

## *A Tireless Champion of the Arts in LA*

THE LOS ANGELES PHILANTHROPIC COMMITTEE FOR THE ARTS

*By Anne Russell-Sullivan (Founding Member of LAPCA)*

Seven years ago a handful of generous Los Angeles arts enthusiasts, lead by Audre Slater, gathered together to discuss expanding the scope of their 501.c3 charitable organization. They wanted to support a wide range of artistic endeavors in the greater Los Angeles area and offer grants to a variety of arts organizations both large and small. With a majority of their fellow board members they successfully revised their charter, and the Los Angeles Philanthropic Committee for the Arts was born.

The very first donation was an extraordinary \$75,000 to our own Los Angeles Opera to build a much needed music library. The opera company was delighted and the relationship between LAPCA and LAO began. Since then, LAPCA has supported over 38 Arts organizations in LA, and the small collective of 35 LAPCA members has grown to over 100.

They underwrite the Vocal and String Master Class Series for the USC Flora Thornton School of Music, the Master Class Series at the Colburn School, and the Theater Master Class Series for UCLA School of Film, Theater, and Television. They support the Eli & Edythe Broad Stage, the Los Angeles Chamber Orchestra, and the Los Angeles Music & Arts School, which trains their own LAPCA Youth Orchestra, for which they purchased all of the instruments. They provide paint and canvases for autistic and developmentally challenged artists at



*Audre Slater, President of the Los Angeles Philanthropic Committee for the Arts*

Tierra del Sol and support many of the smaller outstanding arts organizations in LA including Jacaranda, LA Theatre Works, the Los Angeles Ballet, Opera Buffs, and many more.

LAPCA also annually underwrites the Domingo-Thornton Young Artists who perform for the Opera League, both at the Preview and the Hemmings Awards.

LAPCA has cultivated a wonderful relationship with the artists it supports. Several have joined its Artistic Board and are actively involved in the organization. Most notably, baritone Rod Gilfry is Artistic Liaison and host to many of the organizations Galas and Salons. Violinist Midori Goto is also an active member. She recently interviewed Cellist Ralph Kirschbaum at a LAPCA Salon.

LAO Board member, David Barry, a dedicated member of the committee, declares that he “knows of no other philanthropic organization that supports so many varied arts endeavors.” As for President Audre Slater, David feels “her talent for fund raising is unparalleled.” With her non-stop dedication to this cause and boundless energy, she individually accomplishes results normally achieved by no less than three or four people together.

President Audre Slater works tirelessly for this organization. Her dedication to the arts is an inspiration to us all.

## a word from our president

Spring leaves are about to bloom as L.A. Opera is entering its second half of the 2011-12 Season.

The League's 30th year has been a marvelous challenge and there are still many events yet to be played out. Let me take this opportunity to say thank you to Preview Chair Janet Ciriello and Social Chair Anne Russell Sullivan who planned and executed our Season Preview at the Dorothy Chandler on February 9. It was a major success enjoyed by all.

We've held four Seminars this season and Dr. Allan Edmiston is busy planning next years' programs. Anne Russell Sullivan did a wonderful job coordinating the Seminars. In addition, LA Opera's Educational programs continue to teach and excite the next generation. Congratulations to Larry Verdugo and Norm Cadman and their many volunteers for helping to introduce the young people of our community to the world of opera.

Our Cast Dinners continue to satiate the artist's appetites and James Conlon still salivates over the cornbread. I couldn't help but enjoy the artist who passed by, plate in hand stating, "It's not a second helping if I haven't tried this before"!

Parking has been a challenge and we are working hard with LA Opera to try and resolve the issues. Carol Donlan has put in unbelievable hours to help resolve the parking problem and I am personally grateful to her



**Diane Gray, President**

for putting so much time and energy to work on this issue.

As you can see in the Bravo Calendar, there are many wonderful events coming up in the next three months. Our final major event of the season will be the Hemmings dinner when we honor all 14 of the League's President Emeriti.

Thirty years ago many of the League's founders held gatherings in living rooms around the greater Los Angeles area to set the stage and fill the seats of a fledgling opera company. It needed ticket buyers and opera lovers to fill the house. Little has changed since the beginning. LA Opera still needs subscribers if we are to enjoy opera for the next quarter of a century and leave a wonderful legacy to our community and for our children and grandchildren.

If you have not yet subscribed for 2012-13 please make the commitment. There may be other venues or theaters bringing you opera, but there is nothing as good as the live performances at LA Opera. In Plácido Domingo, James Conlan, and Grant Gershon we have some of the music world's great treasures. I hope to see all of you in our audience next season. Diane

### AN OFFER TO OPERA LEAGUE MEMBERS

**M**ezzo-soprano **Dolora Zajick** will sing a full concert on Wednesday, March 28, 2012, in the Impresario Room of the Dorothy Chandler Pavillion, followed by a sit-down Patina dinner. This event is a fund raiser both for the Los Angeles Philanthropic Committee for the Arts (LAPCA) and for Ms. Zajick's Institute for Young Dramatic Voices. Most fitting, the event falls on the birthday of LAPCA's President, Audre Slater.

As an offer to Opera League members, Audrey Slater and the LAPCA board is offering a free Salon (Salon guest admission is \$95) of your choice next season to any Opera League member who joins us for the Zajick concert evening. The cost for the evening is \$500.00. Please call 323-697-9733 for details.



#### Executive Committee

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Kathy Crandall	Vice President
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#### Visit us at [www.operaleague.org](http://www.operaleague.org)

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# A SEASON PREVIEW AFTERNOON

By Janet Ciriello, Event Chair

Opera League's "Annual Season Preview" was held on February 9 at the Dorothy Chandler Pavilion, our home turf. Opera League members were happy to learn about the forthcoming season, 2012-2013, with a gathering of close to 350 members and friends in the Stern Grand Hall and to convene afterward in the Chandler lobby for a Patina catered reception.

Plácido Domingo, Edythe and Eli Broad General Director of Los Angeles Opera, and James Conlon, Richard Seaver Music Director, Los Angeles Opera, each graciously thanked the League and its volunteers for the support provided to Los Angeles Opera and in so many ways to individual artists.

The operas for the 2012-2013 season are:

- *The Two Foscari* (Verdi) with Plácido Domingo as Francesco Foscari and Marina Poplavskaya as Lucretia Contarini.
- *Don Giovanni* (Mozart) with Ildebrando D'Arcangelo as Don Giovanni and David Bizic as Leporello.
- *Madama Butterfly* (Puccini) with Oksana Dyka as Cio-Cio-San and Eric Owens as Sharpless.
- *The Flying Dutchman* (Wagner) with Tómas Tómasson as The Dutchman, Elisabete Matos as Senta, and Jay Hunter Morris as Erik.
- *Cinderella* (Rossini) with Kate Lindsey and Ketevan Kemoklidze as Cinderella.
- *Tosca* (Puccini) with Sondra Radvanovsky as Floria Tosca, Marco Berti as Mario Cavaradossi, and Lado Ataneli as Baron Scarpia.

Singers and accompanist from the Thornton-Domingo Young Artists Program joined us to present musical selections from most of the operas.

We thank Erik Anstine, bass, Ben Bliss, tenor, Tracy Cox, soprano,



Domingo-Thorton Young Artists performing music from Cinderella

Valentina Fleer, soprano, Museop Kim, baritone, Benedetta Mazzucato, mezzo-Soprano, Alexey Sayapin, tenor, and Douglas Sumi, pianist, for their beautiful work. It is a pleasure to watch and to hear these young talents advance in their careers. We were grateful to Joshua Winograde, Artistic Administrator and Director of the Domingo-Thornton Young Artist Program for his introductions to the musical selections which he set in the context of the composer's work or in the context of the opera.

After the presentation and performance, Opera League guests proceeded to the reception area for Patina's hors d'oeuvres and the time to connect with each other once again, through our love of opera.

Photo: Bruce Bisenz for LA Opera



Plácido Domingo,  
General Director,  
Los Angeles Opera



James Conlon,  
Music Director,  
Los Angeles Opera

Photo: Bruce Bisenz for LA Opera

## MAYTIME—A Special Spring Musicale

By Thomas Shepard

"Sweetheart, sweetheart, sweetheart . . . will you love me ever?"

What could be more redolent of that singular season of regeneration, blossoms, and romantic stirrings of the heart than a Victor Herbert tune? J. Strauss, Herbert, Romberg, Lehar, Friml, Gilbert and Sullivan, Coward...fabulous composers who brought their own fresh take on the world of classical opera into the lighthearted hope and promise of a changing world at the turn of the previous century. We feel there couldn't be a more appropriate time to celebrate the joyous music of the great composers



of Operetta than Spring. There will be a duo of fabulous singers this time to entertain as well as the usual delicious refreshments you've come to expect. Please plan to join us Saturday, May 5, at 2:00 pm in fabulous Hancock Park (address will be sent at time of confirmation) and let your heart soar!

Reserve your place now online at [operaleague.org](http://operaleague.org) or by filling out the form provided on the "Invitations" page.

# calendar

## March

### Backstage Magic

Tuesday, March 20

Invitations have been mailed  
(Check the web site for details)

## April

### Opera Talks at Julienne's

Monday, April 2, at 7 pm

Contact: Carol Sholer

### Opera Talks in Long Beach

Saturday, April 14, at 2 pm (*La Bohème*)

At the El Dorado Library

Contact: John Spear

### Opera 101

Saturday, April 21, 8 am

Dorothy Chandler Pavilion, 4th floor  
Volunteers, contact: Larry Verdugo

### Patron Dinner

Monday, April 23, 6 pm

Invitations will be mailed  
("Save the date" cards have been mailed)

## May

### Opera for Educators

Saturday, May 5, 8 am (*La Bohème*)

Dorothy Chandler Pavilion, 4th floor  
Volunteers, contact: Larry Verdugo

### Musicale

Saturday, May 5, 2 pm

At a lovely home in Hancock Park  
(See the "Invitations" page)

### Cast Dinner

Monday, May 7, 5 pm (*La Bohème*)

Dorothy Chandler Pavilion, 4th floor  
Volunteers, contact: Cheryl Dowden

### Opera Talks at Julienne's

Monday, May 7, at 7 pm

Contact: Carol Sholer

### Saturday Mornings at the Opera

Saturday, May 12, 10 am

Dorothy Chandler Pavilion, 4th floor  
Volunteers, contact: Larry Verdugo

### LA Opera 90012

Saturday, May 26, 5-8 pm.

Dorothy Chandler Pavilion, 4th floor  
Volunteers, contact: Larry Verdugo

## June

### Annual "Hemmings' Award" Dinner

Sunday, June 3, 5:30 to 9 pm.

At a lovely venue in Pasadena

Invitations will be mailed

Contact: Susan Heard 626-683-8115

### Opera Talks at Julienne's

Monday, June 4, at 7 pm

Contact: Carol Sholer

### Opera Talks in Long Beach

Saturday, June 9, at 2 pm (*Use of opera in the popular media*)

At the El Dorado Library

Contact: John Spear

### Magical Weekend at San Francisco Opera

Thursday, June 14 thru Sunday, June 17

See the sign-up sheet on the

"Invitations" page.

### AALAO Annual Father's Day Fund Raiser

Sunday, June 17, 2012

Contact:

Jacque Lynn Wallace 310-475-3732

#### CONTACT INFORMATION:

#### Education:

#### Larry Verdugo

Home phone: 626-796-8676

Cell phone: 626-590-5697

[lverdugo@sbcglobal.net](mailto:lverdugo@sbcglobal.net)

#### Cast Dinners:

#### Cheryl Dowden

Phone: 323.255.0265

[dowden8983@roadrunner.com](mailto:dowden8983@roadrunner.com)

#### Opera Talk at Julienne's:

#### Carol Sholer

Phone: 818.243.1818

[csholer1@att.net](mailto:csholer1@att.net)

Call Julienne's at 626.441.2299, to make a reservation, \$10, and to order a "Light Supper Box", \$10.

#### Opera Talks at Long Beach

#### John Spear

Phone: 714-899-9960

[john.spear@earthlink.net](mailto:john.spear@earthlink.net)

At the El Dorado Library,  
2900 Studebaker Road  
(between Willow and Spring)

#### Antelope Valley

Dr. Harald Krueger 661.728.0671

*La Bohème*

Please call Dr. Krueger for additional information

#### Beverly Hills

Mimi Rotter 310.479.0259

Anne Russell Sullivan 323.697.9733

No Gathering scheduled

You are encouraged to attend another location

#### Claremont

Patricia O'Donnell 909.447.5038

*La Bohème*

Sunday, April 22, 2-5 pm

530 West 11th Street, Claremont

#### Hollywood/Hancock Park

No Gathering scheduled

You are encouraged to attend another location

#### Orange County

Sandy Persky 714.969.0589

No Gathering scheduled

You are encouraged to attend another location

#### San Fernando Valley

Regi Merwin 818.400.2578

No Gathering scheduled

You are encouraged to attend another location

#### San Gabriel Valley

Michael Sholer 818.502.1988

*La Bohème*

Wednesday, May 2, 7-9:30 pm

5278 La Canada Blvd., La Canada

#### Santa Clarita

Ann Anderson 661.259.9619

*La Bohème*

Monday, May 7, 7 pm

25506 Longfellow Place, Stevenson Ranch

#### South Bay

Ifang Hsieh 310.279.9927

No Gathering scheduled

You are encouraged to attend another location

#### Southeast

No Gathering scheduled

You are encouraged to attend another location

#### Ventura County

Ann Randall 805.445.8250

*La Bohème*

Sunday, May 6, 2 pm

520 San Clemente Way, Camarillo

#### Westside

Monika Whitaker 310.826.4743

Chuck or Alice Bragg 310.454.9662

No Gathering scheduled

You are encouraged to attend another location

# invitations

## A Special Spring Musicale MAYTIME

*(A Celebration of Operetta)*

**Saturday, May 5 at 2 pm**

At a lovely home in Hancock Park  
(Location information will be provided  
to you)

Advanced orders, \$35 (or a voucher)  
for members, \$45 for guests  
Same day purchase at the door, \$45

For orders sent by mail, please include  
a self addressed stamped envelope.

Your order must be received by May 1.

## Opera League of Los Angeles Magical Weekend in San Francisco

**Attend 3 operas in San Francisco  
with the Opera League**

*Choose June 14-16 or June 15-17 to see:*

Thursday, June 14: *Nixon in China* (Adams)

Friday, June 15: *Attila* (Verdi)

Saturday, June 16: *Magic Flute* (Mozart)

Sunday, June 17: *Nixon in China* (Adams)

Rooms are available at:

The Inn at the Opera 415.863.8400  
Or at the Day's Inn 888.440.2021

The deadline for reservations is MAY 1.  
Earlier reservations will have better choices of  
seating and accommodations.

For further information and to make hotel  
reservations, please contact Kathy Crandall at  
661-645-8693, 661-480-9661  
or at skimeup@gmail.com

### EVENT ORDER FORM

#### Musicale Tickets

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

You can order tickets for any Opera League event on our web site, [www.operaleague.org](http://www.operaleague.org). Log in with your User Name and Password, then click on the "Click Here" link for the tickets you want to order.

For orders by mail, use this form. Check the number of tickets you wish to order, then enclose your check, or credit card info, or voucher(s) for the total amount. (Vouchers are valid for seminars, master classes, and musicales.) A confirmation of your order will be emailed to you. Tickets to all League events will be held at the door. Sorry, no refunds! Mail this order form to: Opera League of LA, PO Box 49-1057, Los Angeles, CA 90049-9057.

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](mailto:info@operaleague.org).

## *The Opera League Wishes to Give a Special “Thank You!” to all of our Patron Members!*

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Hiroshi Frank Yamamoto  
Marilyn Zeiring

## *Albert Herring Seminar*

*By Anne Russell Sullivan*

**H**ello All! This is your Seminar Chair Anne Russell Sullivan reporting in on the wonderful Seminar we had on Saturday afternoon February 20. For those of you in attendance, thank you all so much for your fabulous support. I'm sure you all agree this was a seminar to remember. Simon Williams kept our attention with his thesis of Albert Herring as parody. His own personal experiences in Graduate School in East Anglia, the opera's setting, brought a wonderful perspective to his analysis. He pointed out that Britten was himself a product of this locale and returned to it to live for the majority of his life. Britten's insightful parody of a cross section of this provincial society was infused with affection for these eccentric characters.

Santa Fe's Desiree May dazzled us with her thesis of Albert Herring as parable. She too emphasized Britten's own personal life, but focused on his "outsideness" as homosexual and conscientious objector during the Second World War, when heroic patriotism and military prowess were celebrated. She explored the alienation of Britten's protagonists in Peter Grimes, Billy Budd, Owen Wingrave, Death in Venice, and, of

course, Albert Herring. She concluded that for Britten even in the worst of circumstances some people find the power to make things better. For Britten in all of these fine works, compassion was the most powerful force in the universe.

Soprano Jaime Chamberlain and pianist Victoria Kirsch enchanted us with a selection from Herring and a wonderful Britten cabaret song "Johnny."

This was our last Seminar of the season, so stay tuned for further announcements for next year's offerings. Our seminars

will all take place on Sunday mornings at 10:00 am with box lunches available for purchase. Thank you all for your support of our Seminars! See you next year!



*Dr. Allen Edmiston, Diane Gray, Jaime Chamberlain, Victoria Kirsch, Simon Williams, Anne Russell Sullivan, and Desiree Mays*

# A Movable Operatic Feast

By Bob Bernard

A *seemingly* abandoned warehouse:

This is where, in the old-time radio show *The Green Hornet*, “daring young publisher” Britt Reid stored his auto, *Black Beauty*, when it was not needed for Britt’s ongoing battle against criminals and racketeers.

A while back in Long Beach, Long Beach Opera’s daring young General and Artistic Director, Andreas Mitisek, tooling about on his black beauty of a Triax bike, took notice of an abandoned furniture warehouse [the Expo] on Atlantic Avenue and was inspired to use and adapt it for his ongoing battle against operatic boredom and convention. This inspiration was soon manifested as an innovative production of Luigi Cherubini’s *Medea* in January 2011.

Functioning as a one-man creative team, Maestro Mitisek designed stage, set, and lighting, having a platform of translucent squares constructed, with lighting issuing from color-variant LEDs that were located beneath the set. The principals never left this stage, their participation in action being coordinated with the switching on and off of whatever light square lay beneath them. This eerie, low-to-high, directional lighting produced a concomitant visual effect that was descriptive of the unsavory nature of many of the opera’s characters.



The *Medea* set, with orchestra at top left

Ranging from West Los Angeles to Irvine, LB Opera has utilized an eclectic selection of venues for a substantial number of their productions the past few years since Maestro Mitisek assumed the directorship in 2004. Sometimes the subject

matter has dictated the venue, as was the case with Grigori Frid’s *The Diary of Anne Frank*. By twice placing the set in parking garages --- first, adjoining the Sinai Temple in West LA and, then, later in the Lincoln Park garage in Long Beach --- Long Beach Opera (LBO) evoked an immediate association with the bare attic existence of the young girl and her extended family in WWII Amsterdam.

With such a radical choice for a venue, unique problems were necessarily addressed:

- Restroom facilities were readily accommodated: Use of the Sinai Temple’s facilities in West LA and, with the cooperation

of the City of Long Beach, the use of Lincoln Park’s nearby library.

- Keeping the audience size below three hundred allowed the existent ventilation patterns to accommodate this need.



Diary of Anne Frank set in West LA

- Home Depot provided the necessary fluorescent lights, and placing dimmers in series with these then allowed for illumination modulation during a performance.
- Providentially, these below-ground sites, by their very nature, were found to have sufficient ambient temperature stabilization characteristics.
- Another case of subject matter inspiring a choice of venue was the use of the Long Beach Belmont Plaza’s Olympic Pool



On board are clarinetist Todd Palmer and soprano Elizabeth Futral

as the stage for Ricky Ian Gordon’s *Orpheus & Euridice*. Originally performed on a conventional stage by a New York dance company, this work readily lent itself to

associating the River Styx with this, our own conveniently located body of water. Soprano Elizabeth Futral, with her previous experience in an on-stage hot tub for LA Opera’s production of Handel’s *Giulio Cesare*, was a natural for the role of Euridice.

Last season the conventional Terrace Theatre in Long Beach was twice used in highly unconventional ways:

- For Philip Glass’ *Akhnaten*, state-of-the-art use of IR technology was used to create visual displays that were generated from previously impossible perspectives [See BRAVO # 26: “Projecting the Invisible”].
- For David Lang’s *The Difficulty of Crossing a Field*, the physical relationships of stage and audience were flip-flopped, so as to enhance the perception of great depth to the setting. That is, with the audience seated on risers ON the stage,

Continued on page 8

*A Movable Operatic Feast, continued from page 7*

the performers now faced the stage, both from three independently-controlled risers in the pit and from locations deep in the permanent theater seats. The orchestra was also located in the theater's permanent seats, stage right.

This season began with a setting of Horacio Ferrer's adaptation of Astor Piazzolla's *Maria de Buenos Aires* in San Pedro's historic Warner Grand Theatre. Using the 50' by 40' screen and scrim combination to the fullest, the existing projection capability of the theater (using both archival and made-for-the-occasion material), coupled with selective behind-the-scrim scene illumination, all made for a theater experience that was only possible in a venue such as this.



*Maria's spirit returns at opera's end*

This season will conclude with a return to that "seemingly"

abandoned warehouse, the Expo, for Michael Nyman's *The Man Who Mistook His Wife for a Hat*, but, before that, there will be out-of-door performances at a truly abandoned building: the original Long Beach Press Telegram site at the corner of 6th and Pine. There, Osvaldo Golijov's *Ainadamar* (originally scheduled for 2007), will be performed, employing the same IR technology that was used for *Akhnaten* and projecting onto all possible flat surfaces of this unique venue.



*Photo: Maestro Andreas Mitisek*

*Long Beach Press Telegram Building*

The battle against operatic boredom and convention continues.

Photo: Doris Koplik, LBO Director of Media Relations



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**INVITATIONS ARE INCLUDED**

★ A Special Spring Musicale

MAYTIME

(A Celebration of Operetta)

Saturday, May 5

★ Los Angeles Opera League Magical  
Weekend in San Francisco

See p.5 for more information