whole,” Bannon said.

McCurry uses that skill in many of his images that have come to represent issues in the world today. Many of his photos have shown conflict

in countries such as Kuwait, Afghanistan, Pakistan and Cambodia. He takes some landscapes, but his most well-known photographs show the impact of conflict on people.

To depict issues this way, he pays attention to details. In his book, Bannon described a picture McCurry took in Shigatse, Tibet, because he was fascinated with a girl in a Chinese coat. McCurry recognized how her choice to wear the coat represented progress in Tibet. “She has a Chinese coat and she seems very proud of it ... She doesn’t seem aware of how politically poignant it appears to be wearing that coat in the middle of the afternoon in this alleyway, particularly after all that has happened in the conflict between Tibet and China.”

McCurry said he is drawn to photographing these situations of conflict because he wants to share the stories with the world. After all, McCurry said, photography is “how we learn about the world we live in.”

QUINTET
FROM PAGE A1

Today’s concert will span both countries and classical traditions, from Irving Fine’s American “Partita for Wind Quintet” to Anton Reicha’s French Romantic Woodwind Quintet in B-Flat, Op. 88, No. 5, to the North American premiere of Ciarán Hope’s folk-based “Solstice,” dedicated to longtime Chautauquan Peter Cornell. The program will close with Paul Taffanel’s “Quintet” after intermission.

Fine’s “Partita,” a tonal, energetic piece in the same vein as the work of Aaron Copland, will open the program. Sherman described the piece as a “delightful example of late ‘40s, early ‘50s American-school writing.”

Although it is fairly standard repertoire, the piece is filled with variety, exhibiting influence from bluegrass, early Dixieland, and even funeral dirges. Its structure is somewhat unconventional, and Robinson said he often coaches university students on the piece.

“It has a certain kind of industrious taut,” Robinson

said. “It’s direct, terse and urban sounding.”

One of Reicha’s standard French quintets will follow the partita. Reicha, who was one of the most prolific composers of wind quintets, composed 24 in the early Beethoven era; his dramatic Woodwind Quintet in B-Flat is part of the core literature, and intentionally features all of the quintet players.

“The reason he got into it is he felt like there wasn’t good music for the combination,” Sherman said. “He was a master of the form.”

Reicha’s chamber composing style is reminiscent of neo-Romantic orchestral music, and sounds “virtuosic,” Sherman said. It has a distinct, atmospheric coda at the end of the piece that fades off into the distance, and Sherman compared the piece to the work of Leonard Bernstein or Samuel Barber.

The ensemble will then perform Hope’s “Solstice,” in honor of longtime Chautauquan Richard Cornell. The Institution asked the quintet to perform the North American premiere, and they were “excited to do it,” Robinson said.

“Solstice” was originally commissioned by Meath County Council for Solstice

Arts Centre in Ireland, as Hope is a native of Dunboyne, Ireland. The piece features Celtic melodies and made its world premiere in Ireland this June. Hope, who orchestrated the Golden Globe-nominated score for Michael Mann’s “The Insider” and has written music for “Buffy the Vampire Slayer,” plans to attend the premiere at Chautauqua. He currently researches the sonic stimulation of cell cultures at the Saban Research Institute of Childrens Hospital in Los Angeles.

The program will close with the Taffanel piece, a big, grand quintet with lush, Romantic melodies, Sherman said, comparing the composer to Camille Saint-Saëns. This French Impressionist piece is massive, according to Robinson, “an almost Mahler Symphony-sized quintet” that has both a dramatic and “sleep-footed” quality.

Sherman said playing in the quintet is especially meaningful to him because he was a student at Chautauqua in 1979 and 1980, when the practice huts didn’t have air conditioning, he noted. He won the Sigma Alpha Iota competition one summer, and he enjoys guiding the next generation in the music program.

“What was appealing was the mixing of art forms, and that is still here,” he said. “The people in the community all have a vested interest in art here, and the students feel that — it’s very palpable.”

NORDSTRÖM
FROM PAGE A1

Anthony Bannon, Ron and Donna Fielding Director of George Eastman House, who will deliver Friday’s Interfaith Lecture and who led the planning for the Week Five lecturers, said Nordström’s lecture topic is an excellent introduction to ethics and morals in photography because the topic is both serious and compelling.

Nordström, however, does not consider herself an expert on the ethical issues in photography.

“I’m speaking as a person for whom these ethical questions really apply,” she said. “And I’m looking forward to a conversation about them to clarify my own values.”

One of the purposes of the lecture, Nordström said, is to help people think about photographs in a new light. The world is visually oriented, and in today’s society, anyone can be a photographer, but she said there is more to photography than its face value.

Photographs look like they are the truth, but in reality they only represent it, Nordström said. For example, she said one of her interests in the ethical side of photography is “whether there is an ethical difference between looking at something and looking at a photograph of the same thing.”

In the history of photog-

raphy, the issue of whether something should or should not be photographed has always been an area of debate, Nordström said. She finds it still relevant today, as any person can easily and unobtrusively take a photograph without the subject’s even being aware. Thus she said the moral rights of both the subject and the photographer become important.

Another ethical issue of photography is the dissemination of photographs, Nordström said. Especially with the help of the Internet, people

can view photos of things and places across the world from the comfort of their own homes, which can affect responsibilities of photographers and the impact that photographs have on audiences.

Nordström said she hopes to help her audience today think more critically about photographs, which constantly surround them.

“I would hope that they might look at photographs differently,” she said. “The photographs that we see every day; maybe they would think about them in a different way.”

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