

Born to conduct, she loves her profession

By GRETCHEN MCHUGH

Conductor Dalia Atlas will lead the Michigan Chamber Orchestra in two performances—Friday at 8:30 p.m. and Saturday at 2 p.m. in Rackham Auditorium. The program will include works by Wagner, Beethoven, Correlli and Mozart, with Claude Franck, piano soloist.

A native Israeli, Miss Atlas won prizes in three major international conducting competitions in Italy, Liverpool and at the Metropolis competition in New York, during 1962-64. She has guest conducted orchestras in Europe, the United States and Israel. This is her first appearance in Detroit.

She came to the United States in 1964 to compete in the Metropolis contest. During that competition she was recognized as a promising conductor by Leonard Bernstein, Eric Leinsdorf and Isaac Stern.

When presenting her a silver medal, Bernstein commented, "She is too brilliant to be passed by."

RATHER THAN ACCEPT offers to assist Eugene Ormandy in Philadelphia or Fausto Cleva at the Metropolitan

'I want to conduct the pieces that I love. I want to work with orchestras. I want to give of myself, and to exchange cultures through music.'

—Dalia Atlas, symphony conductor

Opera, Miss Atlas returned to Israel "to do something for my country."

For her own art, she said, she did want to "start from the top."

In Israel she founded two orchestras—the Israel Pro-Musica Orchestra and the Symphony Orchestra and Choir of the Technion-Israel Institute of Technology in Haifa, her home city. In the 15 years since, she has guest conducted the Israel Philharmonic and the Israel Radio Symphony orchestras, encouraged the performance of Israeli and contemporary music, and made conducting forays into Europe and the United States.

The BBC Northern Orchestra in Manchester, England, the Royal Liverpool Orchestra, and American orchestras have all requested her return because of her artistic ability, and the musicians' delight in working with her.

"I like to work together with musicians," she said. "They work long hours, they sacrifice, they have so much patience, and they put up with all the conductors' crazinesses—I have a great deal of respect for these musicians."

HER INDEPENDENCE OF MIND

showed itself early. Trained as a concert pianist, she made her debut at 15 with the Kol Israel Symphony, but she wanted only to conduct.

"It was always conducting. Everything else was always instead," she said.

Friends and mentors discouraged her, she said, saying there was no such thing as a woman conductor. That old prejudice is finally thawing, partly because of Miss Atlas' determination and the determination of women such as Antonia Brico, Sarah Caldwell and Eve Queler.

The United States has been very supportive, especially recently," she said. When she conducted in the Metropolis competition 15 years ago, she recalled, "I felt very lonely. My only friend was the music. But now they don't even say that I am a woman conductor. I am a conductor."

The United States has granted her a permanent visa and she will be listed in the forthcoming edition of "Who's Who of American Women."

THIS YEAR SHE WILL MAKE four separate appearances in the United States—to conduct and teach in Cambridge, Mass., Houston, Tex. and Detroit.

Internationally, she is booked for the next two years. "They are beginning to discover me," she said.

Clearly, success as a woman conductor has been an uphill battle, fought by a determined woman.

Her passion to conduct, she said, began in early childhood when she became fascinated by sounds—tonal colors—of the orchestra. Her parent, she said, report that at 18 months she

was listening to Beethoven's Ninth Symphony in one sitting—unless she was dancing.

"It was, to me, like nature. The sun, flowers, various greens of the leaves were all in the music."

PART OF A CONDUCTOR'S JOB is programming—choosing the right combination of pieces for one concert and putting them into intelligible, or artistic, order.



—Dalia Atlas will conduct the Michigan Chamber Orchestra this weekend. She is one of a handful of successful women in her field.

Pianist shows heavy technique

By GRETCHEN MCHUGH

Lazar Berman, who performed last Friday in Ford Auditorium, is reputed to be one of the world's greatest pianists.

From Russia, he has established himself as a giant in technique and interpretation. In his frequent performances in the United States, he has collected both enthusiastic supporters and detractors, who report that he "pounds."

Pounding being, at best, inconceivable with greatness, it would only do to hear or observe.

Berman's program included a Handel chaconne; the Beethoven "Appassionata" Sonata, Op. 57; a Scriabin fantasy; and a very substantial group of pieces by Rachmaninoff, six "Moments Musicaux."

It was, in short, a progression from classical to romantic, the usual fare for a solo recital.

There's no question about the technique. Berman's huge hands brought forth every possible range of sound from the piano, from enormous fortissimo to very subtle, tiny sounds, all

without apparent effort. It was also, however, without apparent concern, for his manner could best be described as noncommittal.

The Handel, which is a straightforward presentation of a melody over and over in various forms, opens with some big chords. Berman made them sound huge (possibly too huge for Handel, to some ears), and he pounded.

To explain, to define pounding—a chord is a vertical expression of harmony and in most of the music we're used to, it is an integral part of the melody, which is song. Therefore, some of the notes of the chord bear more directly to the song than others, and even the thickest chord should be played as if somebody were listening to its message in relation to the piece as a whole—preferably the performer and listener in that order. None of this with Berman.

That was in the loud parts. It was a consistent flaw through his Beethoven, Scriabin and Rachmaninoff.

But luckily, his playing certainly redeemed itself in many places. The chaconne's delicate innerworkings

came through with every bit of delicacy and shading possible. A long crescendo toward the end was exemplary to the most serious pianist in the crowd.

Beethoven didn't name his Op. 57 sonata the "Appassionata," a publisher did. Berman played it with great technical skill. In the andante movement, he really created a brand new sound for an internal melody. That is, in the midst of the first variation came a series of notes that gave the effect of a harpist doing harmonics. The notes seemed to come from another tonal setting, almost from a different instrument. There is no question about the sensitivity of a pianist who can do that. It was beautiful.

The sonata was dazzling, coherent, passionate—but then, he pounded when he should have been coaxing song out of his instrument.

The louds were all just plain loud, whereas Beethoven's score shows no such unanimity of volume range.

Then, with Rachmaninoff, Berman

made a great flowering. His playing blossomed into the beautiful shimmering arpeggios and runs of his countryman's music. He lost himself in the shifting masses of sound in the early parts of the piece and here for the only time in the recital did his playing resemble Horowitz, to whom he has been so hastily compared.

But as the six Rachmaninoff pieces progressed to stronger and stronger statements, and as his technique rose to handle the larger masses of sound, so did his communicative sensitivity decrease.

Piano pieces by Rachmaninoff have been interpreted with such "singing" that whole roomsful of people almost stop breathing as they join the pianist in listening.

If Berman cared more about bringing the specific intentions of composers into the concert hall, he would bring his playing to the sensitive refinement, and the quality of spell-binding communication of a true master.

DINING AND ENTERTAINMENT GUIDE

ON THE TOWN

Christo's
Breakfast Specials
\$1.19 2 Eggs
Butter, sausage, toast & jelly
(7:00 A.M. to 11:30 A.M. Only)
ALL YOU CAN EAT SPECIAL
WEDNESDAY — SPAGHETTI
NOW SERVING BEER & WINE
CARRYOUTS - 533-0916
26999 W. EIGHT MILE ROAD, REDFORD TWP.
(3 BLKS. EAST OF INSTER)
HOURS: MON-SAT 7 A.M. TO 2 A.M.
SUN 9 A.M. TO 11 P.M.

superb seafood
PIZZA, DOWN EAST FISH AND
DAILY FISH MARKET CATCHES ARE
OUR SPECIALTIES
LUNCH MONDAY THRU FRIDAY
DINNER NIGHTLY INCLUDING SUNDAYS
Check Mue's
478-3800
3555 GRAND RIVER
FARMINGTON HILLS
Source: Farm Hills
Granddiggers

House of Carrie Lee's
Chinese and American Food
Exotic and Delightful Lunches and
Cantonese Style Dinners
Private Rooms
for Receptions
and Parties
Special Service
for Carry-Out
We'll bring you
the food, you
bring the wine!
MI 4-7576
Open Mon-Thurs 11 a.m. to 10 p.m. - Fri. & Sat.
11 a.m. to 11 p.m. - Sun. 12 p.m. to 10 p.m.
850 N. Woodward - Birmingham

FEATURING
Bill Kahler WED-SUN.
Larry Armour TUES.

The Leather Bottle Inn
• Businessmen's Luncheons
• Family Dining
We Also Cater Weddings
and House Parties
Entertainment
522-2420 28937 W. Warren
Garden City

CORSI'S
RESTAURANT AND COCKTAIL LOUNGE
NOW APPEARING
WEDNESDAY THRU SATURDAY EVENINGS.
"LOVESONG"
for your easy listening and dancing pleasure
COCKTAIL HOURS 3:00 - 6:00 Reduced Prices
DAILY LUNCHEON SPECIALS \$2.25
Private Room Available For Parties or Meetings
Call for Information
27910 W. 7 Mile, LIVONIA
(Between Middlebelt and Inster) 531-4960

HIGH'S
Ladies Night
Monday, Tuesday, Wednesday
All dinners for the ladies
\$6.00
House Specialty
Prime Rib Dinner **\$9.95**
Salad Bar Every Evening
with all meals
Entertainment and Dancing
No Cover - No Minimum
Wednesday - Saturday Enjoy
The Carlie Sisters Plus Vince
MOORE'S
24587 West 6 Mile (Between Telegraph & Beech Daly)
537-5570 Valet Parking

BONANZA
"Atmosphere On A Budget"
TUESDAY SPECIALS
RIB EYE STEAK only **\$2.19** Includes Baked Potato
Texas Toast & Salad Bar - Served from 4 p.m. 'til closing
CHOPPED STEAK only **\$2.09**
Great **SALAD BAR** 9 Items to mix 4 delicious dressings
Monday is **SENIOR CITIZENS' DAY**
Senior Citizens receive their Beverage FREE!
LUNCHEON SPECIALS
CHOPPED STEAK DINNER \$1.59 Includes Toast, Potato, Salad Bar
N.Y. PETTIT STRIP DINNER \$1.89
BREADED VEAL CUTLET \$1.59
SERVED ALL DAY MONDAY - 11-4 THURS. - SAT.
SOUTHFIELD 25610 W. 8 1/2 MILE RD. 2053 RANSFORDVILLE RD. 33456 W. 7 MILE RD.
AT BEECH-DALY RD. OFF I-94 AT FARMINGTON RD. IN K-MART PLAZA
HOURS: MON-THURS 11 to 8 • FRI. & SAT. 11 to 11 • SUNDAY 11 to 8

The Sherwood Inn
MONDAY AND TUESDAY ONLY - EXTRA SPECIAL DINNERS
LOBSTER TAILS \$10.95
PEPPER STEAK \$4.95
Dinner Includes: Salad Bar - Rolls & Butter
NOW APPEARING TUESDAY THRU SATURDAY
FABULOUS LENNY SCHICK
FOR YOUR DANCING PLEASURE
DINNER MENU FROM \$4.95
36071 Plymouth Road
Wedding and Banquet Facilities Available

ROMAN CHARIOT
RESTAURANT & LOUNGE Featuring Italian and American Dining
Entertainment Friday & Saturday
CHUCK MIDDLETON and TRIO
BUSINESSMEN'S LUNCHEON • BOUNTIFUL SALAD BAR
Mon.-Thurs.-Wed.-Thurs.
NEW YORK STRIP STEAK, Potato & Salad \$4.95
VEAL PARMIGIANA, Side Order of Spaghetti & Salad \$2.95
BAKED FISH Served with Potato & Cole Slaw \$3.95
FISH N' CHIPS with Salad or Slaw \$3.50
Above includes Bread Basket
COCKTAIL HOURS MON.-FRI. 3-6 P.M.
32826 FIVE MILE ROAD - EAST OF FARMINGTON RD. - 425-8530

Kevin's
Back to Action Again!
Don't Worry Nothing.
OPEN 7 DAYS
LIVE ENTERTAINMENT
EVERY NIGHT
NO COVER
SUNDAY NIGHT
14 Oz. African Giant \$6.95
Rock Lobster Tail 4.95
Prime Rib Dinner 4.95
New York Strip Dinner 4.95
Diners include Soup, Salad, Potatoes and Dessert Complete Menu is \$10.00 - Served from 12:00

SERVING COMPLETE MENU 7 DAYS A WEEK
MONDAY-THURSDAY AFTER 9
BOWLER BURGER 1/2 LB. \$1.50

SUNDAY FAMILY STYLE DINNER
Serving 2-7 P.M.
Chicken and Prime Beef,
Potatoes, Vegetables,
Salad Bar and Dessert,
Perfect for Family Parties
Call ahead for reservations
\$3.95
under 12 \$2.95

Kevin's
Businessmen's Luncheons
Mon.-Fri. 11:30
8051 Middlebelt - Westland - 261-5062
CASH • CREDIT • DEBIT • VISA • MASTERCARD
MAJOR CREDIT CARDS ACCEPTED