

A Seminar on *Die Gezeichneten* (*The Stigmatized*)

By Anne Russell Sullivan

Our last seminar of the season will be about the opera by Austrian composer, Franz Schreker (1878-1934), a contemporary of Richard Strauss.

Our speaker for this event will be Christopher Hailey, a scholar who has specialized in twentieth-century music history. Mr. Hailey is director of the Franz Schreker Foundation, so will be able to share with us his special insights into Schreker's music and his life.

Perhaps Schreker found it a bit odd when friend and colleague Alexander Zemlinsky approached him in the summer of 1911 and asked that he write a libretto for a Zemlinsky operatic tragedy about an ugly man. Since Schreker, like Richard Wagner, was known to write his own libretti, Zemlinsky must have been impressed with the libretto from Schreker's first popular opera *Der Ferne Klang* (The Distant Noise) which Schreker worked on from 1903 until its debut (to great acclaim) in 1912 in Frankfurt.

We all remember Zemlinsky's wonderful opera, *Der Zwerg* (The Dwarf), from two seasons past, so it should be no surprise that his topic of choice was the tragic circumstances of an ugly man in love. Remember, Zemlinsky himself was of very small and unappealing stature, and suffered greatly under the ridicule of his pupil and lover Alma Mahler.

As with most of our composers chosen for Maestro Conlon's *Recovered Voices*, Schreker, too, suffered greatly with the rise of Nazi Germany. Once as popular as Richard Strauss and hailed in his time as the "only worthy successor of Richard Wagner," Schreker lost his post as Director of the Hochschule für Musik in Berlin, following the Nazi seizure of power in 1933 and suffered a stroke. He died within a year. The Nazis chose him as an example of decadence and racial ridicule and his music sank into oblivion, only to be rediscovered in the 1970's.

In the opera, the protagonist is an ugly hunchbacked aristocrat, Alviano Salvago, who has sought out beauty to compensate for his own physical defects and has created a paradise on a small Mediterranean Island, which he himself refuses to set foot on, lest he soil its perfection.



Photo: Edward Lieb

The three presenters at our *Götterdämmerung* seminar take questions.

A beautiful, bohemian, middle class artist, Carlotta Nardi, becomes fascinated with the hunchbacked Salvago and begs him to sit for her. She captures his very soul on canvas and with it, his heart. Her attentions elevate the deformed nobleman out of his self-loathing, only to destroy him completely when, happy to enjoy his precious island at last with his new love, he discovers its sordid secrets as she falls captive to its lustful allure in the arms of a beautiful, virile nobleman. Thus we experience the age old battle between lust and love, sublime beauty and brutal reality—a topic of much interest in this *fin de siècle* era preceding World War I.

The title of this opera is worth exploring because of its delicious ambiguity. It is derived from the verb "zeichnen" which means both "to draw" and "to brand or mark out." The "Gezeichneten" are therefore both artists' models and those who are branded or blemished by fate. And Salvago is both of these.

I urge everyone to attend this amazing opera. Schreker's music is a wonderful, passionate blend of Wagner, Strauss, and Korngold. From the very first opening chords the listener is immersed in a cinematic kaleidoscope worthy of all the greats. If you do not yet have tickets for this seminar, buy them right away. I know you won't be disappointed!

a word from our president

Dear Members and Friends,

I want to take this opportunity to thank all the volunteers who planned and worked on our 25th Anniversary Season Preview, held on February 19th at the beautiful Millennium Biltmore Hotel. Over 300 members enjoyed Christopher Koelsch (Vice President, Artistic Planning, LAO) as he interviewed Daniel Catán, composer of *Il Postino*, which will have its world premiere this September at LA Opera. Joshua Winograde (Artistic Planning Manger, LAO) introduced members of the Domingo-Thornton Young Artists who sang selections from the upcoming season. Mr. Domingo and Maestro Conlon were unable to join us this year, but sent letters expressing their gratitude to the League for the work we do to support LA Opera.



Judy Lieb, President

(Copies of these letters will be available on our website.)

You can contact any member of the Board or request more information via the League email at info@operaleague.org or leave a message on our 24 hour message line at 213.972.7220. Since we do not have paid staff, an Opera League volunteer will respond to your inquiry in a timely manner.

All the Best,

Judy



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Team Up with and the Opera League

By Steve Kohn

Here is a simple way to support the Opera League. Go to the Opera League website, www.operaleague.org, and copy (or download) the Ralph's "Community Contribution Letter." Then the next time you are shopping at any Ralph's Supermarket, just bring the letter with you. As you check out but before you pay, give the letter and your Ralph's card to the cashier. Your card will then be linked to the Opera League/Ralph's Contribution program, so that the Opera League will receive a donation for most of your purchases. You only need to show the letter once! If you don't have a Ralph's card or prefer to register online, you can go to the Opera League website and follow the instructions.

CLEANING OUT YOUR OPERA CDs, DVD OR BOOKS?

The League is interested in acquiring 'gently used' opera CDs,

DVDs, and books to sell at the Boutique. Use the League email or hotline to contact Margi Mostue.

JIM SVEJDA TO INTERVIEW TONY PALMER

While Tony Palmer is in LA to present his three films at UCLA as part of the League's contribution to the Ring Festival, he will be interviewed by Jim Svejda on KUSC. The exact time of the interview is not known yet, so check the program schedule on KUSC's website for the period around May 20-23. KUSC's web site is: www.kusc.org.

As many of our Opera League members already know, Jim's interviews are simply great. But, if you DO miss it live, KUSC provides podcasts of Jim's interviews on their website.

MEMBERSHIP CHANGES

Remember, as of January 1, 2010 (and as reported in the last issue of Bravo) there are changes in membership benefits at the Associate level. The Associate membership is now for a *single* individual.

VOLUNTEERS FOR THE OPERA LEAGUE'S CONCIERGE SERVICE

By Ed Shaff

The Opera League of Los Angeles volunteers will staff a Concierge Service Booth during LA Opera's "Ring Festival LA". The booth will be open on the steps of the Dorothy Chandler Pavilion on each performance day during the three "Ring" cycles. These performances start on May 29 and continue through June 26, 2010.

Our Opera League volunteers will provide assistance to visitors regarding events that are occurring as part of the "Ring Festival LA" as well as other points of interest throughout the Los Angeles area. They will have a restaurant guide to all of the local area restaurants, brochures for museums, theatres, points of interest, as well as transportation maps to assist in

getting to the various locations. There will also be computers at the booth that can provide up to the minute information about Los Angeles.

The booth will be open from 12:00 noon through the end of the second intermission of that night's performance (about 9:00 pm). Our volunteers will work in short shifts, estimated at 3 to 4 hours. A knowledge of the many places of interest in Los Angeles would be a great asset but is not mandatory. We are also hoping to have some multi-lingual volunteers in order to assist any foreign guests.

Anyone interested in volunteering should send an email to info@operaleague.org, or leave a message on the Opera League hot line (213) 972-7220. Please indicate your availability, both date and time, and if you are bi- or multi-lingual.

VOLUNTEERS NEEDED FOR THE OPERA AMERICA CONFERENCE

Opera America is coming to Los Angeles June 9-12, 2010 at the Omni Hotel, hosted by LA Opera. This is the major conference attended by opera companies from across the nation. The League has agreed to provide volunteers for registration. We will need 2 volunteers for 2-hour shifts from 9 am to 6 pm on June 9th, 10th and 11th, and from 9 am to 1 pm on June 12th. There will be a mandatory training session on June 7th at 3 pm at the Omni Hotel. If you would like to help with this event, please leave a message with your name, date and contact information at info@operaleague.org or call our hotline at 213.972.7220.

Opera Volunteers Conference in Los Angeles September 23 - 26

By Rebecca Bowne, Conference Coordinator

Mark your calendars for a fantastic opera conference in Los Angeles September 23 through 26, when Opera Volunteers International and The Opera League of Los Angeles co-host a dynamic conference at the historic four star Millennium Biltmore Hotel. The special conference rates of \$139 (double or single, plus tax) or \$189 for "Club Level" rooms may entice locals to stay downtown for the simultaneous LA Opera Gala 25th Anniversary Opening Weekend. Conference sessions Friday and Saturday mornings will feature panels and interactive discussion with "how to" for services to visiting opera artists, young artist programs, innovative rewards, tracking volunteer hours, codes of conduct, and networking for ideas on communications, fundraising, and educational programs. Volunteers from over 35 opera companies in the United States and Canada are expected to attend.

Conference registration fees include a gala reception following the *Il Postino* opening night performance, full breakfasts Friday and Saturday, all conference sessions, Friday awards luncheon, tour of the Music Center and Disney Hall, tour of the Jascha Heifetz Studio with an evening concert on Saturday at The Colburn School, and "A Night at the Opera (Backstage)" with tours lead by Rupert Hemmings, Production Director for LA Opera.

Day registrations for either Friday or Saturday sessions will be available for locals. During the conference a "Silent Auction" featuring opera tickets and related items from many opera companies will be available for bids. Optional group discounted tickets are available to conference registrants for a private tour of the Getty, opening performance of *Il Postino*, afternoon "high tea" and historical tour of the Biltmore Millennium Hotel (former home of The Oscars and many movie

shoots), Sunday matinee *Le Nozze di Figaro*, and the gala opening LA Master Chorale concert Sunday evening honoring Grant Gershon.

OVI Grantor Circle donors will tour the stunning Pasadena Arroyo estate of LA Opera Board President Carol and Warner Henry, with reception co-hosted with Alice Coulombe, first president and co-founder of Opera League of LA. Architectural plans for the Henry's home were featured in the Grantors' Circle luncheon at the last opera volunteer conference held in LA in 1994.

EXCLUSIVE RING CYCLE OFFER TO OPERA LEAGUE MEMBERS

To express their appreciation to our members, LA Opera has made special "Ring" cycle pricing available. For details, call LA Opera Audience Services at 213.972.8001 (and mention promotion code 12710).

c a l e n d a r

March**Opera 101**

Saturday, March 6, 8 am to 4 pm
Dorothy Chandler Pavilion, 4th floor.
Contact: Wendy Van Haerlem

Master Class with Eric Halfvarson

Monday, March 22, 7-9:30 pm
Dorothy Chandler Pavilion, 4th floor
See the "Invitations" page

Cast Dinners

Friday, March 19 (Götterdämmerung), 5 pm
Sunday, March 21 (Götterdämmerung), 5 pm
Thursday, March 25 (Götterdämmerung), 6 pm
Saturday, March 27 (Götterdämmerung), 6 pm
Sunday, March 28 (Stigmatized), 5:30 pm
Monday, March 29 (Stigmatized), 6 pm
Contact: Laurel Howat

April**Opera Talk at Julianne's**

Monday, April 5, 7 pm
Contact: Julie Campoy
Reservations required.

Seminar: "The Stigmatized"

Presenter: Christopher Hailey
Saturday, April 10, 9:30 am to 1 pm
Dorothy Chandler Pavilion, 5th floor.
See the "Invitations" page.

Opera for Educators

Saturday, April 10, 8 am to 4 pm
Dorothy Chandler Pavilion, 4th floor.
Contact: Wendy Van Haerlem

Cast Dinners

Thursday, April 1 (Stigmatized) 6 pm
Monday, April 5 (Stigmatized) 6 pm
Contact: Laurel Howat

May**Opera Talk at Julianne's**

Monday, May 3, 7 pm
Contact: Julie Campoy
Reservations required.

Hemmings Award

Saturday, May 2, 5-8 pm
At the Athenaeum in Pasadena.
An invitation will be mailed.

Tony Palmer "Wagner Film Festival"

Saturday, May 22: "Parsifal" at 11 am
and "The Wagner Family" at 3:30 pm
Sunday, May 23: "Wagner" 11 am to 9 pm
At the Bridges Theater at UCLA.
See the "Invitations" page.

Cast Dinners

Sunday, May 16 (Walküre) 5:30 pm
Wednesday, May 19 (Walküre) 5:30 pm
Saturday, May 22 (Siegfried) 5:30 pm
Contact: Laurel Howat

Volunteer Appreciation

This event will be held in late May.
Invitations will be mailed.

June**Opera Talk at Julianne's**

Monday, June 7, 7 pm
Contact: Julie Campoy
Reservations required.

Opera America Conference

Wednesday, June 9 through
Saturday, June 12
At the Omni Hotel
See the article on p. 6

Arnold Bezuyen Fundraising Concert

Saturday, June 12, 7-9 pm
At a home in Pasadena.
An invitation will be mailed.

Contact Information

Wendy Van Haerlem
phone: 714.998.4815
email: vanhaerlem@pacbell.net

Laurel Howat
phone: 562.984.4393
email: ldhowat@aol.com

Julie Campoy
phone: 626.441.2299 ext 20
email: julie@julienne.biz

Antelope Valley

No Gatherings scheduled for these operas
You are encouraged to attend another location

Beverly Hills

Mimi Rotter 310.479.0259
Anne Russell Sullivan 323.697.9733
Götterdämmerung and *The Stigmatized*
Sunday, April 11, 10 am
10430 Wilshire Blvd, Unit #504, Los Angeles

Claremont

Patricia O'Donnell 909.447.5038
Götterdämmerung
Sunday, March 7, 2-5 pm
530 West 11th Street, Claremont
The Stigmatized
Sunday, March 21, 2-5 pm
125 Princeton Avenue, Claremont

Hollywood/Hancock Park

No Gatherings scheduled for these operas
You are encouraged to attend another location

Orange County

Claire Chambless 714.533.4186
Sandy Persky 714.969.0589
Götterdämmerung and *The Stigmatized*
Sunday, March 21, 2-4:45 pm
5305 Camino de Bryant, Yorba Linda

San Fernando Valley

Jackie Johns 818.980.5743
Götterdämmerung and *The Stigmatized*
Sunday, March 21, 3-5:30 pm
11615 Canton Place, Studio City

San Gabriel Valley

Michael Sholer 818.502.1988
Götterdämmerung
Tuesday, February 23, 7-9:30 pm
The Stigmatized
Tuesday, March 23, 7-9:30 pm
5278 La Canada Blvd., La Canada

Santa Clarita

Kathy Crandall 661.480.9661
Götterdämmerung
Monday, March 22, 7 pm
23710 La Salle Canyon Rd, Newhall
The Stigmatized
Monday, April 5, 7 pm
Recap of the "Ring" cycle
Monday, May 24, 7 pm
23710 La Salle Canyon Rd, Newhall

South Bay

Ifang Hsieh 310.279.9927
Götterdämmerung and *The Stigmatized*
Please call Ifang for the date, time, and location

Southeast

Carlos Rodriguez 562.692.5577
Götterdämmerung
Tuesday, March 23, 7 pm
12308 Norino Drive, Whittier

Ventura County

Ann Randall 805.445.8250
Götterdämmerung and *The Stigmatized*
Sunday, March 14, 2 pm
520 San Clemente Way, Camarillo

Westside

Monika Whitaker 310.826.4743
Chuck or Alice Bragg 310.454.9662
Götterdämmerung (two meetings)
Monday, March 8, 7:15-9:45 pm
Tuesday, March 9, 7:15-9:45 pm
Location to be arranged
RSVP required for either date

invitations

Master Class with Eric Halfvarson

Eric Halfvarson will coach a small group of Domingo-Thornton Young Artists

**Monday, March 22
7-9:30 pm**

Dorothy Chandler Pavilion
135 North Grand Avenue

(Enter at the Artist's Entrance, then take the elevator to the 4th floor)

Your mailed reservations must be received by March 17.

Online reservations must be processed by March 19.

NOTE: All tickets for this event will be held at the door.

Fourth Opera League Seminar

On Franz Schreker's opera, "Die Gezeichneten" (*The Stigmatized*)

**Saturday, April 10
9:30 am - 1 pm**

Coffee and refreshments at 9:30 am
Dorothy Chandler Pavilion
135 North Grand Avenue

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

**Speaker: Christopher Hailey
Moderator: Dr. Allan Edmiston**

Your mailed reservations must be received by April 1.

Online reservations must be processed by April 8.

Tony Palmer – Wagner Film Festival

The Opera League presents Tony Palmer's "Wagner" films
Parsifal—The Search for the Grail
(May 22, 11 am)

The Wagner Family (May 22, 3:30 pm)
Wagner (May 23, 11 am – 9 pm)
with two 1-hour intermissions.

Tony will be interviewed by Michael Hackett and will be available for Q & A. Those attending all three films will receive priority seating and a complimentary collector's item of the *Wagner* film program.

The James Bridges Theater, UCLA
1409 Melnitz Hall, Hilgard Ave,
Los Angeles

Your mailed reservations must be received by May 17

Online reservations must be processed by May 20

EVENT ORDER FORM

Remember, you can order tickets for any Opera League event using our web site. Bring up www.operaleague.org, log in with your User Name and password, then click on the "Order Tickets Here" link. When ordering by mail, use this order form to check the number of tickets you wish to order. Enclose your check, credit card info, or voucher(s) for the

total amount. (2009/2010 vouchers are valid for seminars, master classes, and musicales.)

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 49933, Los Angeles, CA 90049. Orders without a self-addressed and stamped envelope will be held at will-call at the event.

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

Seminar Tickets

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

Tony Palmer Tickets

____ x \$25 for "Parsifal" \$ _____
 ____ x \$25 for "Wagner Family"..... \$ _____
 ____ x \$50 for "Wagner" \$ _____
 Total \$ _____

Name(s) _____

Address _____

City, State, Zip _____

Telephone _____ E-mail _____

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

Credit Card # _____ Expiration Date _____

Signature _____

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

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Master Class with Eric Halfvarson

By Edward Lieb

If you've ever attended a master class, you know just how interesting and revealing it can be. It shows just how much a young singer must learn to be able to sing a major role. The “master” for our upcoming Master Class will be basso Eric Halfvarson. He has sung many roles for many opera companies (just look at his bios on his own web site, www.erichalfvarson.com, and on the LA Opera web site).

For LA Opera, he has been the giant, Fafner, in *Das Rheingold*, Hunding in *Die Walküre*, Fafner again (but now as a dragon) in *Siegfried*, and finally he will be the evil Hagen in our upcoming *Götterdämmerung*.

The “students” in any master class have been singing smaller roles and often acting as covers for the major roles. So how can a master teacher help them? He or she can help with the details of breath control, acting, matching the musical emotion to the situation of the moment, and sharing years of experience learned in many productions all over the world.

It is so revealing for us, the audience, to watch a master teacher help a young singer shape a good performance into a great performance.

You will want to be a part of this interesting and amazing experience. Join us on Monday, March 22 at the Dorothy Chandler Pavilion. (See the “Invitation” on p. 5).



Eric Halfvarson

Arnold Bezuyen Recital, June 12

By Dorothy Wait

LA Opera's outstanding guest artist, tenor Arnold Bezuyen, performing the role of Loge in *Das Rheingold* in the three “Ring” cycles, has most generously agreed to provide Opera League members and friends with a special one-time-only recital as a fundraiser on June 12 at 4 pm at a lovely home in Pasadena. These funds will be set aside to pay for transportation for children in the Los Angeles area to attend educational programs sponsored by the opera company.

Well known for his Wagnerian roles, he is engaged as a soloist at the Bayreuth Festival for summers to come. He has appeared in *Tannhäuser*, *Lobengrin* as well as *Tristan und Isolde*. His repertoire also includes Pinkerton in *Madama Butterfly*, Rodolfo in *La Bohème*, Cassio in *Otello*, Alfred in *Die Fledermaus*, Turridu in *Cavalleria Rusticana*, and many other roles.

A native of the Netherlands, he currently makes his home in Berlin.

Alberich and Loge (Arnold Bezuyen) in *Das Rheingold*

Immediately following the recital, a reception will take place in the gardens of the estate where you will have an opportunity to meet and greet this charming artist. A mailed invitation will be sent later. Please save the date for what promises to be a very special event!

Take Us Home With You ...We Want To Live!

By Bob Bernard

It was a family parade — or a parade of families, if you will.

Leading the way was an indigenous Guatemalan matriarch, her jaw set, followed by two stumbling, confused youngsters, whom looked to be her grand-children. Next came a young woman — the children’s mother, weeping silently. Next in line was a white couple, the woman also weeping, with a Mayan baby cradled in her arms. The parade reached the door and exited into the hotel’s lobby. The Guatemalans turned left, out to the parking lot; the white couple, with the baby, turned right, toward the hotel’s elevators.

It was the final movement in another episode of the booming Guatemalan baby adoption industry, a business that, at its peak, resulted in an annual exportation of 1% of the country’s population.

Is that operatic enough for you?

Well, it certainly was for writer Cynthia Ferrell, experiencing an epiphanic moment while vacationing at the Marriot hotel in Guatemala City. Being moved emotionally, this occasion inspired Ms. Ferrell to begin her first opera libretto two years ago.

Recall:

Los Angeles Opera has commissioned eight operas in recent memory: *Florencia en el Amazonas*, *Fantastic Mr. Fox*, *Nicholas and Alexandra*, *Grendel*, *Alice in Wonderland*, *The First Emperor*, *The Fly*, and *Il Postino*. *Florencia* was based upon the “magical realism” writings of Gabriel Garcia Marquez; the settings for both *Nicholas & Alexandra* and *The First Emperor* were based upon historical references; *Grendel* was inspired by the epic poem Beowulf; and *Alice*, *Fly*, and *Fox* had their origins in books. In September we shall see the premiere of *Il Postino*, a work drawing its inspiration from the story by Antonio Skármeta and the Italianized film with the same title.

In all cases, what has been available to Los Angeles’ audiences has been the finished product. In order to understand the intermediate steps that follow from an original concept on the way to a staged opera, we spoke at length with librettist Cynthia Ferrell.

It is not an idle boast that radio station KUSC regularly proclaims our community to be ‘The creative capitol of the world’. It was at one of our artist gathering places, international dramaturge Donald Freed’s weekly Brentwood symposium, where librettist Ferrell fully developed her concept. At another venue, the Academy for New Musical Theatre in North Hollywood, Ferrell and composer Peter Michael von der Nahmer began their collaboration.

Ms. Ferrell, a prolific writer, has a multi-faceted literary career, including stage and screenplays, essays, musicals, and publishing in her portfolio. A Los Angeles native, she won undergraduate film awards at UCLA, and the Jerome Lawrence Fellowship, Conquest Prize and Phi Kappa Nu Creativity Medal during her Masters studies at USC. Her awards include citations from the New Orleans /Tennessee Williams Literary Festival, the Jerome Lawrence Play Festival, and the Writer’s Digest International Writing Competition.

Mr. von der Nahmer, a native of Munich, was educated there and at the Aspen Music School, also earning certification in film scoring from UCLA. His compositional style has been likened to the minimalist melodic writing of American composer John Adams. In 2004, the Society for New Music awarded him their Dr. J. H. Auchinloss prize for his quartet, “The Monk and the Fish.”

Although Ms. Ferrell’s revelatory moment occurred at the five-star Marriot hotel [complete with “Baby Lounge”, a place where prospective parents view and briefly hold and play with the infants they are negotiating to adopt], she, however, set her opera in the Mayan jungle, the locale where the prelude and postlude to those cross-cultural hotel dramas are lived. Here are the principals: Roo, a young mother who, in a process of commodified procreation, “harvests” her babies for adoption to couples from overseas; Polo, her young brother; Denis, her father; and Itzel, an unmarried cousin. The opera’s central crisis is the dual nature of the adoption trade, a system that promotes “kangaroo mothers” — *El Canguro*.

Preliminary set design has taken the form of a tabletop model by local artist Clare Graham.



Librettist Cynthia Ferrell, studying the tabletop set design made of intricately cut paper with various removable sections.

Initial compositional work has been accomplished with von der Nahmer, with whom Ferrell currently collaborates on a Spektrum Villa Musica commissioned song cycle, *Angelenos*.

Continued on page 8

We Want to Live, continued from page 7

Herrenhaus Edenkoben, Hungarian Composer Peter Eötvös' international workshop for conductors near Frankfurt, sponsored a portrait concert of *El Canguro* arias last May. Looking ahead, Great Britain's York Theatre Royal has offered its performance space for an *El Canguro* workshop, but right now, in common with recent artistic endeavors at LAO and other artistic organizations, money gremlins have mandated a pause in the creative process.

A sample audio recording, using an early draft from the score, was made at Moonlight Studios.

In the Pirandello tragicomedy, "Six Characters in Search of an Author", six personae are condemned to play out — in reiterative fashion — their stories, which are based, by our modern-day standards, upon a morality that is most dated.

Conversely, in *El Canguro*, librettist Cynthia Ferrell tells the stories of Roo, Polo, Denis, and Itzel, four all-too-real characters who play out stories that, unfortunately, depict a current morality — or immorality, if you will — that is existent every day in the Mayan jungles. This true-to-life melodrama is also played out repetitiously.

The Pirandello drama was staged as part of the Los Angeles Olympic Arts Festival. As the audience exited the Wadsworth Theater in 1984, each one of us walked past a full-size cutout of the six characters and heard their (pre-recorded) voices, pleading with us, "Take us home with you. We want to live!"

One wonders: Which opera company and which stage director will adopt Roo, Polo, Denis, and Itzel? One senses that they will find a home because, just as with the Pirandello characters, they "want to live"

They must live.



Production engineer Jeff Lewis and composer Michael von der Nahmer, on station during the recording session at Moonlight Studios

Photo: Chuck Lewis



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INVITATIONS ARE INCLUDED

- ★ Master Class with Eric Halvarson
March 22, 2010
- ★ Fourth Opera League Seminar
"Die Gezeichneten" (*The Stigmatized*)
April 10, 2010
- ★ Tony Palmer "Wagner" Film Festival
May 22-23, 2010

See p.5 for more information