

## Local violinist receives raves in Austria

By Corinne Abett  
staff writer

Violinist Alyze Dreiling wouldn't trade Knoxville, Tenn. for New York City for anything.

A 1977 graduate of Livonia Church-Hill High School, now concertmaster of the Knoxville Symphony Orchestra, she just returned from making her European debut in Vienna, Austria as soloist with the Philharmonia Hungarica where she received a standing ovation from a crowd of 4,000.

Dreiling's talent was recognized early in the metropolitan Detroit area. She studied with Mischa Mischakoff and performed with many local orchestras such as the Oakway Symphony as well as the Detroit Symphony. She performed with the latter under conductor Paul Freeman when she was 15.

At Indiana University where she received her bachelor's in music, she studied with Josef Gingold. She auditioned and won a chair with the Knoxville Symphony Orchestra under conductor Zoltan Rozsnyai after her graduation.

The opportunity for the two-week tour of Europe came when pianist Kurt Rapf of Vienna, Austria was guest soloist with the Knoxville Symphony Orchestra. After playing with Dreiling, he invited her to play with

the Philharmonia Hungarica at the Wien Rathaus.

THE CONCERTS she did there, playing the Mozart Second Violin Concerto, were a part of the Austrian Summer Festival which was broadcast live throughout Europe.

Dreiling, young, attractive and talented, said the members of the orchestra, composed of Hungarian refugee musicians, welcomed her graciously.

"There is no age barrier among musicians," she said.

With the approach of the fall concert season she will be appearing as soloist with the Knoxville Symphony Orchestra (Jan. 18-20) playing the Scottish Fantasy by Max Bruch, with the Knoxville Chamber Orchestra playing the Beethoven Triple Concerto and the Florida Chamber Orchestra playing the Beethoven Violin Concerto. There are also other recitals on her fall/winter schedule.

For all of these she will be playing a 1749 Carlo Bergamini violin on loan from the Henry Ford Museum collection.

According to Dr. Robert Eliason, curator of musical instruments for Greenfield Village and the Henry Ford Museum, "This is the first time we've loaned a violin since Henry Ford's time, he used to loan them. It is planned to be a part of our outreach to the public."

HE ADDED that a sensitive artist can help those who care for the instruments by being aware of areas that may be deteriorating and need attention.

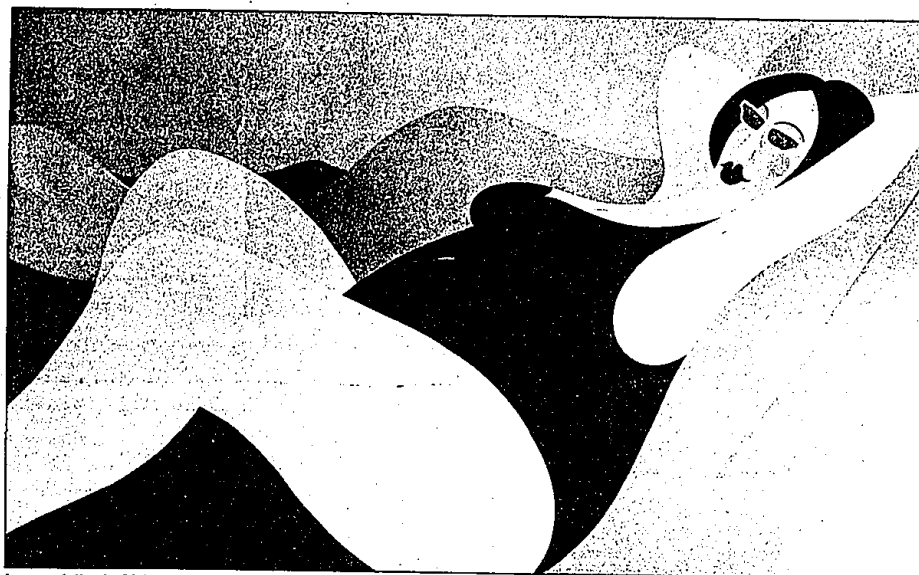
"A lot of people feel that a violin needs to be played," he said noting that this idea is still controversial. Dreiling said she feels certain that living, studying and performing in the Midwest, rather than New York City, has helped move her career along so rapidly.

She has never had to wait in line for an audition or travel long distances to and from classes in less than ideal conditions. And most importantly, the opportunities to perform and be heard have been almost nonstop — a rare occurrence in other locations.

But, what this young artist, daughter of Clem and Marcy Dreiling of Livonia, modestly doesn't say, is that in the final analysis, it all comes back to talent and motivation — and in both those departments, she's right at the top.



Alyze Dreiling hopes to return to Europe, where she received a warm welcome from fellow musicians and audiences alike.



Large painting by Richard Kozlow brings out a new side to this man who is usually very serious about his work. But he has always been

known, among friends, to have a rollicking sense of humor.

## Curves ahead Kozlow shifts gears with deft strokes

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The show which opens at Schweyer-Galio Galleries next Tuesday goes by the provocative name, "Zaitig Ladies." In Leo Rosten's "The Joy of Yiddish," zaitig is defined as a term which "describes in one word what it takes two hands outlining an hour-glass figure to do."

The artist, Richard Kozlow, the same R.K. who is so widely known for serene landscapes and a highly moving series on bullfighting, quickly described zaitig as "one more pound and you're fat."

But, whatever the poundage (or tonnage), his zaitig beauties (sans clothes) breeze blithely through life, seemingly unaware of the avoidpools, or at the least, completely undisturbed by it; more than a few genuinely proud of their luscious curves and bulbous breasts.

They kick up their heels, flaunt their shapeliness — always in command, never tentative.

"The whole series came about by fluke with my being very skeptical, to say the least," said Kozlow. "I was raised in an era of art and painting where everything was serious, there was no humor." He sighed as if to add, "thank goodness that has changed."

THESE began when his longtime friend, Fred Yaffe, asked him to do a painting on the theme, "The party's not over 'til the fat lady sings."

That was a couple of years ago and the 16 paintings in the exhibit developed from this challenge.

The two- and three-figure paintings materialized when Kozlow had a canvas stretched and it came back so large it wouldn't fit in the delivery van. As he wondered what to do with so much surface, his wife, Lois, suggested he do more than one figure.

"In this case," he said, "the egg came before the chicken."

To keep the mountainous curves in scale and enhance his ability to move

them around the canvas, he sketched first and then did full-size figure cutouts, like giant paper dolls, and arranged them on the canvas until he was satisfied with the design.

"The bodies come first. The bodies suggest the faces," he said. One of the voluptuous nudes wears a 1930s, garden-party-type hat, at a rather rakish angle. The ladies in the "Corps de Ballet," with the haughty faces and patrician Roman noses, are totally intent upon their performance.

Some have engaging smiles, others appear far above the crowd. "I never once thought of them being dressed," said Kozlow smiling. "I don't know why, I just never did."

"Zaitig Ladies" gives Kozlow an opportunity to show the third side of his personality through his art. The landscapes he considers the aesthetic side; the stark heads, portraits and bullfighting paintings are the dark side which is concerned with the human condition.

"I think (in the future) I want to get more involved in that."

THERE will be a one-man show of his landscapes in Los Angeles in October and another in Sarasota in Febru-

ary. In March the bullfighting series will be shown for the first time in Madrid.

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Richard Kozlow was reluctant at first to show the paintings of pleasingly plump ladies, whom he likes to picture as appealing and interesting.

## Oakland University given work by Glen Michaels

Oakland University is one of the beneficiaries of a longstanding friendship between art dealer/patron Peggy deSalle of Birmingham and artist Glen Michaels of Troy.

Earlier this year deSalle gave a three-panel bas relief by Michaels to Oakland University. Titled, "Solar Resurgence III," it hangs just outside the door to the Meadow Brook Art Gallery on the university campus.

deSalle and Michaels became well acquainted after she opened her Little Gallery in Birmingham in 1949 and he was a young talented artist, teaching at Cranbrook Academy of Art.

In the ensuing years, he had many shows at her gallery and in so doing perfected the technique of bas relief using tiles and cast metal to build

his intricate assemblages — some of which are done on a large scale. One of the earlier is "Windscape," a 14-by-17-foot bas relief in the lobby of Detroit General Hospital.

ANOTHER LARGE local installation is the 10-by-30-foot "Windscape II" in the main lobby of Oakwood Hospital in Dearborn.

"Solar Resurgence III" has the same dramatic ebb and flow of movement and feeling that reflects the artist's interest in natural phenomena and characteristics much of his work. There will be a one-man show of his work at Rubiner Gallery of West Bloomfield in November.

deSalle and Michaels both received awards from Michigan Foundation for the Arts earlier this year, she for her contributions as a patron, and he, for his artistic achievement.

In the last few years she has made major contributions to public institutions to further the enjoyment of the arts. Next month the Albert and Peggy deSalle Photography Gallery will be dedicated at the Detroit Institute of Arts.



Section of assemblage/bas relief by Glen Michaels, above, is part of the work, at right, given to Oakland University by Peggy deSalle. It shows the painterly approach which the artist uses as he builds his pieces.

