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a piano performance major at Western Michigan University. "I was pretty excited just to get to play in the Detroit area," said Bassin now in his third year at WMU. Bassin began playing piano at age 5 and comes from a musical family. His paternal grandmother was a piano teacher who taught him mother as a teen, then later mailed books to Michigan for him to study and practice.

Bassin will perform music learned during his years at the university, including his first when he tripped on the steps there and broke his right hand. With a huge cast restricting movement of his fingers and juries in three weeks, Bassin decided to learn Alexander Scriabin's *Prelude and Nocturne for the Left Hand, Op. 9*.

He performs the piece along with variations by Beethoven and Brahms, and George Rochberg's *Toccata-Rag form Carnival Music*.

"The Scriabin is a break from the usual," said Bassin who's studied with Fedora Horowitz, Rochelle Lupovitch and Louis Nagel.

"The audience should just sit back and listen to the beauty of it," Yuri Leonovich thinks once the audience hears him perform the last half of the Jan. 20 program, they'll love cello as much as he does.

Leonovich began playing the

instrument at age 10.

He's now a 17-year old student at Birmingham Groves High School and plays with the Southfield Philharmonic whose next concert is Feb. 24.

"It's a beautiful instrument, said Leonovich, who immigrated to Franklin from Ukraine 7-years ago.

"You can have the widest range of strings, five to six octaves. On violin if you go that high you go deaf."

Leonovich has no intention of doing that.

He plans on studying for a bachelor's degree in performance with a minor in composition at Western Michigan University before heading to a conservatory for graduate studies.

Leonovich began composing music in 7th grade. He'll premiere his 23rd cello concerto, which he wrote in one day, at the temple.

"It's a new type of concerto for me," said Leonovich who premiered his fifth cello concerto at the Jewish Community Center in West Bloomfield. "The first movement is very dark with this joking satirical element. I'll perform 4-pieces of my favorite 100 pieces."

"I'm actually getting kind of nervous. I never played for that long with all eyes on me for a half an hour."

BY LINDA ANN CHOMIN
STAFF WRITER
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Matthew Rose wouldn't think of dancing with any other company than Mark Morris. After graduating with a bachelor of fine arts degree from the University of Michigan in 1992, Rose danced as soloist with the Martha Graham Dance Company for three years before answering an open call for dancers for the Mark Morris troupe. Three years after auditioning he received a call from the company and the rest is history.

The Brooklyn-based troupe thrives on lively movement and Rose can't see himself dancing with a company that's less than driven. Mark Morris Dance Group leaps into Music Hall Center for the Performing Arts Saturday-Sunday, Jan. 19-20.

"It's a very musical company," said Rose. "Mark always choreographs to music. It's very musically based and covers a range of emotions. It's also very human with different sizes and races of

dancers in the company."

Founded in 1980, Mark Morris Dance Group tours internationally six months of the year, treating audiences to choreography containing elements of ballet, folk and Broadway. From the early 1980s *Canonic Studies* (clever and funny with no real story) to *Dancing Homecoming* from 1998, the program presents a retrospective of Morris's choreography. Parlor songs from the 1920s and 30s set the mood for the *Homecoming* work while Anton Dvorak's music serves as a backdrop for *The Office. Grand Duo* is tribal and dark.

The eclectic repertoire is why Joe Bowie has danced with the company since 1989. It's not like he hasn't worked with other troupes. After graduating from

Mark Morris Dance Group

What: The group presents a modern dance concert
When: 8 p.m. Saturday, Jan. 19, and 3 p.m. Sunday, Jan. 20

Where: Music Hall Center for the Performing Arts, 350 Madison, Detroit
Tickets: \$25-\$40. Call (313) 963-2366

Brown University in Rhode Island, Bowie joined the Paul Taylor Dance Company before becoming a member of the Mark Morris Dance Group in Belgium in 1989. The company was just beginning a three year residency at the Theatre Royal de la Mon-

naie in Brussels. Since then they've danced at U.S. and major international festivals and won the Laurence Olivier Award for Best New Dance Production for their British premier of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera. An Emmy Award winning film collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* was topped only by moving into the company's first permanent headquarters in the U.S. — the Mark Morris Dance Center in Brooklyn in fall 2001.

"It's a great company," said Bowie who grew up in Lansing. "Mark takes us into consideration when he's choreographing a piece. It's freer dancewise and inspired by the music."

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internship program last year and may see the results rolling down the road in a couple years.

But even if he doesn't, Yeo feels the experience taught him elements of design critical to creating cars of the future.

"Built on computer, the concept vehicles were milled by Venture Automotive in high density foam."

Students honed not only design skills but learned about the engineering potential of steel and how to create with the material.

In turn, the American Iron

and Steel Institute realized now ways designers could use steel in the finished product.

"It takes more imagination," said Yeo.

"It's a very unique project. I learned a whole new vocabulary of design and about production and how to design using the Alias program to create three dimensions and animate it."

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