

ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

Concert recalls days in Ukraine

The next Livonia Symphony Orchestra concert will be like going home for Volodymyr Schesliuk.

The Ukrainian-born conductor has invited pianist Volodymyr Vynnytsky to play the world premiere of a concerto by a composer from their homeland. It's an event that more than likely wouldn't have occurred if not for Schesliuk's and Vynnytsky's immigration to the U.S. from Ukraine in 1991.

Schesliuk had heard of the young pianist while he was conducting the Liviv Symphony and the orchestra for the Boholai Ballet. But even though the two knew of each other, they never met.

"He was a young musician in Lviv and I'd heard he was really good," said Schesliuk, a Garden City resident. "Then I found out he was here."

Schesliuk didn't waste any time contacting Vynnytsky. This is the 45-year-old pianist's second performance with the orchestra. In 1998, he played Tchaikovsky's Concerto No. 1 and was well-received by the audience who'd come to hear the nearly all-Ukrainian program.

What's The Livonia Symphony Orchestra spotlighting Ukrainian pianist Volodymyr Vynnytsky in the world premiere of a concerto by Myroslav Skoryk? When? 7:30 p.m. Saturday, May 13. Where? Churchville High School Auditorium, 8900 Newburgh, north of Joy Road, Livonia. Tickets \$12, \$10 students/children. Call (734) 645-0665 or (734) 464-2741.

Premiere

On Saturday, May 13, Vynnytsky will play the world premiere of Ukrainian piece — Myroslav Skoryk's Concerto No. 3 for Piano & Orchestra after Franz Liszt's Piano Concerto No. 1. One of Ukraine's most prominent composers, Skoryk began his music studies at Lviv Music School in 1946 only to have to leave two years later when he and his family were deported to Siberia. They were not permitted to return until 1955. Shortly after, Skoryk entered the Lviv Conservatory where he studied composition. By 1960, he was in the doctoral program at the Moscow Conservatory, studying with Dmitri Kabalevsky.

"Skoryk wrote it on the border of two centuries," said Schesliuk. "It's a very modern piece with modern form and language. It's a philosophy of what's happening in life and art. Skoryk spent part of his childhood in Siberia. It is very cold and isolated. There's nothing there."

Schesliuk idolized Skoryk even before he studied modern music history with the Ukrainian composer.

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BY LINDA ANN CHOMIN
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When Charles Burke took up the baton to lead the Detroit Symphony Civic Orchestra in September he knew the 30-year legacy left by his predecessors would be a challenge to live up to. It wouldn't be easy to top that first season when the youth training orchestra brought in Duke Ellington to work with its members.

But Burke continues to carry on the Civic Orchestra's fine tradition by inviting Detroit Symphony Orchestra guest conductors such as Eri Klas and Yan Pascal Tortelier to work with the young musicians. Sectional training sessions and master classes led by DSO members and visiting artists further increase the skills of Civic Orchestra musicians.

In Burke's first full season the Civic Orchestra has augmented its three season concert series with performances for Queen Noor of Denmark and a chamber music program at the Detroit Institute of Arts. And although they're excited about performing at the Detroit Grand Prix on June 18, the young musicians are focusing on their 30th anniversary Gala Concert Sunday, May 13, at Orchestra Hall with much anticipation.

More than 180 members of the Civic Orchestra, Civic Sinfonia and Civic Jazz Orchestra will celebrate with a program featuring the world premiere of Kevin Beavers' *Native Tongue*. The Detroit Symphony Civic Orchestra commissioned the four-movement work in honor of its 30 years of educating young musicians in weekly rehearsals held from September to June. The program opens with a fanfare of horns as the U.S. Army

Herald Trumpets play *The Star Spangled Banner*.

Reflections

"I'm reflecting back on the first year, how great it is, how great it's going to be," said Burke, a Canton resident. "We're springboarding to musical education excellence. We've set the stage to increase the size of the group next year and initiate a mentorship for college students. We're trying to make it the premier training orchestra in the country."

There's no doubt the Civic Orchestra has come a long way from the days when it was known as the Detroit Youth Symphony. In addition to expanding the size of the orchestras, Burke is planning to present more concerts in the 2000-01 season. The newly formed Civic Jazz Orchestra will have its own series of concerts.

"The more you put in front of a student, the more they're going to learn," said Burke. "We have a wonderful orchestra that needs to be heard by the community more. The May 13 concert gives members the opportunity to perform a world premiere, and celebrate the legacy of 30 years of training musicians. One of the founding members, Paul Gansson, is now a DSO bassoonist and other members have gone on to play with the Atlanta Symphony and other orchestras."

Burke is especially looking forward to conducting Respighi's *Fines de Rome* with 160 musicians as the Civic Sinfonia join the Civic Orchestra on stage. The Sinfonia was created last September for emerging young musicians in elementary, middle and high school. At their first combined rehearsal at the end of April, Burke and the students were in awe of the sound.

"It's not something they hear very often," said Burke. "You could sense that they know I'm really part of something special."

Something to be missed

Jeff Grossman is going to miss performing with the Civic Orchestra next season. A senior at Harrison High School in Farmington Hills, Grossman will be studying music at Harvard University in Boston in fall. Over the last two years of playing piano and percussion with the Civic Orchestra, he's enjoyed working with conductors such as Klas, Tortelier and the DSO's Neeme Järvi during an annual side-by-side rehearsal with DSO musicians. Grossman would eventually like to become a conductor.

"It's the ability to learn what so many professional musicians have to say," said Grossman, who also plays with Harrison's Symphony Band and Symphony Orchestra as well as the Metropolitan Youth Symphony based in Birmingham. "It's a taste of what it would be like to be in a professional orchestra. And Orchestra Hall, it's amazing. It's really wonderful. When you rehearse in a classroom, it doesn't sound the way it does in a hall, and we get to use the symphony's piano and equipment."

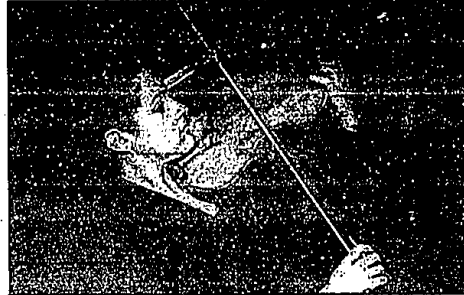
One of Grossman's favorite pieces on the program is Beavers' *Native Tongue*. He is anxious to hear Beavers comment on the work when the orchestra rehearses with the conductor before the concert.

"It's an interesting piece with influences of jazz and Thelonius Monk," said Grossman. "We're doing the world premiere but the Philadelphia Symphony is opening their season with it next year."

First year

This is Candice Wagner's first year with the

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Sweet music: Above, Adrienne Jacobs of Troy is a violinist with the Detroit Symphony Civic Orchestra. At left, Livonia cellist Jessica Gomulka rehearses for the Detroit Symphony Civic Orchestra's 30th anniversary concert.

Variations ON A THEME

Civic Orchestra celebrates past, looks to the future

EXHIBIT

Artist reflects on the process of creating

BY LINDA ANN CHOMIN
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Just call her Julia — that's what her paintings seem to say. There's no pretension about the vibrant watercolors painted by the Ann Arbor psychotherapist whose patients call her Dr. Hardy. Whether the subjects are olive trees from Italy, a patisserie in Geneva or small-town life in the south of France, the works have an honesty and peacefulness just like Julia Hardy herself. Her inner calm is reflected in the sunflowers, boats, and spices on display in an open-air market.

Hardy created nearly all 29 of the paintings for a Plymouth Community

Arts Council exhibit within the last two years. The one-woman show continues to Thursday, May 25.

Window laundry

The series of brightly colored "window laundry" paintings was begun after a two-week trip to Provence in 1998. Hardy takes photographs on location to use in her home studio where she begins developing ideas in a favorite sketch book. She frequently adds color to them before deciding if whether they're worthy of a large-scale painting.

Dronched in the area's golden light, the building in *Sun Dried Laundry* is in stark contrast to the laundry whites hung out of an upper-level window in a fishing village near Nice.

"When I was in Italy 10 years ago, I noticed that there are still people who put their laundry up," said Hardy. "They're people living a simpler life. In rural Provence, it's just the way of life. When the soft mistral begins to blow, they're hanging their laundry and tending their fields."

Hardy can relate to that slower life style because she grew up near the Mississippi bayou. Perceptions of the bayou and how they relate to painting is one of the topics Hardy will cover in a lecture-and-slide presentation of her work on Friday, May 12.

Content

Hardy came to Michigan to complete her psychiatric residency at the University of Michigan 20 years ago and never left. But it wasn't because she didn't love the South.

"I'm going to talk about how you get the content in the work and the difference between illustration and a work of art," said Hardy. "An artist projects something of themselves into a painting. For example, I grew up in the



Peaceful: Julia Hardy instills a peacefulness in this watercolor titled "Sun Dried Laundry."

South, so for me the bayou is peaceful and meditative. For other people, it may be spooky.

"My painting of the bayou will be different from someone else who's never experienced its beauty. It's amazing how autobiographical painting is. I love the free associating. It's my medium of expression."

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Ukrainian inspired: Pianist Volodymyr Vynnytsky performs the world premiere of a concerto by a composer from his homeland with the Livonia Symphony Orchestra.