

ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

DSO musician sets example for students

What time is it? Marshall Hutchinson suddenly seems to return to a world where arriving at rehearsal on time is as important as playing the right notes. If left to his own rhythm, the Farmington Hills bassist would talk for hours about music education and the Detroit Symphony Orchestra.

It's no wonder the Michigan chapter of the American String Teachers Association awarded him their highest honor, Hutchinson, known to family and friends as Larry, is more than a teacher. He sets an example by teaching students it's possible to make a living as a professional musician and give back to the community too.

The Michigan String Teacher of the Year award, first given in 1984, goes to university, public school and private teachers who support education initiatives and promote high artistic standards in stringed instrument teaching. Hutchinson will receive the award on May 11 at the Michigan Youth Arts Festival at Western Michigan University in Kalamazoo.

"What I'm particularly pleased about is that I'm the first bass player to get the award and the first DSO player," said Hutchinson. "It recognizes the DSO's role in education of kids."

Working with youth

As chairman of the orchestra's education committee, Hutchinson plays a big role in helping the DSO nurture musical skills in children. Working with a quartet composed of orchestra members, the DSO bass player takes music into parochial schools in Detroit and Bloomfield Hills as part of the "In a Chord" program. During summer, they put all their efforts into teaching and coaching students at an intensive music institute at Oakland University in Rochester.

But his commitment to encouraging children to develop musical skills doesn't stop there. Hutchinson is involved with music programs in his community as well. Several years ago



Marshall (Larry) Hutchinson
Michigan String Teacher of the Year

he and Kay DeLuca, an elementary string teacher, came up with the idea for a Day for Strings in Farmington Public Schools. The two put their heads together with district music coordinator Paul Barber, and before long, students were sitting alongside professional musicians in clinics and rehearsals.

"We wanted to enrich the string program in Farmington schools," said Hutchinson, who in 1997 received the Friend of Education award from teachers in Farmington Public Schools. "It's all string students with DSO and other musicians coaching, and guest assistant conductors."

"I love it. The orchestra director will say can you play this and they play it like they've never heard it before. It goes beyond playing notes to play as a good ensemble."

A life with music

Hutchinson can't imagine a life without music, so when student response to a piece by Beethoven or Saint-Saens is as enthusiastic as his, the time invested seems well worth it. After all, if his mother hadn't encouraged him to play piano when he sat down at age four and began picking out tunes by ear, Hutchinson might

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DAZZLING

Glass tempts viewers with chameleon-like color

By LINDA ANN CHOMIN
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It's half past 11 on Tuesday morning and Don Schneider is rushing from the gallery into the bright light outside his York Street Glassworks. A Plymouth artist, Schneider is excited about sharing the shimmering colors in a glass platter blown the day before and still warm from the annealing oven. Like a chameleon, the interior of the work changes from deep blue to a gleaming pale hue, kissed with highlights from the copper-ruby exterior.

Here at Schneider's hot glass studio and gallery, a rainbow of color fills the showcases. Several of Schneider's newest pieces sit on top of a display case waiting for the internationally-known glass artist to finish rough spots left behind when works were broken away from the blow pipe.

Schneider's dazzling array of vessels, paperweights, gazing globes, beads, earrings, cuff links, marbles and buttons celebrates Michigan Glass Month.

Besides York Street Glassworks, Native West and Penniman Gallery, all in Plymouth, are mesmerizing viewers with everything from vessels to miniatures during the month of April. Founded 21 years ago to educate and promote public awareness of glass art, the Michigan Glass Month project features exhibits and demonstrations at studios and galleries across the state.



Hot glass: Don Schneider blows a vessel in the studio of York Street Glassworks.

Michigan Glass Month
■ **Native West** — 653 W. Ann Arbor Trail, Plymouth. Open 10 a.m. to 6 p.m. Monday-Wednesday and Saturday, until 8 p.m. Thursday-Friday, noon to 5 p.m. Sunday, (734) 455-8528
■ **Penniman Gallery** — 827 Penniman, Plymouth. Open 11 a.m. to 6 p.m. Monday-Thursday, until 9 p.m. Friday, and 10 a.m. to 5 p.m. Saturday, (734) 455-5531
■ **York Street Glassworks** — 875 York, Plymouth. Open 1-5 p.m. Sunday-Friday, or by appointment, (734) 459-6435

York Street Glassworks

Schneider is only too happy to share his art with visitors to York Street Glassworks where copper-ruby swirls alongside black in paperweights and vessels. Prices start at \$16 for a mushroom pendant and go up to hundreds of dollars for a vessel or gazing globe.

"I'm excited about the new colors in my latest batch of glass and the work for which I'm known — the millefiori beads," said Schneider, who began blowing glass 27 years ago at Greenfield Village and maintains a vigorous schedule of creating, demonstrating and lecturing on glass.

In May, he'll speak at the Society of Glass Beadmakers in Boulder, Colo. In June, his beads will be on display at the Glass Art Society conference held in conjunction with Corning Glass Museum's 150th anniversary celebration in New York. Schneider's work has been on exhibit in museums in Israel, Finland, Denmark and Japan.

Native West

Glass in all its glory dazzles and enchants viewers the minute they step inside Native West, a gallery featuring southwestern paintings, jewelry, pottery and home accessories by Native American artists. This is the last place glass lovers would expect to find paperweights and vessels made from molten materials.

"It's something I wanted to do for years to be a part of Michigan Glass Month in April," said co-owner Annette Horn. "It's different from traditional Native American art. We're always looking for something new and different. Glass is not a traditional Native art; that's why I stayed away from it. But artists are experimenting with glass. They're not Native, but depict the traditions on crystal and in paperweights."

Michael Storey incorporates bronze in a work where dolphins swim through a glass wave. Petroglyphs from Native American cave drawings float inside a blue paperweight by Sara Creekmore of New Mexico. Creekmore uses dichroic glass, developed by NASA, in the paperweights priced between \$45-\$100.

Another work, she refers to as a cosmic egg, tucks stars and a celestial body floating overhead inside the glass.

In a separate display case, Creekmore's turtles and dragonfly necklaces (\$32-\$35) draw viewers and buyers as well. On a smaller scale, meditation stones promise creativity, health, guidance and focus for those who use them.

Maryann Wagner of Arizona etches symbols of Native American culture on crystal vases and platters. Horn began carrying the work two years ago because of the themes. One stunning platter includes several sheep scattered around the interior, another vase an etching of a kachina doll. Wagner's husband, Carl Barnhart, lived on a reservation where he learned to make kachina dolls. His black, blown glass vessel resembles a piece of Santa Clara pottery.

Penniman Gallery

Glass comes in all sizes and shapes at Scott Smith's contemporary Penniman Gallery. Even children can afford the \$5 miniature animals by Yuri and Sash Pushkin of St. Petersburg, Russia. The husband and wife duo uses lampworking skills to create more than 120 species of plant, animal and sea life.

On opening day, April 1, Smith sold 50 of the miniatures priced between \$5-\$105. Birds and fish were best sellers amongst this glass menagerie.

"The thing that's so remarkable is children were wanting these and they're affordable," said Smith who also carries glass orna-



STAFF PHOTO BY PAUL BROWNE

In miniature: Yuri and Sash Pushkin created this lampworked hummingbird for Penniman Gallery

ments, perfume bottles and vases.

"I'll never forget when I saw their work in New York for the first time. They come from the same area of Russia as Fabergé. A lot of miniatures done in glass are clear but these are in color."

Horses, giraffes, pelicans, hummingbirds, dragonfly, deer — the list goes on and on. It's no wonder the miniatures are so popular. A gray Great Dane would make a special gift for a dog lover. But the appeal of glass goes deeper than that according to Smith.

"Glass is emotional. People see it and respond, then the nature doubles the appeal."



Clay-like: This blown glass vessel by Carl Barnhart is similar in style to Santa Clara pottery.

THEATER

'Tony n' Tina's Wedding' an affair to remember

By LINDA ANN CHOMIN
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Debbie Tedrick used to play "lots" of wedding receptions but now she plays just one — over and over again. The amazing part is the Farmington Hills actress/musician never gets bored. Guests and actors never know what's going to happen at the Italian-American wedding of Tony n' Tina.

The interactive comedy keeps guests on their toes while enjoying pasta from Intermexco.

"It's very much like a wedding gig except these are all the things that went wrong in all of the wedding gigs I've ever played, all the craziness amalgamated into one show," said Tedrick, who plays piano with the wedding band that's part of the show.

"It's just like a wedding. If you want a drink you get up and go get a drink. People come time and time again because there's so much going on and it's so much fun. There's a lot of blessings from the priest, a lot of Italian high drama. They use their hands a lot. The characters are like caricatures



Night out: Debbie Tedrick, Henry Nelson (left), Alan Canning and Pete Peltier play the band in 'Tony n' Tina's Wedding.'

of stereotypes. Tina's mother wears four inches of makeup. It's kind of like the comedy at Second City except the wedding party's table is in the midst of the crowd so things are going on all around you."

Staying fresh

So how do Tedrick and the rest of the cast keep the production fresh for five performances a week? Add to that the fact they've been doing the show for going on three years. Previously held at Bac's in Pontiac, the show moved to Harmonie Park in November. The switch allowed them to expand the show to two rooms where the bride and groom exchange nuptials then share the occasion with family and friends at a reception.

"It's not difficult to keep it fresh because it's about 95 percent improv," said director Lucy Mayo of Southfield. "The ceremony is most scripted. The show is situation scripted. Actors are told they're going to have a fight and what it's about. They take it from there so it changes every night. Then there's the audience factor. Sometimes the audience gets involved and becomes as big a part of the show as the actors."

Mayo thinks part of the charm is that no one knows what will happen. She certainly didn't when she took the job as stage manager in December of 1998. Up until then, Mayo worked behind the scenes producing drama for The Attic, Jewish Ensemble Theatre and other professional venues. After director Kevin Alexander, who originated the role of Vinnie the caterer in the New York production of "Tony n' Tina's Wedding," left, Mayo took over. Some nights she

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