# Lighthouses take on mystical look

By Mary Klemic

They are silent sentinels, simple in design and purpose. But the aight of them often flashes feelings of hope

them often Hashes feelings of bope or images of bilatory.
They are lighthouses, the subjects from a relighthouse, a show by Susan Brown running through Nov. 2 at the Pierce Street Gallery, upstairs at 217 Pierce in Birmingham.
The photos are part of an ongoing project by Brown. She has taken pierures of lighthouses around the counters of lighthouses around the counters of lighthouses around the counters of lighthouses around the counters.

life, but changed to a light color because of age.

Infrared film turns the pictures in e Pierce Street show into dreamer, ghostly images. The grainy tear yet the pictures suggests charval or penell drawines.

cause of technology or are crum-bling because of age.

Infrared film turns the pictures in the Pierce Street show into dream-like, shostly images. The grainy tex-ture of the pictures suggests char-coal or pencil drawings.

THE RESULT is a combination of the mystical and the documentary— subjects that appear to be fading away even as we look at them, just as the day of the lighthouse passes. One lighthouse looks like a castle on an Island, with reflections on the water pointing toward it from where the viewer is standing, another rests on a bed of foliage — green in real

house.
A LIGHTHOUSE is in every pho-

A LIGHTHOUSE is in every pon-to, whether rural or urban scene, but people or animals make often de-lightful appearances.

In one, two people sit on a porch, a picket fence across the front of the photo. The viewer finds himself or herself trying to discern who the people are and what they are doing, in another, a dog tooks around on a

To many people, a lighthor marker in a book of memories

Just as a bookmark is easily found and, when turned to, shows pages of text, a lighthouse is an image that stands out from others and, when brought to mind, conjures up thoughts of a special time or place.

. The scenes by Susan Brown cast their own spell.

Gallery hours are noon to 5 p.m. Wednesday-Saturday. Call 646-6950.



Reflections on the water near the Stepping Stones Lighthouse in Great Neck, N.Y., take on a mystical look when photographed by Susan Brown in infrared film.

# Busy musical week filled with impressive classical concerts

The art of classical music was alive and well bere last week, with high quality of performance, as well as the substance.

This busy week ended Sunday with a beavy and ambitious program by the Birmingham and ambitious program by the Birmingham force a large audience at Temple Beth El.

A few hours earlier, the Annual Artist concert returned two gifted young artists at the Berkley High School auditorium. The eventful week opened Monday with a program of the Stellar Concert Series at the Lila Johns Theatre, on the campus of Oakland Community College in Royal Oak.

WHILE COMMUNITY orchestras may have

WHILE COMMUNITY orchestras may have their limitations compared with major league orchestras, this was hardly noticeable at the latest program of the BBSO.

After the Knbalesviay appetizer — his Colas Breugnon overture — the orchestra stood up to the challenge of the Violin concerto No. 1 by Prokofley and the sprawling Symphony No. 2 by

Prokotlev and the sprawling Symphony No. 2 by Rachmaninolf. Smith, who is a Detroit Sym-phony violinist and concertmaster of the BBSO, gave a credible performance of this demanding work, leaving the audience with a lasting im-pression of this work's enchanting final move-

ment.
The lengthy Rachmaninoff symphony is frequently performed with substantial cuts, as it was on this occasion. There was still close to a full hour of inspired music in this performance, at a level that could be considered respectable even for a major orchestra.
Felix Resnick, who is a DSO violinist and performance, and a level that could be considered respectable.

Felix Resnick, who is a DSO violinist and permanent conductor of the BBSO, managed to overcome some of the tricky acoustics of Temple Beth El, yleiding a performance that was reasonably in balance most of the time.

In addition to the impressive woodwind solos, the string section mastered far better intonation

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and unity of sound than one is accustomed to with community orchestras.

SCOTT YOO, at age 19, was the featured artist at the Annual Artist program. He was Joined by the young plantst Max Levinson, who commanded far more attention than is usually given to a supporting artist.

On this program, consisting of works by Mozart, Saint Sasns, Bartok and Kreisler, the audience was visibly delighted with some of the selections.

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Lichesleid and Liebesfreud by Kreisler, have a proven appeal, the ultimate attraction of this program was reached in the Sonata in D minor for violin and piano by Saint Saens.

This obscure work by the prominent French composer has a linal movement replete with fast notes that would make the head of the most seasoned musician spin. These lightning passages didn't seem to pose a serious obstacle to astonishing degree of precision and coordination.

THE STELLAR Series event featured some more seasoned musicians. Planist Maria Meirelle, who is the artistic director of the se-

Meirelles, who is the artistic director of the se

ries, was joined by ceillist Italo Babini and clari-net player Theodore Olen, who are principals of their sections in the DSO.

It would be hard to go wrong with a program consisting of works by Beethoven and Brahms, and this program lived up to the high expecta-tions.

. Meirelles opened the program with the short Beethoven sonata No. 24 in F sharp major.

Avigdor Zaromp, born in Poland, educated in Israel and the United States, has a Ph.D. in math and has studied piano, music theory

The art of music was alive and well



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