

Symphony musicians heap praise on Dorati

By MARJ JACKSON LEVIN

Antal Dorati, the new music director of the Detroit Symphony Orchestra has appeared with every major orchestra in the world.

Born in Budapest 73 years ago, he was trained as a composer, cellist, pianist and conductor. He has over 300 recordings to his credit, including this month's album release of the DSO performing Tchaikovsky, which is selling well in the area.

Dorati also paints, jogs and is a master storyteller. Truly the renaissance man, he has brought a rebirth to the orchestra.

Here are the thoughts of some of the orchestra's members on Dorati.

PAUL GANSON—bassoon, ninth year with DSO:

"All conductors represent a life force for the musicians. With Dorati I feel I'm in the presence of one of the great forces of nature. There are beautiful sunny days and heavy storms, tornado days, but Dorati's world is a bright hopeful one."

"He's a tremendous life force which extends beyond the symphony itself. There are already more people coming to the symphony because of Dorati. People were scalping tickets during the Beethoven Festival."

"He radiates positive feelings which is what we need in our city. This season we're looking forward to different things. The maestro eschews routine. One would have thought after the Beethoven Festival, it would be Bach or Brahms, and now it will be Schubert."

"Oh, of course, routine plays a part, we have to perfect ourselves. He's very disciplined, but still this year we look forward to another unique experience."

"He is a very intelligent, canny man, a joy to be around. He transforms each of us in the orchestra into something better than we knew our-

selves to be. He enables us to seek out and define a new world in ourselves we didn't know existed."

GORDON SMITH—trumpet, 30 years with DSO:

"A conductor has to have the mental conception of the music. Dorati exhibits this to an exceptional degree. I'd say mentally, if you were going to rate him on a scale of one to 10, he'd be right up there at the top."

"I've been with the orchestra under Kruger, Paray, Ehrling, Cecato, Dorati, but evaluating them is very subjective. It's too soon to evaluate Dorati, but his past performance is very substantial. You can't argue with that kind of success."

"Last year was one of the more enjoyable years I've spent with the orchestra. He was with us for eight weeks, and we sure crammed a lot of musical activity into them—a recording session with London Decca at the United Artists Theater, the Beethoven Festival, which was video taped for PBS."

"This year I'm looking forward to more musical unification, for the orchestra to play with greater dynamics, just more... more of everything."

JAMES WARING—viola, 20 years with DSO:

"The impact Dorati has, has been tremendous. Ripples have spread all across the city. He's an internationally famous man. He commands respect. The whole orchestra has gained from his leadership."

"There's no doubt about the fact that he's the boss. He's a take-over person. He tells everyone what to do—the stage hands, the board, the management, the musicians."

"That's one of the major differences. He desires exactly what he wants. If there's a problem on stage, he doesn't hesitate about the solution. He says, 'Oh, I see what's wrong. I know how to fix it. I know the way.'"

"It's very easy to criticize the boss, but I personally prefer a conductor who makes decisions, right or wrong, and we go with him. One time at rehearsal, he had Marshall Turkin, the manager, Bob Semple, president of the symphony, the orchestra and himself. Dorati told everyone what each must do. That's the first time I've seen the four parts put in exactly the right perspective."

"Under Dorati we are in search of an international reputation. An executive from London Decca said he was stunned, pleased and surprised to find such a terrific orchestra in Detroit. Now everyone will begin to know about us. We've been such a secret up to now."

"Next year, we'll go on a European tour for five weeks. We start in Spain and end in London. We'll play all of the big cities in the best halls."

"Yes, he has a temper. We haven't been yelled at since the Paray days. But you have to look at the

whole man. He's willing to do all these other things. He's tough in musical areas, but he doesn't demand more from us than he's willing to give."

"He stands during five-hour rehearsals, never sits; he's tireless."

"In the final analysis, the musicians have to do the playing, the conductor's job is to lead them, bring them together, create an atmosphere where we can perform at our highest level, an atmosphere of confidence, mutual respect, hard work, patience, personal trust."

"This takes a long time. Dorati has begun this work. I'll give him my best. I enjoy my job at the present more than I have in many years. I have greater hopes for the orchestra in the future."


BARBARA FICKETT—cello, 11 years with DSO:

"I respond and so does the orchestra to his vibrancy... it's contagious. The women in the orchestra are not

treated any differently. But yes, Dorati has sex appeal, yes. His face is very expressive. I watch the lines, his expressions, I appreciate his face."

"He's unique in that he not only expresses himself through music but can also express himself beautifully, with words."

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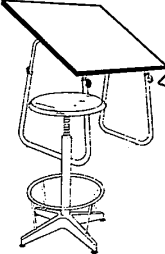
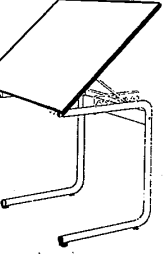
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