

# Dorati duo turn opera into a musical family affair

By CORINNE ARATT

"look me a long time to feel it. Only recently has it settled on me and around me."

This is an aspect of her career as scenic designer which she treasures, indeed, guards lovingly. At least until the house lights dim and the curtains open.

"You work on something. You love it. You make it. But, on opening night, it's not yours any more."

She recalled doing seven operas in seven months for Joan Sutherland in Australia. She accepted the job blindly not realizing the pace she would have to keep to produce the amount of work necessary for these projects.

"I didn't think about it, I just did it," she said.

BUT, THEN SOMETHING UNEX-

pected happened. She was lost for a long time afterwards without the pressures, the rigorous schedule and the demands. Anticipating that something of the same thing would happen as soon as "Elektra" is produced here, she said, "I get very possessive while I am working on it. Once, it opens, it's not mine anymore."

Working with her father on the planning didn't present any problems other than her having to follow him around Europe to talk with him. "He told me his ideas and I had my own ideas. It was very easy to come to a decision on what we wanted to do."

However, just exactly what they decided upon will be a secret, at least to most of the audience until opening night.

Ms. Dorati would say that because the opera is set on the Greek

Island of Crete in the Middle Minoan period, there will be lots of color.

"The costumes they were were very colorful — flowers, frills and pleats and gold."

One of the challenges, if it can be called that, is to stage the opera effectively and still retain the orchestra shell on stage, put there to improve the acoustics.

"We are working within severe restrictions," Ms. Dorati said.

AS THE MAESTRO'S only child, Ms. Dorati smiled when asked if her father had even tried to impose music as a career upon her.

"I'm musical," she said, "but, I'm lazy. I wanted to play well right away."

When she went to Mills College to major in theater there was no objection, nor was there any adverse comment when she continued her education at Minneapolis School of Art in fashion design, the Central

School of Arts and Crafts in London, Carosa Alta Moda of Rome and the Parravicini Scenic Studio of Rome.

She and her husband, Ralph Brown, and seven-year old son, Nicholas, live in Rome and vacation in Greece in the summer.

She and her father worked together on a Verdi opera in Holland and at her urging, Dorati and Marcelle Marceau made a tape together, the Maestro at the piano, the mine, for a change speaking.



Tonina Dorati and her father, Maestro Antal Dorati, have worked on several operas together. "Elektra" is the latest.

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## Lent program is scheduled

St. Gerald's Church, 21300 Farmington Rd., will continue its Lenten study series over the next three weeks.

Fr. Cliff Ruskowski will speak on communication this Sunday from 7:30 to 9:30 p.m. and again next Tuesday from 10:15 to 11:45 a.m.

Pacing life's crises will be the subject of the following week with speaker Terry Taylor. Sessions are slated for March 18 from 7:30 to 9:30 p.m. and March 20 from 10:15 to 11:45 a.m.

The final week, Fr. Ruskowski will speak on Dealing with Alienation March 25 from 7:30 p.m. to 9:30 p.m. and again on March 27 from 10:15 to 11:45 a.m.

The sessions are open to the public. There is no set fee, but donations will be accepted at the door.

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