

Weavings exhibited

More than 100 mombers of the Michigan Weavors Guild are showing thoir work at an exhibit and sale at Somersot Mail through Sunday. Among those participating is Sherry L. Catallo whose work, "Focus," is pictured at left in a room sating, Catallo is owner of the Fine Arts Fiber shop of Birmingham. She studied with Robert Kidd and Vorda Elliott. Included in the show will be clothing, wallhangings, baby blankets, bed throws and jeweiry. Open during regular mail hours, Coolidge at Big Beavor.



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Center Symphony sounds much better

By Ruth Zeromp special writer

Julius Chajes was on the podium last Sunday afternoon for a concert by the Center Symphony Orchestra. The program included oboe soloist Robert Sorton of the Detroit Symphony Orchestra and planist David Syme. The first plece was the Vivald! Oboe Concerto in D minor. Noted was the distinct improvement in the sound of the orchestra since last beard. The first movement revealed a delicacy of expression and interactivity between the orchestra and the soloist.

The second movement, emphasized

The second movement, emphasized the trio of first cellist, first violist, and

the Irio of Hrst Cenust, Hrst Visios, am-bass.

In particular, the playing by first cellist Betty Musser was outstanding. Together with the expressive playing of Robert Sorton, the piece achieved a musical depth that one doesn't always notice in Vivaidi, The third movement followed suit as well.

SYME was the soloist for Mozart's Plano Concerto, K.27. He is a native of Detroit and a student of Chajes. Syme has just returned from a concert tour in Europe where he played in seven countries. His playing shows delicacy as well as technique, although it isn't always flawless.

The first movement of the concerto brought out the extreme lyricism of the pieces. Syme gave it real depth and beauty. This was especially noticeable in the portrayal of the second principle theme as well as in the development section.

review

The second movement of the concer-to demonstrated a certain lack of in-tensity in the orchestra's playing, giv-ing the listener a dragged out feeling. Although the orchestra is basically accompanying the soloist, there are, in this movement, parts where the orches-tra should be more prominent in order to emphasize the melodiousness and in-terweaving of voices between the so-loist and the orchestra.

THE THIRD movement demands rapid technique from the planist. This was excellent especially in the first theme, which Syme did in a very lyric manner.

theme, which Syme did in a very lyric manner.

The second part of the program in-cluded the Rhapsodic Espagnole by Liszt. This is a technically demanding piece. Noticeable was Syme's light touch in this piece, as well as through-out the concert.

out the concert. As were as with so throughout the concert was cut about because Syme had to catch a plane to Chicago. Although he excused himself at the end of the inlermission, he seemed to be agitated, and this came out in his playing. Hopefully, we will have the opportunity to hear him again at a time that will be more convenient for him.

The next concert at the Jewish Community Center will be on April 1 with Flavio Varani as soloist.

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