



We gather together. . .

By Dorothy Wait

To learn, to enjoy, to get to know others in the community who share our love of opera. Gatherings are regional groups of League members that meet, usually four times a year, in members' homes to hear presentations on LA Opera's upcoming productions. This is a benefit of your membership; you don't have to join anything, and you can attend any of them. The only requests are that you let the Gathering Head know you will be attending and that you bring some refreshment. Guests are welcome to attend two events, but after that they must join the League to participate.

We are, however, reconfiguring some of the regions in an attempt to better balance the number of attendees at events (some have just become too large). Therefore, the **Westside** will border Mulholland Rd. on the north, the 405 freeway on the east (but include Culver City), LAX on the south, and of course the ocean on the west. Monika Whitaker and Chuck and Alice Bragg will continue their excellent leadership of this group.

A new region called **Beverly Hills** will border Mulholland Rd. on the north, La Cienega Blvd. on the east, the I-10 freeway on the south, and the 405 freeway on the west (with the exception of Culver City). It gives me great pleasure to announce that Millicent Gappell will be the Regional Head for this group with Anne Russell Sullivan assisting her.

The old Heart of LA region is now incorporated into a new broader area titled the Hollywood/Hancock Park region. It borders Mulholland Rd. on the north until the Cahuenga Pass and continues north of Griffith Park, the I-5 freeway on the east, Inglewood on the south, and La Cienega Blvd. on the west. We are most fortunate that Mike and Claudia Margolis have agreed to be the Regional Heads, commencing their first Gathering in the Spring.

South Bay, which has been quiescent for awhile, is coming back to life. It has been enlarged and comes under the wonderful new leadership of Bob Lerner. It will border LAX/Inglewood on the north, the 110 freeway on the east, Palos Verdes, Rancho Palos Verdes and San Pedro on the south, and the ocean on the west.

If you live in these areas, you will receive direct communication from the Regional Heads about upcoming Gatherings.

The existing Gatherings in **Antelope Valley, Claremont, Orange County, San Fernando Valley, San Gabriel Valley** (with a few exceptions) and **Ventura County** remain intact. At the present time we are searching for new leaders in the **Santa Clarita** region and hope that it too will soon be functioning again.

We hope you will attend these Gatherings in your region (or any region) and enjoy the camaraderie of fellow League members

Third Opera League Seminar on Otello and Recovered Voices (Plus Lunch)

By Anne Kokawa Prokopovych

The Opera League is pleased to offer another exemplary educational opportunity with a full day seminar, including an optional luncheon, on Saturday, February 9, 2008, from 9:45 am to 2:45 pm. It will be held in the 5th floor salon of the Dorothy Chandler Pavilion at the Music Center. Pastries and coffee will be available before the seminar begins.

This seminar will cover two upcoming productions of LA Opera's performance season, *Otello* and the double-bill in LA Opera's multi-year *Recovered Voices* project, *Der Zwerg* and *The Broken Jug*. Along with our two presenters, the program will feature LA Opera Music Director James Conlon, who will share his reflections on the *Recovered Voices* project. Dr. Allan Edmiston will be the seminar moderator.

Well-known author and educator, Fred Plotkin, will explore Verdi's dramatic masterwork, *Otello*. Musically, the drama of the opera is intensified by the absence of breaks in each act, a departure from Verdi's adherence to Italian tradition of grouping together arias and ensemble pieces. The intensity is also reflected in the laconic libretto by Arrigo Boito that cuts Shakespeare to its essentials, leaving room for the full expression of the larger than life emotions that charge the characters. *Otello*, a Moorish general in the Venetian army, is successfully manipulated by Iago, a vengeful sailor he overlooked for promotion. Blinded by Iago's schemes, a jealous *Otello* questions the fidelity of his beloved wife Desdemona with tragic consequences.

Following a quarter century as a performing arts professional, Fred Plotkin has become an internationally respected writer and educator. Fred Plotkin is the author of *Opera 101: A Complete Guide to Learning and Loving Opera* and *Classical Music 101: A Complete Guide to Learning and Loving Classical Music*, and is a regular guest on the intermission features of the Metropolitan Opera radio broadcasts. Michael Hackett, Professor of Theater at UCLA, will introduce us to Alexander Zemlinsky's *Der Zwerg* and Viktor Ullman's *The Broken Jug*. *Der Zwerg* (The Dwarf) is a tragedy based on a short story by Oscar Wilde. *The Broken Jug*

Continued on page 2

a word from our president



Dorothy Wait, President

At half point in our 2007-08 season and the start of the new year it is time to pause, to take stock of accomplishments and goals met, and to look forward to the exciting challenges ahead. It is with deep appreciation that I acknowledge the work of the Board and the League volunteers for their amazing endeavors. Not listed in order of importance the following are examples of our work. A very significant item is that we made substantial financial contributions to LA Opera. I think those who attended would agree that our seminars, musicales, master class, and Insider Previews events have been outstanding. Informative local Gatherings have been held in homes throughout southern California.

Our primary fund raiser, the Boutique in the lobby of the Dorothy Chandler Pavilion (staffed by our volunteers) has experienced exceptional sales. Many artists have been transported to *and from LAX, and literally hundreds of cast* members have been fed at rehearsal dinners. A large number of volunteers assisted at student matinees and other Community/Education programs. The website and the *Bravo* newsletters have kept you informed of our happenings. New members/volunteers have been called and membership applications have been processed. Members have been contacted and have received dress rehearsal tickets, and volunteers have introduced speakers at pre-performance lectures. A new project has been to contact members attending the Met simulcasts to hand out League information.

In my first message to you I told you that we would work on three goals which included (1) increasing our membership, (2) increasing communications with you, and (3) evolving

electronically. As part of a membership campaign, League information was mailed to all LA Opera subscribers and this has brought in hundreds of new members. Thank you, new members—we welcome you all!

Our 24-hour message line and e-mail contacts have increased substantially, and I hope you continue to let us know your concerns and questions. And a website committee is working to obtain professional services to revamp our website.

What's ahead? We will continue to provide educational, social events and also services that support LA Opera. In addition please read the *article about Gathering changes on page one.*

A new goal, one with enormous potential, is that we are in the early stages of exploring of how we can reach out to the Latino community in southern California. Hispanics for LA Opera has been and is a vital force in attracting new people to LA Opera. We applaud their efforts and wish them continued success. We will share information through links on our websites and keep in communication with their leaders. That said, the Latino community is so large that no one entity can reach everyone. We will keep you informed of our outreach efforts.

Please keep in touch.

Warm regards,
Dorothy Wait



Executive Committee

Dorothy Wait	President
Judy Lieb	Vice President
Edmund Shaff	Treasurer
Nina L. Haro	Secretary
Rebecca Bowne	Immediate Past President
Kathleen Leonard	Parliamentarian
Fred Dear	Education
Edward Lieb	Communications
Margi Mostue	Behind the Scenes
Dale Ross	Membership

Directors

Blanche Bell	AALOA Liaison
Janet Ciriello	Artist Services
Carol Donlan	Boutique
Gerald Elijah	Calendar
Eleanor Gnupe	Volunteer Services
Diane Gray	Student Matinees
Alma Guzman	Community Education
Fabiola Hensley	Boutique
Laurel Howat	Cast Dinners
Jacqueline Johns	24 Hour Line
Lucetta Kallis	Public Relations
Steve Kohn	Community Education
Stella Leontsini	Gatherings
Edward Lieb	Web Site
Brita Millard	Social
Anne Kokawa Prokopovych	Seminars
Ernie Prokopovych	24 Hour Line
Tadea Pylko	Boutique
Carlos Rodriguez	Membership
Hiroko Seki-Blanco	Boutique
Monica Gutiérrez Roper	Cast Dinners
John Spear	Overtures
Charles Stern	Assistant Treasurer
Anna Russell Cullivan	MusicalOC
Wendy Van Haerlem	Boutique

Consulting Directors

Bob Bernard	Artist Services
Dr. W. Allan Edmiston	Seminars

Visit us at www.operaleague.org

Send mail to: P. O. Box 65918,
Los Angeles CA 90065-0918

Send e-mail to: info@operaleague.org
24-hour League Message Line: 213.972.7220

Editor	Edward Lieb
Printer	Licher Direct Mail
Newsletter Design	Bacall:Creative

If you want to be eligible for last minute benefits, Inside Opera and League notices, please send your e-mail address to info@operaleague.org. We would love to have all members on our e-mail list! Send your "second member" addresses also!

Otello, Recovered Voices (continued from page 1)

is a burlesque based on a comedy by the German Romantic poet and playwright Heinrich von Kleist.

In addition to his pedagogic career, Prof. Hackett has directed for the Royal Opera, Covent Garden; the Royal Theatre at The Hague; the Centrum Sztuki School and Dramatyczny Theatre in Warsaw; the Los Angeles Philharmonic at the Hollywood Bowl; the Los Angeles Opera (children's series); the L.A. Theatre Works and the Getty Museum.

Maestro James Conlon's multi-year *Recovered Voices* project strives to raise public consciousness of the significance of works of composers whose lives and compositions were affected by the Holocaust by programming this music at LA Opera and other venues around the world. Mr. Conlon will speak about his role as ardent champion of these works, as well as the development of the *Recovered Voices* project.

Opera League members may reserve in advance for \$25 or a flexible voucher. Admission at the door or for non-members is \$35. The optional luncheon may be reserved in advance for \$30. See page 5 for reservation information.

Upcoming Hemmings Award

By Edward Lieb and Kathleen Leonard

We are currently gathering names for an outstanding supporter of opera in Los Angeles to receive our fifth annual "Hemmings Memorial Award". Each year the Opera League presents an award to the selected person (or persons) at our special event named after the Founding General Director of LA Opera, Peter Hemmings.

This season's event will be held Sunday, April 27, at the MountainGate Country Club. It will be a luncheon beginning at 11:30 am.

The MountainGate Country Club is a fabulous venue, situated at the gateway to Brentwood and Bel Air, and located on a hill between the Skirball Cultural Center and the Getty Museum.

Our award recipient for this season will be announced in February. Last season we honored Flora Thornton for her significant contributions to opera and music in greater Los Angeles.

Although our program for this season's award has yet to be finalized, we will have several Domingo-Thornton singers to perform—and perhaps a mystery guest (depending on the very busy schedules of our people at LA Opera).

Invitations will be mailed to all of our League members in mid-March.

Spring Musicale

By Anne Russell Sullivan

One can never be sure of when spring arrives in southern California. However, the Opera League is officially welcoming it in a musicale titled Spring Awakening on Saturday, March 29th at 3:00pm at a home in Pasadena.

Victoria Kirsch will accompany two talented artists in songs and selections from operas that feature the awakening of spring. Be looking for our "E-blast" shortly before the event where we will have more details about the artists and

program. Recent attendees can attest that there will probably be surprises, which we hope adds to the anticipation.

For now we are saying that salads, fruits, and cheeses will be served, but that may change.

Make your reservations soon, as space is limited. The address of the Musicale and directions will be sent to you with your tickets (see the "Invitation" page).

A Stealth Party Animal?

By Dale Ross

What else would you call a guy who is an essential component of nearly all our League soirees, but once the festivities commence can never be found? Well, we call him Bob Chapman of Ace Party Rents. This understated quiet gem of a gentleman and his most

accommodating company have been kindly supplying our Musicales, Patron & Sustaining nights and AALAO Membership Recitals with countless chairs, tables, umbrellas, linens, dinnerware—well, you just name it—and it has made the journey to sites throughout L.A. and the O.C. While our acquisitions are basically the above, Ace Party Rents also carries stages, dance floors,



A typical table setting

heaters, tenting, wedding items, cooking and barbecue-ware and so-o-o-o much more!

So, just where is this fabulous fathom entrepreneur when the party begins? Probably sitting behind his desk in North Hollywood attending to the many needs of the socially

demanding divas and divos of Los Angeles and Orange County. Words cannot express our profound appreciation for his generosity to the League!

Ace Party Rents
7332 Varna Avenue
North Hollywood 91605
Phone: 818.503.8600
Email: www.acepartyrents.com

Photo: Nina Haro

calendar

February

Opera League Seminar

Saturday, February 9
Otello and Dwarf/Jug
At the Dorothy Chandler Pavilion
in the 5th floor salon
9:45 am to 2:45 pm
\$25 members/vouchers, \$35 non-
members or at the door, \$10 students
Optional luncheon \$30

Opera Talks at Julienne's

Monday, February 4, 7 pm
2649 Mission, San Marino
626.441.2299
\$10 cash: beverages and nibbles
Additional \$10 cash: light box supper

Cast Dinners

Tuesday, February 5, 4:30 pm
Krug/Zwerg (Dwarf/Jug)
Thursday, February 7, 6 pm
Otello
Friday, February 8, 6 pm
Otello
Saturday, February 9, 6 pm
Otello

Educational Programs

Younger Students Matinees

Figaro's American Adventure
Friday, February 1
Monday, February 4

Opera for Educators

Otello
Saturday, February 23
Saturday Morning at the Opera
Figaro's American Adventure
Saturday, February 2

Education Programs*

Contact: Steve Kohn
kohnybony@earthlink.net

Cast Dinners**

Contact: Monica Gutierrez Roper
monylamony@yahoo.com

March

Spring Musicale

Saturday March 29, 3 to 6 pm
"Spring Awakening"
At a home in Pasadena.
See page 5 for details.

Opera Talks at Julienne's

Monday, March 3, 7 pm
2649 Mission, San Marino
626.441.2299
\$10 cash: beverages and nibbles
Additional \$10 cash: light box supper

Educational Programs

Opera 101

Saturday, March 8
Saturday Morning at the Opera
The Marriage of Figaro

Saturday, March 15

April

Hemmings Memorial Award

Sunday, April 27, 11:30 am
At the MountainGate Country Club
(near the Getty Museum)
A separate invitation will be mailed.

Opera Talks at Julienne's

Monday, April 7, 7 pm
2649 Mission, San Marino
626.441.2299
\$10 cash: beverages and nibbles
Additional \$10 cash: light box supper

Educational Programs

Opera Challenge

Saturday, April 29
(at Cal State LA)

Gathering Schedule

Antelope Valley

Tristan and Isolde
Sunday, January 13, 2-5 pm
Otello and Recovered Voices
Sunday, February 10, 2-5 pm
43422 25th St. W, Lancaster
Dr. Harald Krueger 661.728.0671

Beverly Hills

Tristan and Isolde
Sunday, January 20, 12-3 pm
Recovered Voices and Otello
Sunday, February 17, 12-3 pm
2712 Monte Mar Terrace, Los Angeles
Anne Russell Sullivan 323.697.9733

Claremont

Tristan and Isolde
Sunday, January 20, 2-5 pm
Recovered Voices
Sunday, February 3, 2-5pm
150 N. Mountain Ave, Claremont
Patricia O'Donnell 909.447.5038

Orange County

Otello and Recovered Voices
Sunday, January 27, 2-5 pm
410 Angelina Dr, Placentia
Claire Chambless 714.533.4186

San Fernando Valley

Otello and Recovered Voices

Sunday, February 10, 3-5:30 pm
10240 Camarillo St., Toluca Lake
Jackie Johns 818.980.5743

San Gabriel Valley

Tristan and Isolde
Thursday, January 10, 7-9:30 pm
Otello and Recovered Voices
Tuesday, February 12, 7-9:30 pm
5278 La Canada Blvd., La Canada
Michael Sholer 818.502.1988

South Bay

Recovered Voices
Sunday, February 10, 2-4:30 pm
1457 9th St. Manhattan Beach
Bob Lerner 310.543.4544

Ventura County

Tristan and Isolde and Otello
Sunday, January 13, 2-5 pm
520 San Clemente Way, Camarillo
Ann Randall 805.444.6021

Westside

Tristan and Isolde
Monday, January 14, 7:15-9:30 pm
12230 Dunoon Lane, Los Angeles
Otello and Recovered Voices
Monday, February 4, 7:15-9:30 pm
350 South Bristol Ave, Los Angeles
Monica Whitaker 310.826.4743

invitations

Please note that this is the **ONLY** invitation you will receive for these events.

Opera League Seminar *Otello and Dwarf/Jug*

Saturday, February 9, 9:45 am to 2:45 pm

At the Dorothy Chandler Pavilion, 5th floor salon

135 North Grand Avenue (Enter under the outside stairs on Grand, then take the elevator to the 5th floor)

Speakers: Author Fred Plotkin will explore Verdi's dramatic masterwork, *Otello*

Dr. Michael Hackett will introduce us to Alexander Zemlinsky's *Der Zwerg (The Dwarf)* and Viktor Ullman's *Der zerbrochene Krug (The Broken Jug)*

Moderator: Dr. Allan Edmiston

Tickets at the door: \$35 (or a voucher for Members)
\$10 for Student Members

Your mailed reservations must be received by February 1.

Tickets for the Seminar

___ x Member (or voucher) @ \$25\$ _____
 ___ x Non-member @ \$35\$ _____
 ___ x Student member @ \$10.....\$ _____

Seminar Luncheon

___ x Optional luncheon @ \$30\$ _____
 Total\$ _____

Spring Musicale *"Spring Awakening"*

Saturday, March 29, 3 to 6 pm

At a home in Pasadena

You will receive directions to the musicale in your self-addressed stamped envelope.

Your mailed reservations must be received by March 21.

Tickets for the Musicale

___ x Member (or voucher) @ \$35\$ _____
 ___ x Non-member @ \$45\$ _____
 ___ x Student member @ \$10.....\$ _____
 Total\$ _____



Opera League members at the second seminar

Photo: Edward Lieb

ORDER FORM (Please return this entire page with your order.)

Name(s) _____

Address _____

City, State, Zip _____

Telephone _____ E-mail _____

Seminar Spring Musicale Credit Card (circle) M/Card Visa AmEx Total amount \$ _____

Credit Card # _____ Expiration Date _____

Signature _____

Check the event(s) you are paying for, then enclose your check, credit card info, or voucher(s) for the total amount. Make your check out to the **Opera League of LA**. Enclose a self-addressed stamped envelope so the tickets and other information may be mailed back to you. Sorry, no refunds! Mail to: The Opera League of LA, P. O. Box 65918, Los Angeles CA 90065-0918

Questions? Call the Opera League 24 Hour message line at 213.972.7220 or e-mail OLLA at: info@opcrleague.org.

An Outstanding Master Class

By Edward Lieb

In December Carol Vaness gave us a most outstanding Master Class. Her musicianship, humor, and total concentration on her work with the students was literally thrilling to see.

The students she worked with were all Domingo-Thornton young singers and so were essentially qualified to sing in any opera house. In fact, several of them had sung in the Student Matinee production of *La Bohème* and are appearing in LA Opera's productions.

The singers she worked with were Adan Perez (baritone), Angel Blue (soprano), Rena Harms (soprano), Natasha Flores (mezzo), and Diego Torre (tenor). Ms. Vaness had each of these singers perform an aria that was somewhat new to them. She would then choose a particular phrase and work with them to develop the musical meaning and to carry it forward into the rest of the aria.

She explained "singer's space" to us as she led a student around by the hand or had them choose a particular pose. So as she coached each singer, we also learned a great deal about the mechanics as well as the art of singing. One thing she constantly watched for was a singer closing up their throat on an "eee" vowel (thus constricting the throat and vocal cords). Whenever she saw this happening she would literally put both hands on their face to open their mouth as she also opened hers wide as an example. Well of course, we were all opening our mouths wide too, right along with the singer!

Charming, accurate, funny, perceptive, inventive—these are just a few of the words that describe the truly amazing musicianship of this remarkable teacher.



Photos: Edward Lieb



Carol Vaness
coaching our
Domingo-Thornton

Whatever is "Lightwalking"?

When the lighting people are selecting and focusing their lights for a scene in an opera, they generally need several people to stand in the places where they expect the singers or even dancers to be during that scene. This, then, is an opportunity for our Opera League volunteers to come in, get their instructions, and literally stand until the lighting technicians are satisfied with their work.

Sometimes they will be asked to move to different locations (which is where the "walking" part comes in). Also, volunteers are generally asked to wear clothes that have colors similar to what the singer will be wearing. Occasionally they will even wear costumes and wigs.

Comfortable, closed toed, low heel shoes are a must (tennis shoes are best!) because the volunteer will be asked to stand for several hours. And it does take some patience.

Lightwalking volunteers may be asked to help anywhere from 2

weeks in advance to the last minute ("We need you today!"). There may be one to six volunteers requested for a particular day. If it is a new opera or a new director, then some long hours over several days may be required. Quite often you'll see the lighting director, the set director, the director, and assistant director sitting in mid-orchestra to determine the light and shadows that should be used.

The volunteers may be standing, sitting, lying, crawling on stage, and even dancing with members of the dance group if they are rehearsing. But it is mostly standing without moving for long periods of time.

Now this may sound very tedious but it's kind of thrilling when the opera is performed and we can say "Hey, I was in that scene and sitting in that chair!"

So if you are at all interested in helping with this very essential task, you can email Lynne Mitchell at lynn91011@yahoo.com.

behind the scenes

Getting to Know You

By Bob Bernard and May Wang

*It's a very ancient saying,
But a true and noble thought,
That if you become a [writer],
By your [subjects] you'll be taught*

The above adaptation of the opening lines of "Getting to Know You", the charming song from Rogers and Hammerstein's *The King And I*, came to mind as we spoke with Kang-Liang Peng, here singing the role of the Commendatore in LAO's production of *Don Giovanni*. Meeting with Mr. Peng has been an educational experience, with the bulk of the information flowing from East to West.

Mr. Peng, a modern-day Ulysses, has been on a thirty-six-year odyssey. He began in Canton in the South, traversed north to Beijing, was subsequently buffeted about by various forces of commerce, was carried by cultural trade winds to Japan, and now finds himself, for the first time in the United States, in a production designed by a Polish creative team and dominated by a Uruguayan baritone.

*Getting to know you,
You are precisely, my 'cup of tea.*

That Kang-Liang was able to acquire any semblance at all of an advanced formal education followed from his coming-of-age just as China's



Photo: Bob Bernard
Kang-Liang Peng and May Wang enjoying wine in the dining room at the hotel.

Cultural Revolution was drawing to a close. Being a member of the proletarian class, he was not banned from applying to schools. However, the competition was acute: the Central Conservatory of Music in Beijing, upon re-opening in 1978, was inundated with 20,000 applications. Fourteen composers (including Tan Dun) were admitted, and Kang-Liang was one of the thirty-six musicians (and the only singer) admitted.

He followed graduation from the Beijing Conservatory with an extended residence with the Beijing Oriental Song and Dance Ensemble, an organization originally founded in 1962 under the auspices of Premier Chou En-lai. A tour of Japan with this ensemble led, first, to a sponsored year at Reitaku University in Kashima, and then to graduate studies in opera at the Tokyo National University of Fine Arts and Music.

Eventually, Kang-Liang returned to Beijing as a professor in the opera department of the Conservatory, all the while performing occasionally with Fujiwara Opera of Tokyo. His enduring memory from his performances with Fujiwara is sharing the role of *Commé* in 1999 with Nicolai Ghiaurov and getting to befriend the legendary Bulgarian bass and his wife Mirella Freni.

*When I am with you,
Getting to know what to say*

Actually, it is not just knowing "what to say", but, often, what language to say it in. Mr. Peng, fluent in Mandarin and Japanese (from his years of study and work in Japan), is also conversant in Taiwanese, a consequence of Canton being near Sha-Mun, a city which has experienced substantial trans-migration in times past between the mainland and Taiwan. Kang-Liang was pleasantly



Photo: Robert Millard for LAO

Kang-Liang Peng as the Commendatore in *Don Giovanni* (Act 1, Scene 1)

shocked when he realized that his interviewer May Wang and himself had three eastern languages in common.

There are a few regrets, to be sure. He can now understand that it would have been well for him to have emulated the practice of his Conservatory classmate Tan Dun and have been memorizing English words between bites of food while at lunch.

And, in a way, the time spent with the Beijing Oriental Song Ensemble equated with being culturally shipwrecked. This organization had evolved into a traveling popular music show. Drawn by its undemanding professional standards and the Sirens' call of post-performance parties, he remained with this group for nine years. When pressed for his rationale for having lingered there so long, Kang-Liang smiled, extended the

Continued on page 8

Kang-Liang Peng (cont'd. from page 7)

little finger of his left hand, and responded with a Chinese proverb which roughly translates as, "There is a bit of Don Juan in every man."

Whether they were tools of the gods of Fortune, Amore, and/or Virtue, or merely instruments of predestination, Kang-Liang's gratitude forever remains with the individuals who have extended a helping hand to him while on his journey. At the fore of his Gratitude List is the late CEO of Los Angeles Opera, Edgar Baitzel. Mr. Baitzel attended a preview performance of Tan Dun's *The First Emperor in Shanghai* in March of 2006, heard Kang-Liang sing the role of General Wang and immediately set about making arrangements for him to sing with LAO.

Right now, Kang-Liang's journey continues, his hand firmly on the helm. Married since 1990, he has a fifteen-year-old daughter Nei-Nei, whom he and his

wife Hou-Yu Hua, a former ballet dancer, strive to raise free of excessive academic pressure. While hoping to eventually perform on a semi-regular basis in the U.S. and Europe, his continuing professional satisfaction comes from learning new roles to add to his repertoire.

It is 7,426 miles from Los Angeles' "Sister City" of Canton (now Guangzhou) to the stage of the Dorothy Chandler Pavilion, but an even longer journey when measured in cultural units. One senses that there will be still other lands and many other operatic venues, but, for Kang-Liang Peng, happiness and satisfaction ensue from the journey and not necessarily from the destination.

For the present, Ulysses remains... outward bound.



The icy, powerful grip of the resurrected Commendatore prevails, even offstage (Kang-Liang Peng and Bob Bernard)

 the
opera league
of los angeles

135 North Grand Avenue
Los Angeles, CA 90012

ADDRESS SERVICE REQUESTED

INVITATIONS ARE INCLUDED

★ Seminar – February 9

★ Musicale – March 29

See p. 5 for more information

PRESORTED
FIRST-CLASS MAIL
U.S. POSTAGE
PAID
Pasadena, CA
Permit #740