

Symphony from page C1

Civic Orchestra. Her father, Corbin, plays French horn with the Detroit Symphony Orchestra. The Bloomfield Hills violinist attended the Detroit Symphony Orchestra's Summer Institute last year. The Institute is an intensive, two-week training camp with members of Detroit's world-class orchestra.

"I learned a lot at the Summer Institute and it got me all jazzed up about playing viola," said Wagner, a junior at Southfield

Christian School. "In the Civic Orchestra, I like the way we're treated as adults. There's a responsibility for us to know our parts. It's a professional atmosphere."

This is Wagner's second world premiere. The first one she played was with the Oakland Youth Orchestra.

"It's an honor to be able to do that," said Wagner. "It's been interesting learning that piece and challenging to work on

because we don't have any recording to listen to."

After the premiere and a brief intermission the Civic Jazz Orchestra, which began rehearsals in January, will perform three selections in its debut performance. Detroit trumpeter Marcus Belgrave and Rodney Whitaker, a Detroit-born musician who plays bass with the Lincoln Center Jazz Orchestra based in New York, co-lead the 35-member jazz band.

"It was the vision of education director Daisy Newman to start Civic Jazz to address the needs of the entire community," said Burke. "There's a real talent pool in Detroit jazz. They're getting a true jazz education."

Burke encourages musicians to audition for the orchestras. Auditions for Civic and Sinfonia will be held at the end of May. Call the education department for information, (313) 876-6164.

Expressions from page C1

Through the years, they've stayed in touch. In fact when Schesliuk heard Skoryk was conducting a concert in Chicago last year, he traveled all the way to the Windy City just to attend the performance. It was there he learned that Skoryk's concerto would soon be ready for its world premiere. Between the two of them, they decided Vynnytsky should be the first to perform it. Unfortunately, Skoryk won't be able to attend the world premiere because he'll be conducting a concert at the Lviv Opera House.

Hero

"He is a hero for many people," said Schesliuk. "He was writing new modern songs."

Vynnytsky has performed Skoryk's works before at Carnegie Hall in New York. Like Schesliuk, he respects the composer's modern approach to writing music.

Back in Ukraine, Vynnytsky actively promoted new music as a member of the Kiev Chamber Orchestra, performing the works of 20th century composers, many of whom had never been heard in the former USSR.

He is looking forward to playing the world premiere of Concerto No. 3 for Piano & Orchestra with the Livonia Symphony Orchestra.

"It is fresh," said Vynnytsky.

"And composed in three movements - Prayer, Dream and Life."

Background

Vynnytsky began playing piano as a young boy in Lviv in western Ukraine. He earned his Doctorate of Music from the Moscow Conservatory in 1983 and taught at Kiev Conservatory until immigrating to the U.S. in 1991.

This year alone he will play 40 to 50 concerts around the world. Traveling back and forth between performances in London and San Diego and other cities to his home in Queens, New York, can be physically grueling.

"The life of a pianist is very hard," said Vynnytsky, who teaches music at New York State University. "It's hard physically to be pianist and to travel."

But Vynnytsky has no regrets about the life he's chosen or the country in which he's chosen to live it.

"There's a big difference in the opportunity and possibility to perform," said Vynnytsky. "It's the most important thing for me."

Have an interesting idea for a story? Call arts reporter Linda Ann Chomin at (784) 953-2145 or send e-mail to lchomin@oe.homecomm.net

Artist from page C1

"I'm not a happy camper unless I'm sketching or painting. I've always appreciated the visual arts. There's a satisfaction from doing one better than the next that expresses something non-verbal."

As a psychotherapist, Hardy spends a lot of time "helping people develop their own points of view and be their fuller self." Her satisfaction comes from dual roles as a psychotherapist and an artist.

Similarities

"I see a lot of similarities between being a psychotherapist

and an artist," Hardy said. "As a psychotherapist, you learn to develop a good ear to hear what people are saying. As an artist you develop a good eye. They're similar skills."

Hardy will also talk about the rebirth of respect for creativity. She's believed in the power of art and creating since she began painting a few years after receiving her medical degree from Harvard University. Since then, Hardy's exhibited her award-winning art extensively and given several presentations on the psychological side of creati-

ty. "People went through a phase thinking creativity wasn't important," said Hardy. "Our culture is changing and swinging like a pendulum. We realized we're developing creative problem-solving skills. It's part of our intuitive. We're thinking all day long."

Up-close-and-personal

Hardy's up-close-and-personal portraits of brilliantly-colored sunflowers are favorites of hers because they remind her of people. One particularly dazzling yellow flower she found growing

along Packard in Ann Arbor. She calls it her mid-life sunflower.

"At some point the sunflowers almost start to take on a personality of their own," said Hardy. "I can feel some of the human emotion. When they're fresh and young, everyone says they're beautiful. They don't see the new growth as time goes on, and they curl back on themselves."

"It's almost like a joyous dance. There's a joy for a psychotherapist when people get well. I like to see people and myself move beyond restraints."

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