

Sacred from page B1

The chorus was founded in 1949 in the shadows of those churches in Kiev. The chorus brings things full circle from the land where the music was found. The use of basses and lower voices is characteristic of Ukrainian sacred music. The point is to bring the listener closer to God. It's somber, melancholy Ukrainian music that leaves you in awe. Eastern European and Ukrainian sacred music is very mystical. It has this mystical effect on people.

Haunting sound
The music is the reason Arnold Birko, 71, joined the chorus in 1963. Birko originally played mandocello with the chorus as well as mandolin in a Ukrainian orchestra.
"Most of Ukrainian music is melodic," said Birko, a Livonia resident who plays bass. "We lived in Kiev where I'd go to the bench and sing. Growing up in Ukraine, you could hear people singing and playing music everywhere. Part of Ukrainian culture,

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is to express yourself in singing. Then we came to the U.S. in 1949. My wife's father was a member of the Bandurist Chorus. I got goose bumps when I was listening to them, so I decided to try to make it into the chorus.

Because of the bond between musicians, many of the members span generations. Birko's son Andrii, 31, is a member of the chorus, along with Wladimir Murha and his son, Anatoli.
"It's very much part of our culture," said Wladimir Murha, a Livonia engineer and bandurist with the chorus. Murha spends an hour a day practicing the 60-string instrument. "We sing at weddings and a week after Easter at a celebration of life. In the beatitudes, each verse is nearly the same musically but with quirks at the end. It sounds familiar, but it's an ancient tune and a recurring theme you can hear in Tchaikovsky's '1812' overture."
"But it's not just the music, it's

being involved in the culture. The chorus has been a part of history since 1918 in Ukraine. My son is now continuing the tradition and honor that goes with perpetuating a culture.

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Ant from page B1

He's counting on "The Adding Machine," to bring in new customers.
Great story
"It's just a fascinating play," he said. "It was written in the 1920s, and isn't a well-known play. But the issues are just as powerful now as they were then - man versus the drudgery of everyday life. It challenges the audience to not live in a coma to get out of 40 hours a week doing something you hate."

Mr. Zero hates his job. His wife nags him. Griffith calls the play a stylized drama. It was strongly influenced by early 20th century German theater.
"I've worked jobs I've hated before," he said. "I worked in a cubical for a year answering a phone. We all have dreams, but there are a lot of different reasons why we don't follow them. It's always a dilemma. There are all these outside factors chipping away at what we want to do in life."

Metro Detroit theater veteran Robert Grossman stars as Mr. Zero who adds numbers all day at work. His home life isn't good, and he cracks. "It's a journey," said Griffith.
Abbey Adler of Birmingham is Mrs. Zero, his nagging wife. Susan Berg his coworker and love interest, and Steven Nicolich Shurdull, a man looking for

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