

Your Guide To Upcoming Opera League Events

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WINTER 2014

# BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

## SHARE THE GLORY

### An Invitation from Stacy Brightman

LA Opera Senior Director, Education and Community Engagement

By DIANE EISENMAN

## WHAT'S INSIDE

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Christopher Allen

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Larry Verdugo

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& Spring Seminars

Stacy Brightman develops and produces LA Opera's Education and Community Engagement Programs that include family and student matinees, community opera, demonstration tours and community concerts for adults. She manages artist-residencies, university-accredited teacher training, standards-based curriculum, materials development, adult education and pre-opera talks, Community Educators (formerly the Speakers Bureau) and Opera Camp. She manages her department budget, oversees large-scale special projects, and cultivates prospective donors.

She does all that? Amazing!

# From the President



This has been an amazingly busy and event-filled fall. I am pleased that our new seminar times resulted in remarkable attendance at our presentations on *Einstein on the Beach* and *Falstaff*. Our speakers were thoroughly engaging, and we left having greater understanding and appreciation of these operas. Our Master Class with Tito Capobianco was highly involving and educational

for the 140 attendees and the four Domingo-Colburn-Stein Young Artists. Our fall membership drive during the run of *Falstaff*, staffed by dozens of terrific volunteers, ran smoothly. As underwriters for *Falstaff*, the League was given great assistance by LA Opera in the membership drive. We plan a couple of activities to welcome all our new members. Would you like to help us?

And that's not all! AALAO had an overflow crowd for their Fall Recital. India Carney dazzled the AALAO audience. Backstage Magic was a smashing success with over 200 members attending. We were dazzled by the cleverness of the silent movie techniques and projections that prepared us to embrace *The Magic Flute* with new eyes. We ended our fall with a splendid Musicale, graciously hosted by Anne Combs at her lovely home.

We will start 2014 with the Annual Preview, followed by exciting plans for the upcoming season. I am thrilled that the League will honor Richard Seaver Music Director Maestro James Conlon at the Peter Hemmings Award Dinner on March 30. Our orchestra has become the envy of opera companies worldwide, thanks to his inspired leadership.

Other plans include train trips to San Diego Opera to see productions of Verdi's *Un Ballo in Maschera* (March 16) and Massenet's *Don Quixote* (April 13), two rarely performed operas with superb casts. Other special League events will include scholarly seminars on *Lucia di Lammermoor* and *Thaïs*; a spring Musicale; and one or two special events still in the planning stages. Be sure to read our new eBRAVO when it arrives in your inbox for timely and important information for upcoming events.

Consider joining our volunteer team. It includes about 25% of our members, who work from five to 500+ hours a year for the League on behalf of LA Opera. Volunteers gain a stronger bond with other members, learn more about opera and help the League to carry out its mission. An important perk of volunteering, for those with adequate hours, is receiving tickets to dress rehearsals.

What special needs do we have? We need help from those with retail experience, Facebook and other Social Media know-how, accounting, website development, administrative and organizational skills, graphic arts, newsletter writing and editing ability. Love to work with kids? Want to help welcome new members? Do I have a job for you! A bit shy and don't really know anyone? Neither did I! I tentatively raised my hand to volunteer, and before I knew it I was writing a President's message! Please contact me at: [president@operaleague.org](mailto:president@operaleague.org), or leave a message on the hotline: 213.972.7220. Don't hesitate to contact me whenever you have an idea – I love ideas!

*Kathy Crandall*  
PRESIDENT

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# AN INTERVIEW WITH STACY BRIGHTMAN

CONTINUED FROM COVER

This is Stacy's 13th year with LA Opera. "There is so much glory in what we do – we are on the front lines of converting people to opera," she said recently. Her mission is to advance and promote the opera art form. Stacy definitely has her work cut out as she envisions an involved community where everyone in L.A. County (all 10 million!) can participate in opera and attend performances.



She finds opera the most inclusive art form and loves working in Los Angeles because it is a pioneering city, where anything is possible. People here say "Why not?" instead of "Why try?"

The Education Department's focus expanded from students in grades K through 12 to encompass whole families, and now includes the greater LA community. "We have to think strategically how to access each of many different interest groups – teachers, seniors, teens, kids, scholars, hospitals, veterans," she added. Every program is a partnership with a community organization – schools, libraries, hospitals, senior centers, children's services, and other non-profits. Last year the department's education and community programs served 122,000 adults and children.

Her department receives support from foundations, government grants, individuals and the Opera League, and she wants to be as smart as possible with these resources. Waiting lists for her programs more than doubled last year, and the choices she and her staff must make are hard. "I'm deeply conscious of the fact that the reason I get to do my work is because somebody gave our department that support money. I must use it wisely to have the most impact," she said.

**HER STORY** Stacy grew up in Los Angeles loving theater. Her mother believed that giving children an education and a love and knowledge of the arts enables them to go anywhere in the world. With limited financial resources, her mother took her to free or "cheap" arts events everywhere. Stacy now acknowledges the opportunity she had by inviting children and adults to the opera.

She earned a PhD in Theater Research, worked in theater management, and was Education and Youth Outreach Director at

the Friends of the Cerritos Center for the Performing Arts until she joined LA Opera in 2000. She and her husband John have a daughter 15 and a son 17. The family vacations at historical sites, enjoying the characters and stories found there. She attends the theater often, which invigorates her, even after a busy day at work.

**PERFECT MOMENTS** Stacy has had more than her share of "perfect moments" to motivate and inspire her. One day she stood in the back of Our Lady of Angels Cathedral during a *Noah's Flood* performance watching 3,000 people sing with 500 LA Opera singers and orchestra members directed by Maestro James Conlon. This vast community of singers, brought together by a wide range of organizations, created a powerful moment for her that she will always remember.

Another amazing moment came during Opera Camp last summer. She witnessed 54 children holding hands and singing the children's opera *Brundibár* with Holocaust survivor Ela Stein Weissberger, who 70 years ago sang the role of the cat when she was 11 in the Theresienstadt Concentration Camp. In this moment art, history and the importance of our common human spirit came together to be celebrated. (See photo below)



**TOUCHDOWNS!** "I get high when I convert a new audience – when they 'get it,'" she said. Suddenly they love opera and want more such experiences. This is a touchdown!

We get there with programs such as these:

The Opera League **COMMUNITY EDUCATORS** are the first volunteers to interact with a new audience by presenting free talks and demonstrations at a community partner's "home."

**THE COMMUNITY OPERA CHORUS NETWORK** brings an LA Opera artist-teacher to form a choral group at a partner's facility. These groups are invited to join the Community Opera at the Cathedral conducted by James Conlon to experience being part of LA Opera. This program also provides holiday recitals at hospitals such as the City of Hope and

Huntington Memorial. The Chorus Network has 12 artist-teachers working around LA County.

**THE COMMUNITY CIRCLE PROGRAM**, launched last year, brings non-profit audiences to LA Opera to occupy 200 \$9 seats reserved in the rear orchestra for every opera. When needed, grants are given to those who cannot pay.

**VISIONS FOR THE FUTURE** Stacy wants to "convert" more audiences by placing more teaching artists across the county. If we did that, she exclaims, "We'd get L.A. singing." She envisions 40 teacher-artists covering L.A. County. These professional singers, also gifted teachers, share their passion for opera with young and old alike. She hopes to expand other popular programs, such as the Opera Camp and school demonstrations.

**"Doing my job would be impossible without the Opera League as a key partner."**

Stacy thinks LA Opera is the nicest opera company in the world. And Opera League volunteers play a huge part. "You are so gracious. You are the front line. Our reputation among singers is built on the person welcoming them," she said. League

volunteers escort children and seniors to special dress rehearsals, greet singers at the airport and serve homemade meals to singers and staff on dress rehearsal nights. "That's extraordinary!"

She invites us to join the programs she produces. The need for Community Educators is growing. Education and Community Engagement events have quadrupled and are still growing. She encourages us to sing at the next Cathedral Opera, *Jonah and the Whale*, on March 21 and 22, 2014. "Come be in the opera with us. Why not?"

Stacy hopes more League members will volunteer to "share the glory" of working in this amazing world. She wants us to experience a perfect moment, to realize that our service in support of the art of opera is well worth it. 🌟

# INTERVIEW WITH CHRISTOPHER ALLEN

By BEVERLY PHILLIPS and HUNTER PHILLIPS

## “Some dreams do come true,”

says 27-year-old **Christopher Allen**, the assistant conductor in his second year of the Domingo-Colburn-Stein Young Artist Program (YAP). In addition to conducting, his duties include staging rehearsals, taking notes for Maestros Domingo and Conlon, training other YAPs and working with the orchestra to transition from rehearsal to performance.

A native of Rockaway, Queens, NY, Christopher fell in love with music at an early age. “I listened to my father sing in rehearsal at our local church and was absolutely mesmerized. Since then, my desire to make music has never waned.” His mother took him to Carnegie Hall, the New York Philharmonic and the Met, where he saw James Conlon conduct. These experiences instilled a deep love of music. He added, “When I was 5, my parents recognized my deep love of music and took out an annuity loan to pay for my first piano, and the rest is history.”

Their support paid off. Christopher studied at the Manhattan School of Music and the Cincinnati Conservatory of Music. His successes continued when he made his debut at Carnegie Hall in 2007 and won the prestigious Bruno Walter Conducting Award in 2010.

While at Cincinnati, Christopher was an assistant conductor at the Cincinnati Opera, where he first met James Conlon, who directs the May Festival. That’s where he “decided that if there was any way to assist and learn from him, I would take that opportunity.”

When he learned about a position as pianist/coach at LA Opera, Christopher seized the chance. “The music staff put me past the first round of the audition process, despite the fact that I wasn’t a typical candidate. I had already been working professionally as a conductor. At the finals, I had the opportunity to work with Mr. Conlon. At that point, I didn’t care so much about being admitted, I was simply happy to be in the same room with him.” Christopher obviously impressed the staff because they offered him the position of assistant conductor. His accomplishments have included helping prepare *Don Giovanni*, *Madama Butterfly*, *Rape of Lucretia*, *Dulce Rosa*, *Carmen*, and *Falstaff*. James Conlon also hired him to prepare *I Due Foscari* in Vienna at the Theater an der Wien, starring Plácido Domingo.

Preparing these shows entails a great deal of responsibility. “You have to know the repertoire, understand the languages, know the traditions, spend thousands of hours in the pit and perform musical triage, meaning knowing and fixing what is most important at the moment. The most challenging thing about conducting is how little time you have with the orchestra. You need to have the technique to go in and conduct a performance without any rehearsals.”

Christopher starts his day at 6 am by walking his dog Oakley. He then goes home to study for four hours before he goes to work for up to 10 hours. He spends the little free time he has with his wife Lauren, his high school sweetheart. They love living in Southern California and being part of LAO. Christopher is looking forward to future performances. “I’m now working with Maestro Conlon on Benjamin Britten’s *War Requiem* that will be performed at Walt Disney Hall and the Segerstrom Center. I’m lucky and GRATEFUL to be doing this much work.”

One of Christopher’s most rewarding achievements thus far was when he conducted “Music and Miracles, Classical Music Recital” in Nogales, AZ, to raise funds for a foundation that treats children born with cleft palates. Invited by a friend to provide support for the foundation, he found in Nogales a town of wonderful, caring music lovers.

Christopher feels fortunate to be able to live his dream alongside people he idolized as a young boy. Recently, while Maestro Domingo was conducting an orchestral rehearsal of *Carmen*, he was singing Don José’s famous “Flower Song” to himself, a role for which he is world-renowned. Hearing this, Christopher said out loud, “I can’t believe this is my life. I just have to pinch myself.” 🌻



# THE GODMOTHER

By BOB BERNARD

... of Projection Design, as Wendall Harrington is often called, will return to Los Angeles Opera (LAO) as Projection Designer for our new production of *Lucia di Lammermoor* in March. She is the recipient of the Drama Desk Award, the Outer Critics Circle Award, the American Theatre Wing Award, the TCI Award for Technical Achievement and the Obie Award for Sustained Excellence of Projections.

Ms. Harrington states the case for projections over painted sets beautifully: "Painted sets are static, constraining what thoughts are able to be conveyed to an audience. Projected images are ephemeral; they live in another dimension, and dance in a way that is like music and poetry." Her designs for opera have included a staging of Julie Taymor's *Magic Flute* in Florence, Italy, *The Ghosts of Versailles*, *Rusalka*, *Nixon in China*, *Die Tote Stadt*, *La Fanciulla del West* and *Orfeo et Euridice*.

LAO's April 2010 Production of Franz Schreker's *Die Gezeichneten*, one of LAO's Recovered Voices series, was a showcase for both Ms. Harrington's style and technique. Using LAO's four-element projection system, images from above and onto the front scrim were added to a pair of rear projections to yield the impression of depth to the following scene, plus illustrating how, even with accommodating the stage's steep rake (a live-with imperative from the then concurrent production of Wagner's *Ring*), computerized re-mapping of images enabled



the projection of an orthogonal wall-to-floor relationship for this meeting room:

Videos were also a major part of the projections used for the Schreker opera. Here above is an excerpt from a video stream which was created off-line and projected as a visual depiction of the libretto's call for gondolas skidding across the water to Elysium at the beginning of the third act.

In an interview with Lucia Mauro for **Stage Review**, Ms. Harrington revealed her predisposition as a Jungian, expressing her goal of "touching the collective unconscious" and adding to her reputation as one who "illuminates the [composer's] vision." Below is the conclusion

of the second act of LAO's production of the Schreker opera, the moment at which Carlotta reveals her just-completed portrait to Alviano. Reinforcing to the audience the impact of the portrait's impact upon Alviano does, indeed, "add new layers of meaning to the production, without overriding the [composer's] intentions."

Ms. Harrington, a highly creative and intuitive artist, has a "modus operandi" different from other projection directors. She is now working on the Lucia project in her own workplace and will arrive here a month before opening night, will plug in her own computer and software and then proceed to add layers of visual and emotional impact to Donizetti's tale of family honor, betrayal and madness. 🌀



# AALAO RECITALS

By BEVERLEY CLARKSON

Standing before an audience of 80, UCLA student India Carney was stunning. Ms. Carney, a 2011 U.S. Presidential Scholar in the Arts, sang musical genre ranging from opera "Intorno all'idol mio" by Antonio Cesti to ragtime, ending the Fall Recital with a "Soliloquy" from Duke Ellington's opera *Queenie Pie, Oh Gee*. The audience was enthralled with this new, upcoming young talent.

The annual Fall Recital of African Americans for Los Angeles Opera (AALAO) was held Oct. 20, 2013, at the contemporary Pasadena home of Alice and Joe Coulombe. Alice, founding member of the Opera League, and husband Joe, a retired entrepreneur, have always supported AALAO events.

AALAO Co-Chairperson Michael Melton opened the recital and introduced UCLA Professor of Voice and Opera Studies Juliana Gondek, who captured the qualities of India's musical talents. Accompanist James Lent, on UCLA staff, delighted the audience with a piano solo of Gershwin's "Rhapsody in Blue."

The next AALAO event, the Black History Seminar, will be held Feb. 9 from 3 to 6pm at the home of Beverley Clarkson. Lecturer Van Young will discuss William Grant Still, the first Afro-American classical composer to conduct a major American orchestra, first to have a symphony performed by a major orchestra and first to have an opera performed by a major opera company. A soul food reception follows. Tickets are \$25 in advance and \$35 at the door. Call Beverley Clarkson, 323.293.3181, for details.



Singer India Carney. Photo by Clarence Clarkson

# SEMINAR: EINSTEIN ON THE BEACH

By TOM LADY



**"The most beautiful experience we can have is the mysterious."  
- Albert Einstein**

The first day of autumn was a postcard-perfect Sunday that saw approximately 80 opera enthusiasts take the elevator to the top floor of the Dorothy Chandler Pavilion. They were taking an afternoon break from all that sunshine to get the skinny on *Einstein on the Beach*, LA Opera's second opus of the 2013-14 season.

The guest speaker was Kristy Edmonds, artistic and executive director of CAP UCLA [Center for the Art of Performance at UCLA, formerly UCLA Live!]. She was the "best speaker possible" on this topic, according to our favorite seminar moderator, Allan Edmiston. Not only has Kristy been involved with *Einstein* since the 1996 launch of its revival in Avignon, France, she was hands down one of the most articulate lecturers we'd heard in some time. "Well said!" was a common refrain during the afternoon.

Citing Philip Glass as a mentor, Kristy framed the birth of *Einstein* in the context of New York of the sixties and seventies, a time when the Big Apple was the hub of pan-arts experimentation and envelope pushing.

To supplement her talk, she showed excerpts of a documentary chronicling a 1984 mounting of *Einstein* that was part of the Brooklyn Academy of Music's Next Wave Festival. The footage added up to an illustration of how Philip Glass and Robert Wilson were advancing the fence line for their disciplines: music, dance, theater and opera.

Kristy also hammered home the technical and physical demands of the opera's very deliberate pace, a pace that "takes us into the tapestry of the work's creation," as she put it. And yet it could "take" you at a different point than the person next to

you. That was a recurring theme about this opera, the personalized experience it creates for each viewer. Your epiphany and your intermission will be unique to you.

The second half of the seminar was primarily a Q&A during which Kristy expostulated on earlier points while quelling concerns about the four-and-a-half-hour running time. "From what I've heard, you didn't have a problem with the *Ring Cycle*." We all got a laugh out of that one. Well played, Kristy!

In response to a question about the "Beach" of the title, Kristy explained that it referred to the beach setting where atomic bombs were usually tested. That underscores the other theme of the opera: the mundane outcomes of scientific advances, like prematurely air-conditioned supermarkets, a phrase that was repeated 34 times in the opera.

Kristy brought it all home by saying we are now at a generational moment when more people than ever before are getting to see *Einstein on the Beach*. Even more poignantly, with the three principal architects of this piece—Philip Glass, Robert Wilson, and Lucinda Childs—all in their golden years, it's a near certainty that LAO's staging, the last of this revival, will be the final staging they will ever see. We, the audience, will become the "permanent collection of this work, the natural living archive of this exchange." 🌻

## MAD SCIENTISTS STORM BEACH TOWELS

BREAKING NEWS! Not only did mad scientists and music lovers fall over themselves for LA Opera's production of *Einstein on the Beach*. They went positively nuclear for the beach towels on offer at the Opera League Boutique. The Boutique, which is NOT prematurely air-conditioned, sold nearly 200 beach towels during the opera's three-performance run in October.

# RENAISSANCE MAN: AN INTERVIEW WITH ARIA'S GARRETT COLLINS

By TOM LADY



## "ANYTHING FOOD RELATED..."

"I'm sort of a renaissance man." Garrett Collins laughs with blushing self-effacement as he says this. At this early stage in the interview, though, he's already hammered home a solid case for that claim.

Officially, the proud Bruin and native of Gilroy, California (Garlic Capital of the World!), serves as both the communications coordinator in LAO's Marketing department as well as the head honcho of ARIA, the LAO group for young professionals. Unofficially, Garrett is hands-

down the best chutney canner you've never met. An inveterate gourmand, he's been running a foodie business out of his home for years. "I go through phases," he explains. "First it was bread. Then I made ice cream. And now I'm in the canning and jarring business. Jam, chutneys, pickles, ketchup..."

He jars delight for the consumption and pleasure of many, you might say. Makes sense if you consider his mandate as the head of ARIA. Garrett has to harness all of his boundless creative energy to devise creative and fun ways to introduce opera to folks in their twenties and thirties, the demographic where opera has traditionally been softest.

## THE SEEDS OF ARIA

Spearheading ARIA is a logical result to what has been a fulfilling journey of coordinating the introduction and education of the arts to a younger crowd. Harking back to when he was a cub Bruin, Garrett interned at UCLA Music Outreach. This saw him get his artistic feet wet coordinating upwards of 300 recitals at community facilities throughout L.A. County. He arranged buses to transport 500 elementary and middle school students to matinees in Schoenberg Hall. His senior year saw him land an internship with the L.A. County Arts Commission. While pursuing his Masters in Arts Management at Claremont, Garrett worked as an educational programs assistant.

Indeed, it was thanks to a six-month internship that Garrett landed his first job at LAO's Education and Community Engagement department. That was in the spring of 2009. In the spring of 2012, he moved over to Marketing and made ARIA his baby.

The only thing Garrett hasn't done at this stage of his career is what he majored in: flute performance.

## "DID I MENTION IT'S FREE?"

Sponsored by *Los Angeles* magazine, ARIA's overarching premise is to invite folks in their twenties and thirties to enjoy opera together in the hope that they'll become the next generation of opera goers. While other opera companies have initiatives catering to the younger demo, ARIA is distinguished by the fact that it's free to join.

Members are invited to four ARIA after-parties each season. You can attend them individually and pay the \$20 single event fee, or scoop up the ARIA package that gives you entry to all four ARIA events.

Before Garrett joined Marketing, they were selling less than 50 packages. In 2012 that number increased to 146, in addition to 100 individual buyers. ARIA membership has topped 4,500. The ARIA Facebook page recently topped a thousand.

## "I WANT FOLKS TO GROW OLD WITH LA OPERA."

ARIA is one piece of a larger plan to introduce people to opera at a younger age. With the average ARIA age in the late thirties, Garrett is trying to skew that a bit younger. And, for the older young professionals in their thirties and forties, Garrett is working with LAO's Development department to devise a sort of ARIA Part 2 club, a group to graduate to after ARIA that would entail a contribution to LAO.

In the meantime, they keep humming on all cylinders to get those young new members. Exhibit A: KCRW nights. KCRW is an NPR station renowned for its eclectic DJs who curate hand-picked music for a discerning crowd, both here in L.A. (they broadcast out of Santa Monica College) and around the globe via their all-music channel and apps. LAO puts on one KCRW night per opera in the Grand Hall after a weeknight performance, which is open to all who attended the opera.

The Newcomer Package is a brand new deal introduced in 2013 and includes three operas, an exclusive pre-performance presentation, an intermission reception and after-party. Their goal for the first year was 100. At last count, 189 people signed up.

Despite the resource constraints, Garrett looks forward to partnering with other organizations, such as the Opera League, to share the quest to introduce this age-old art form to a brand new age. 🌸

# LET'S GO TO THE SAN DIEGO OPERA!

By BRITA MILLARD

This year we will have two trips to San Diego on Amtrak:

## Sun., March 16: Verdi's *A Masked Ball*

Piotr Beczala, Krassimira Stoyanova, and Stephanie Blythe

- Orchestra seats \$430, includes a reception during intermission
- Mezzanine seats \$380, includes a reception during intermission

## Sun., April 13: Massenet's *Don Quixote*

Ferruccio Furlanetto and Eduardo Chama

- Orchestra seats \$415, includes dessert and coffee or tea at the Westgate following the opera
- Mezzanine seats \$365, includes dessert and coffee or tea at the Westgate following the opera

Trips start at Union Station, with business-class seats.

We will have lunch at the Westgate Hotel in San Diego before the 2pm matinee performances.

What's included in the per-person price?

- Business-class train tickets
- Taxis in San Diego
- A 3-course lunch at the Westgate Hotel in San Diego with a glass of wine or other beverage, and coffee
- Opera ticket
- A \$25 donation to the Opera League

Want to join us? Space is limited! Make your reservations ASAP. Make your check out to the "Opera League - Pilot Program," note the opera/s you plan to attend, and mail to:

**Brita Millard**  
**Special Events &**  
**Fundraiser Chair**

Opera League of Los Angeles  
P.O. Box 492330,  
Los Angeles, CA 90049

Questions? Email Brita at [britamillard@me.com](mailto:britamillard@me.com)

## SUPERNUMERARIES

GETTING TO KNOW THE OPERA LEAGUE'S SUPPORTING CHARACTERS  
By SUSAN HEARD



Jenn Logan  
Studio Fuse, Inc.  
BRAVO Art Director

**Jenn Logan, principal of design firm Studio Fuse, never gets tired of seeing companies grow. She thrives on helping arts organizations do just that by crafting engaging communication to their supporters and patrons.**

A graphic designer for 20 years, Jenn founded Studio Fuse in 1999. LA Opera was among her first clients. All of her clients touch the arts, including The Music Center. She began designing BRAVO with the January 2013 issue.

Jenn's modesty makes it a challenge for her to trumpet her considerable skill sets, but that's okay. Her work speaks for itself. Her design services include just about everything under the arts organization sun: from concept design and writing to branding, campaign development, key art (focus images for publications), web and print advertising, invitations, outdoor billboards, bus wraps and banners. Creativity International Awards, one of the longest running, independent advertising and graphic design competitions, recently recognized Jenn as a Gold Award Winner for the interactive brochure she designed for Dance at The Music Center.

When not designing, Jenn serves on the board of Victory Theater Center and is executive director of the Nancy Evans Dance Theatre, a repertory company where she also dances. She adheres to a rigorous dance regimen, practicing several hours a day and rehearsing four to five hours twice a week. When she's not dancing or designing, she and husband James, also a designer, are taken for walks by their three dogs, Lucy, Roux and Hannah.



Photo by Susan Heard

The League hosted a successful Master Class on Sept. 27, 2013, with Tito Capobianco, former general manager of New York City Opera. More than 140 League members and guests packed the room to watch as Capobianco put four members of the Domingo-Colburn-Stein Young Artist Program through their paces: D'Ana Lobard (pictured above), Rebecca Nathanson, Vladimir Dmitruk and Joshua Guerrero.

Photo by Susan Heard



## A TALE OF TWO LIBRAS: OPERA TALKS AT JULIENNE'S

By TOM LADY

**"With good friends and good food on the board, and good wine in the pitcher, we may well ask when shall we live if not now?" ~MFK Fisher**

"We have the same birthday!"

So declare Julie Campoy and Carol Sholer, the hostess and organizer, respectively, of Opera Talks at Julienne's. With their arms around each other, they light you up, and lift you up, with their dual klieg-bright beams. They could be twins. Going by how they finish each other's sentences and bounce off the other's sense of humor, they are sort of twins in a certain respect (For the record: their birthday is October 20).

The series of Opera Talks at Julienne's is a unique Opera League program this side of the curtain, so to speak, and one of the most casual. Carol kicked it off at the start of the 2007-08 season, and it was an instant culinary-educational smash. All of the talks for the 2013-14 season were booked before the season began.

The Opera Talks take place the first Monday of the month throughout the season (except January) at Julienne's ([juliennetogo.com](http://juliennetogo.com)), a sidewalk French-style bistro in San Marino. With "fine food and celebrations," proprietress Julie Campoy dishes out warm service in addition to impeccably prepared fare in a cafe that adjoins an inviting gourmet market stocked with heaven in a package. With her shock of white hair, if you don't know Julie, she'll be one of your best friends in five minutes, and her home will be yours in that same amount of time.

Carol and Julie have been gal pals for about 20 years now. When Carol devised her Opera Talks series, Julie's place was the natural venue. She says her motivation to launch the program was simple: "I just wanted to do something

different." And by different, she means she doesn't want to put on an event where they talk about the next LAO opera, or the most recent LAO piece, something that's pretty well covered between the seminars and Backstage Magic.

No, instead, what Carol has pulled off in spades is harnessing her substantial Rolodex to invite speakers to educate a discerning dinnertime crowd on a very particular niche topic from the opera universe. To wit, here are but a few Opera Talks titles from over the years: After Offenbach, Aristophanes and His Comedies, Get a "Handel" on the Baroque, Puccini's Women, Berlioz' Les Troyens Mythology: Grand Opera and the Romantic Ideal... The eclecticism goes on.

On this balmy October night, the topic is the Los Angeles Children's Chorus ([latchildrenchorus.org](http://latchildrenchorus.org)). LACC Artistic Director Anne Tomlinson speaks for about an hour about providing hundreds of Los Angeles-area youth with a high-quality choral music education, their concerts and activities as well as collaborations with artistic partners like LAO. Exhibit A: the 2013-14 season-opener of *Carmen*. Anne played excerpts and quoted journal entries about what it's like to be a kid in an opera. Mind you, these entries were penned by kids with a level of eloquence that belied their prepubescence and, quite frankly, humbled this writer.

With her husband Mike parked behind the bar with wine-pouring duties (see interview with Carol and Mike), Carol works tirelessly to present a wide variety of opera voices to an equally wide variety of opera connoisseurs. Opera Talks at Julienne's are the perfect treat to sate both your intellectual and gastronomic hunger.

# OPERA'S YIN AND YANG: CAROL AND MIKE SHOLER

By TOM LADY

HE	SHE
Saw first opera when he was 18, <i>Rigoletto</i> in San Francisco.	Saw first opera when she was 51, <i>Salome</i> at LAO.
Can tolerate modernism in opera just fine.	Not so much.
Former actor and current management consultant.	Retired teacher.
Watches operas for the drama, action and production values.	A self-described sensory viewer who watches operas for their musical beauty and emotional depth.
From Missouri.	From Michigan.
Opera gathering coordinator in the San Gabriel Valley.	Coordinator of Opera Talks at Julienne's.

Carol and Mike Sholer are two sides of the same opera. Friends since their Lutheran volunteer days in Southern California in the eighties, they married in 2002 after a courtship that brought them to such venues as Julienne's in San Marino. And how fitting, as that is the very venue where Carol has been putting on Opera Talks the first Monday of every month since the 2007-08 season. On those nights, Mike parks himself behind the counter with the bistro's proprietress Julie Campoy, pours the wine and chats up the Opera Talkers and Talkees.

That's not Mike's main OLLA gig, though. He, along with Carmen Paz, hosts the San Gabriel Valley opera gatherings at the home of Jack and Barbara Dawson. Mike's been at this for almost ten years now, a couple of years longer than Carol's been leading Opera Talks.

While they offer stark contrasts to each other in many ways, their OLLA volunteering motivations are quite similar in their simplicity. Carol



Photo by Susan Heard

kicked off the Opera Talks because she wanted to offer folks something other than seminar lectures on the next opera in the season. That's why you may have gone to Opera Talks on such topics as "Opera's Greatest Villains" or "ESPN Opera." Mike says he fell naturally into the gatherings because he loves to socialize. So do many others in his valley, apparently. "San Gabriel Valley people just love to get together!"

Mike and Carol are the kind of people volunteer organizations like OLLA dream of recruiting. Their passion also leads them to lend a hand at the Boutique, (Artist Services) the Community Educators (formerly the Speakers Bureau) and, my personal favorite, the Los Angeles County Juvenile Correction schools. "The kids there were so focused!" they enthused.

Carol's total immersion in opera definitely compensates for her late blooming, at least late relative to her husband. Mike is one of the original LAO subscribers from the very first season, and he joined OLLA right after that. Hence, Carol derives a sort of dual benefit from staging the Talks. Sure, she's educating the rest of us on opera from unique angles, but she's also catching up to her man's operatic acumen.

You might think they wouldn't have time for anything else, but Mike's successful management consulting business sees him in the air almost as much as he's gathering opera lovers on the ground. That's why they missed *Einstein on the Beach*. Can't see them all, Mike! But that's okay because check this out: He's vice president of the Travelers' Century Club, a nonprofit representing world travelers who have visited 100 or more of the world's countries and territories.

You think they might relax at the very least during the summers, right? Wrong. They volunteer at the Hollywood Bowl.

I have several colleagues who don't give two hoots about opera. I should introduce them to the Sholers, whose passion for opera is the very definition of contagious. 🌟

## SPOTLIGHT ON LEAGUE VOLUNTEER LARRY VERDUGO

By JOHN WELCH



Photo by Susan Heard

Larry is one of that rare breed, a true Los Angeleno. Born and raised in the Crenshaw District, he is a true son of the sprawling metropolis we call Los Angeles. He majored in English Literature at Long Beach State and began his career as a teacher at Dominguez Hills Seminary for the Christian Brothers.

While at Long Beach State, Larry made friends with fellow-student Dina Gossett whom he describes as his "mentor and advisor." He quickly learned the value of her advice and the wisdom behind it.

Having earned a Master's in Social Work in his late forties, again at Long Beach State, it was Dina who encouraged Larry to enter that sphere of work, a move that changed the whole direction of his life. It was a huge blow to Larry when she passed away in 1994, ending their 30-year friendship.

Larry worked in the Oncology Department of Kaiser Permanente in Panorama City until he retired. Members of the medical staff relied on his communication skills to help cancer patients and their families cope with the non-physical aspects of the disease.

Asked about hobbies, Larry said: "I've always been a great movie buff as well as an opera lover!" Those two loves enable him to show how movie directors integrate opera into their films when appropriate. Sports? "I was a fitness buff for 20 years, very involved in body-building and weight-training and becoming an aerobics instructor." No time for football or baseball, Larry?

Although a comparatively new member of the Opera League, Larry's willingness to become involved with programs primarily intended to encourage

young people to attend performances soon became apparent. In his position as Chair of Education and Community Engagement programs, he schedules events and organizes his fellow volunteers needed to help him. Larry particularly appreciates having young volunteers around because they can often be the best communicators during programs for young students. With a list of between 50 and 60 regular volunteers, he can usually cover all his bases.

As if that weren't enough, Larry enjoys preparing and presenting talks as one of the League's Community Educators. Depending on the opera, research and prep can take over 50 hours of a speaker's time, but like all his colleagues, Larry somehow manages to fit those hours into his schedule as a labor of love.

Favorite Operas? "Ooh, that's a difficult one," Larry replied. When pushed, he reduced his list to the following five: *The Marriage of Figaro*, *Otello*, *Madama Butterfly*, *Pelléas et Mélisande* and *Salome*.

Remembering how much Larry wants to bring young people to LA Opera, I cannot end this article without telling readers that he has four grand-nephews - Matt (8), Jack (7), Travis (6) and Reed (5) - who are quickly learning to enjoy the fun of opera-going. With Uncle Larry as their "mentor and advisor," all I can say is that they are four lucky boys! 🌟

# CALENDAR

## JANUARY

### Annual Preview

Tues, Jan 14, 3:30pm  
5TH FLOOR DCP

### Opera for Educators

BILLY BUDD

Sat, Jan 25, 8:00-11:00am

NEED 5 VOLUNTEERS

TEACHERS ADVANCE THEIR EDUCATION ON THE PERFORMANCES OF THE SEASON AND GAIN SALARY POINTS

### Cathedral Project

Sun, Jan 26, Noon-2:00pm

EAST LOS ANGELES PERFORMING ACADEMY  
4211 DOZIER STREET, LOS ANGELES, CA 90063

NEED 4 VOLUNTEERS

FOR THE SIGN UP OF CASTS AND REHEARSAL IN *JONAH AND THE WHALE*, A COMMUNITY-BASED PERFORMANCE OF OPERA PRESENTED UNDER THE AUSPICES OF LA OPERA

## FEBRUARY

### Elementary Student Matinee

Thu, Feb 6, 8:30am-1:00pm

Fri, Feb 7, 8:30am-1:00pm

NEED 12 VOLUNTEERS FOR EACH

PROVIDE WELCOME, SUPERVISION AND GUIDANCE

### Saturday Mornings at the Opera

Sat, Feb 8, 8:30-11:30am

NEED 10 VOLUNTEERS

ASSIST WITH ART WORKSHOPS AND SUPERVISION

### AALAO Black History Month Seminar

Sun, Feb 9, 3:00-6:00pm

AT THE HOME OF BEVERLEY AND CLARENCE CLARKSON  
QUESTIONS: BEVERLEY CLARKSON 323.293.3181

### Cast Dinner

Sun, Feb 16, 5:00 pm  
BILLY BUDD  
(REHEARSAL ROOMS 1 & 3)

### Operawise

BILLY BUDD

Sun, Feb 16, 2:00-6:00pm

Sun, Feb 16, 6:30-10:30pm

NEED 5-10 VOLUNTEERS EACH

COLLEGE STUDENTS AND TEACHERS ATTEND A WORKING REHEARSAL AND OBSERVE THE COMPANY AT WORK

### Opera Prep

BILLY BUDD

Wed, Feb 19, 4:30-10:30pm

NEED 18 VOLUNTEERS

HIGH SCHOOL STUDENTS ATTEND A SPECIAL SEMINAR AND DRESS REHEARSAL

### Opera 101

Sat, Feb 22, 8:00-11:00am

NEED 3 VOLUNTEERS

TEACHERS LEARN ABOUT THE HISTORY OF OPERA FROM 16TH-CENTURY ITALY TO PRESENT DAY THROUGH PRESENTATIONS BY EXPERTS ON THE ART FORM, AND GAIN SALARY POINTS

### Seminar

Sun, Feb 23, 12:00pm

5TH FLOOR, DCP: LUCIA DI LAMMERMOOR

## MARCH

### Opera for Educators

Sat, Mar 1, 8:00-11:00am

NEED 5 VOLUNTEERS

SESSIONS FOR TEACHERS TO ADVANCE THEIR EDUCATION ON THE PERFORMANCES OF THE SEASON AND GAIN SALARY POINTS

### Cast Dinner

Sun, Mar 9, 5:00pm  
LUCIA DI LAMMERMOOR  
(REHEARSAL ROOMS 1 AND 3)

### Operawise

LUCIA DI LAMMERMOOR

Sun, Mar 9, 2:00-6:00pm

Sun, Mar 9, 6:30-10:00pm

NEED 5-10 VOLUNTEERS EACH

COLLEGE STUDENTS AND TEACHERS ATTEND A WORKING REHEARSAL AND OBSERVE THE COMPANY AT WORK

### Opera Prep

LUCIA DI LAMMERMOOR

Wed, Mar 12, 11:00-5:00pm

NEED 10 VOLUNTEERS

HIGH SCHOOL STUDENTS ATTEND A DRESS REHEARSAL AND PRE-PERFORMANCE ACTIVITIES

### Senior Center Dress Rehearsal

LUCIA DI LAMMERMOOR

Wed, Mar 12, 11:00-2:00pm

NEED 18 VOLUNTEERS

SENIOR CITIZENS ATTEND A DRESS REHEARSAL

### San Diego Opera Trip

A MASKED BALL

Sun, Mar 16

CONTACT: BRITA MILLARD, [britamillard@me.com](mailto:britamillard@me.com)

### The Cathedral Project

Thu, Mar 20, 2:00-4:00pm

NEED 4 VOLUNTEERS

CATHEDRAL OF OUR LADY OF THE ANGELS PREPARE CAST GIFTS

### The Cathedral Opera

JONAH AND THE WHALE

Fri, Mar 21

Sat, Mar 22

### The Peter Hemmings Awards Dinner

Sun, Mar 30

THE CALIFORNIA CLUB

## APRIL

### San Diego Opera Trip

DON QUIXOTE

Sun, Apr 13

CONTACT: BRITA MILLARD, [britamillard@me.com](mailto:britamillard@me.com)

## MAY

### Opera for Educators

THAÏS

Sat, May 3, 8:00-11:00am

NEED 5 VOLUNTEERS

SESSIONS FOR TEACHERS TO ADVANCE THEIR EDUCATION ON THE PERFORMANCES OF THE SEASON AND GAIN SALARY POINTS

### Seminar

Sun, May 4, 10:00am-1:30pm,

5TH FLOOR, DCP: THAÏS

### Cast Dinner

(TIME IS WHEN TO DELIVER FOOD)  
Sunday, May 11, 5pm  
THAÏS  
(REHEARSAL ROOMS 1 & 3)

### Operawise

THAÏS

Sun, May 11, 2:00-6:00pm

Sun, May 11, 6:30-10:30pm

NEED 5-10 VOLUNTEERS EACH

COLLEGE STUDENTS AND TEACHERS ATTEND A WORKING REHEARSAL AND OBSERVE THE COMPANY AT WORK

### Saturday Mornings at the Opera

Sat, May 17, 8:30-11:30am

NEED 10 VOLUNTEERS

ASSIST WITH ART WORKSHOPS AND SUPERVISION

### Opera Prep

THAÏS

Thu, May 29, 4:30-10:30pm

NEED 10 VOLUNTEERS

HIGH SCHOOL STUDENTS ATTEND A DRESS REHEARSAL AND PRE-PERFORMANCE ACTIVITIES

## CONTACT INFORMATION

### CAST DINNERS: Julie Holland

HOME: 213.617.1231 / CELL: 213.617.1233  
[castdinner@live.com](mailto:castdinner@live.com)

### EDUCATION: Larry Verdugo

HOME: 626.796.8676 / CELL: 626.590.5697  
[larryverdugo@icloud.com](mailto:larryverdugo@icloud.com)

### EDUCATION: NEW PROCEDURE FOR VOLUNTEER SIGN UP:

- Sign on to the website: [signupgenius.com](http://signupgenius.com)
- In the upper right hand corner, check "sign in"
- You will be prompted to enter your established sign-in info or to establish a new member sign in.
- Once you have an account, click on "Find a Sign Up"
- Under "Enter the email of the Sign Up List's Creator" type: [operaleaguevolunteer@gmail.com](mailto:operaleaguevolunteer@gmail.com) and then click on Search to view the Active Sign Ups list of volunteer opportunities
- Click on the Event Title and Event Start End Date that you want. You will be directed to a new screen with information about the specific volunteer event and select a date that corresponds to the event that works for you (Opera Prep, Opera Wise, etc.). Check the appropriate date and submit.
- You will be prompted to request a confirmation. Please do so. Other info (phone number) will be requested.
- When you return to the sign-in for another event, you will see your name on the list of your previous entries.

# GATHERINGS

## Beverly Hills

Mimi Rotter 310.479.0259 *RSVP*  
Anne Russell Sullivan 323.697.9733

### **Billy Budd** and **Lucia di Lammermoor**

Sun, Feb 16, 10:00am-Noon  
10430 Wilshire Boulevard  
Los Angeles, CA 90024  
Host: Ruth Lavine

## Claremont

Patricia O'Donnell 909.447.5038 *RSVP*

### **Billy Budd** and **Lucia di Lammermoor**

Sun, Feb 2, 2:00-5:00pm  
530 West 11th Street  
Claremont, CA 91711  
Hosts: Eloise and Norm Cadman

### **Thais**

Sun, Apr 27, 2:00-5:00pm  
530 West 11th Street  
Claremont, CA 91711  
Hosts: Norm and Eloise Cadman

## Hollywood/Hancock Park

Ifang (ee-fong) Hsieh  
310.279.9927 *RSVP*  
*Please call Ifang for further information.*

## Orange County

Lorna Blancaflor 562.259.7426  
Susan Fractman 949.903.5456  
*Please call Susan for further information.*

### **Billy Budd** and **Lucia di Lammermoor**

Sun, Feb 9, 2:00-4:30pm  
Location TBA

### **Thais**

Sun, Apr 27, 2:00-4:30pm  
Location TBA

## San Fernando Valley

Regi Merwin 818.400.2578 *RSVP*

### **Billy Budd** and **Lucia di Lammermoor**

Sun, Feb 16, 2:00-5:00pm  
23919 Bessemer Street  
Woodland Hills, CA 91367  
Hosts: Karen and Steve Kohn

## San Gabriel Valley

Michael Sholer 818.502.1988  
Carmen Paz 818.515.0815  
*Please call Michael for further information.*

### **Billy Budd**

Mon, Feb. 10, 7:00-9:30pm

### **Lucia di Lammermoor**

Wed. Mar. 12, 7:00-9:30pm

### **Thais**

Wed, May 7, 7:00-9:30pm

5278 La Cañada Boulevard  
La Cañada, CA 91011  
Hosts: Barbara and Jack Dawson

## Santa Clarita

Ann Anderson and Ron Gordon  
661.259.9619 *RSVP*

### **Billy Budd**

Mon, Feb 17, 6:30pm

### **Lucia di Lammermoor**

Mon, Mar 10, 6:30pm

### **Thais**

Mon, May 12, 5:30pm

25506 Longfellow Place  
Stevenson Ranch, CA 91381

## South Bay

Ifang (ee-fong) Hsieh  
310.279.9927 *RSVP*

### **Billy Budd** and **Lucia di Lammermoor**

Sat, Feb 15, 2:00pm  
28 Aurora Drive  
Rolling Hills Estates, CA 90274  
Hosts: Lenita and David Witherspoon

## Westside

Monika Whitaker 310.826.4743 *RSVP*  
Chuck or Alice Bragg 310.454.9662

### **Billy Budd** and **Lucia di Lammermoor**

Mon, Feb 10, 7:30-9:30pm  
425 South Burlingame Avenue  
Los Angeles, CA 90049  
Host: Joan Bram

### **Thais** and **Streetcar Named Desire**

Mon, May 12, 7:30-9:30pm  
585 Almar Avenue  
Pacific Palisades, CA 90272  
Host: Alice and Chuck Bragg

## Opera Talks at Julianne's

### **Mondays at 7:00pm**

JULIENNE'S FINE FOODS  
2649 MISSION ST, SAN MARINO

### **Feb 3, Mar 3, Apr 7, May 5, June 2**

CONTACT: Carol Sholer, [Csholer1@att.net](mailto:Csholer1@att.net)  
818.243.1818

### **TO MAKE A RESERVATION (\$10)**

### **TO ORDER A "LIGHT SUPPER BOX" (\$15)**

CONTACT: [Julie@julienne.us](mailto:Julie@julienne.us) or call  
626.441.2299, ext. 20

## Opera Talks at Long Beach

### **Saturdays 2:00-3:00pm**

EL DORADO LIBRARY-2900 STUDEBAKER ROAD  
(BETWEEN WILLOW AND SPRING)

### **Jan 11 BILLY BUDD Feb 8 LUCIA DE LAMMERMOOR**

### **Mar 8 SPECIALTY Apr 12 THAIS**

### **May 10 SPECIALTY**

SEE LEAGUE WEBSITE FOR UPDATES:  
[operaleague.org](http://operaleague.org)

CONTACT: John Spear, [John.spear@earthlink.net](mailto:John.spear@earthlink.net)  
714.699.9280

# SPRING SEMINARS

*Dedicated to Sherwin Sloan, Founder of the Opera League Seminar*

## Sun., Feb. 23, Noon to 3pm

11:30 am: Orientation for new members of the Opera League

## **Lucia di Lammermoor – “Bel Canto Singing from Donizetti to the Present”**

SPEAKERS: **UC Santa Barbara Professor Simon Williams**  
**KUSC-FM host Duff Murphy**

## Sun., May 4, Noon to 3pm

11:30 am: Orientation for new members of the Opera League

## **Thais – “From Novel to Opera – Anatole France to Jules Massenet”**

SPEAKERS: **Santa Fe Opera's Desiree Mays**  
**UC Santa Barbara Professor Simon Williams**

## **DOROTHY CHANDLER PAVILION** 135 N. Grand Ave.

(Enter under the outside stairs on Grand, just north of Kendall's, then take the elevator to the 5th Floor)

### TICKETS:

Advance Orders **\$35** or a Member's Voucher

Guests **\$45**

Same-day purchase at the door **\$45**

Selection of box lunches available **\$15/person**

Place your ticket and lunch orders on the website at

**operaleague.org** - OR - Use attached order form.

*Deadline for submitting lunch orders: Lucia di Lammermoor* **Feb 17**  
*Thais* **April 28**

**Our thanks to Helga Kasimoff, Kasimoff-Bluthner Piano Co., for providing the piano.**

# OPERA LEAGUE ANNUAL PREVIEW

The Opera League will hold its Annual Preview to announce LA Opera's 2014-2015 Season to our members in appreciation of their continued support. The event will take place on the Fifth Floor of the Dorothy Chandler Pavilion on Tuesday, January 14. Doors open at 3:30pm and the program begins at 4:00pm. Parking will be available at the Music Center garage for \$9.

## **Hear the exciting news of the new season before it's on the Internet and in newspapers!**

**FEATURED GUESTS:** President and CEO of LA Opera Christopher Koelsch and Senior Director Joshua Winograde, Artistic Planning

Members of the Domingo-Colburn-Stein Young Artists will sing selections from the new season's operas.

Following the program, enjoy a reception and light supper with your friends.

**Sign up early to attend this eagerly awaited event.**

## FEB 23 / MAY 4 SEMINAR ORDER FORM

Check the number of tickets you want to order, enclose your check or voucher(s) for the total amount. (Vouchers are valid for seminars, master classes, and musicales.) A confirmation of your order will be mailed to you. *Sorry, no refunds!*

	FEB 23	MAY 4
x Member @\$35	\$ _____	\$ _____
x Member (Vouchers)	\$ 0	\$ 0
x Non-member @\$45	\$ _____	\$ _____
x Student member @\$10	\$ _____	\$ _____
x Tuna Salad Box Lunch @\$15	\$ _____	\$ _____
x Roast Beef Sandwich Box Lunch @\$15	\$ _____	\$ _____
x Vegan Wrap Box Lunch @\$15	\$ _____	\$ _____
x Taco Tostada Salad Box Lunch @\$15	\$ _____	\$ _____
x Turkey Cobb Salad Box Lunch @\$15	\$ _____	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>	<b>\$ _____</b>

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP CODE \_\_\_\_\_

TELEPHONE \_\_\_\_\_

EMAIL \_\_\_\_\_

Enclose check made payable to **Opera League of Los Angeles** and mail with this form to:

**Opera League of Los Angeles**  
**PO Box 49-1057**  
**Los Angeles, CA 90049-9057**

For more information, call 213.972.7220, or send email to: [info@operaleague.org](mailto:info@operaleague.org)

Tickets will be held for you at the door.

## PREVIEW TICKET ORDER FORM

Orders must be received by **January 7, 2014**. Associate and Student members receive one ticket per membership to this event. All other membership levels will receive two tickets.

To order tickets **ONLINE:** Go to the Opera League Website at: **operaleague.org**.

To order **BY MAIL:** Complete the order form below and mail to:

**Opera League of Los Angeles**  
**PO Box 49-1057,**  
**Los Angeles, CA 90049-9057**

**All tickets will be held at the door.**

MEMBER NAME(S) \_\_\_\_\_

NUMBER OF MEMBER TICKETS: PLEASE CHECK: ( ) ONE OR ( ) TWO

NUMBER OF NON-MEMBER TICKETS AT \$35/ EACH: \_\_\_\_\_

I/WE WILL NOT BE ABLE TO ATTEND, BUT WISH TO DONATE \$ \_\_\_\_\_

I/WE WOULD LIKE TO HELP UNDERWRITE THE MUSICAL PORTION OF THE EVENT \$ \_\_\_\_\_

MEMBER EMAIL \_\_\_\_\_

HOME PHONE \_\_\_\_\_

**Questions?** Call the Opera League Voice Mail at 213.972.7220 or e-mail: [info@operaleague.org](mailto:info@operaleague.org)

**Our sincere thanks go to Helga Kasimoff and her sons for providing the Bleuthner piano.**

## SPRING SEMINARS

*Dedicated to Sherwin Sloan, Founder of the Opera League Seminar*

Greetings Opera Leaguers,

Mark your calendars for our two exciting, not-to-be missed spring seminars!

At noon on Sun., Feb. 23, the League will offer a seminar, *Lucia di Lammermoor* – “Bel Canto Singing from Donizetti to the Present.” UC Santa Barbara Professor Simon Williams will discuss 19th century singers before recorded sound. KUSC-FM classical music station host Duff Murphy will pick up from there and tell us about singers since the advent of recorded sound.

At noon on Sun., May 4, our seminar will feature a sensual, rarely performed opera, *Thaïs*. – “From Novel to Opera – Anatole France to Jules Massenet.” Santa Fe Opera’s Desiree Mays and Simon Williams will be our guest speakers. Their enlightening lecture will cover historical details of this opera, followed by musical excerpts.

At both events, an orientation to the Opera League for new members will begin at 11:30am, and lunch will be available at 1:15pm. Both seminars will be held on the 5th Floor of the Dorothy Chandler Pavilion. To order your tickets and lunch, use the **tear-off Seminar Order Forms** in this BRAVO or visit the Opera League website at [operaleague.org](http://operaleague.org).

See you at the seminars!

Mirjana Mahnovski, Chair



135 North Grand Ave. | Los Angeles, CA 90012

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### DON'T MISS THESE UPCOMING EVENTS!

**Annual Preview**

**Tue, Jan 14**

**AALAO Black History Month Seminar**

**Sun, Feb 9**

**Opera League Seminar: *Lucia di Lammermoor***

**Sun, Feb 23**

**Cathedral Opera: *Jonah and the Whale***

**Fri, March 21 and Sat, March 22**

**2014 Peter Hemmings Award Dinner**

**Sun, March 30**

**Opera League Seminar: *Thaïs***

**Sun, May 4**

**AALAO Father's Day Recital**

**Sun, Jun 15**

## OPERA LEAGUE MISSION STATEMENT

The Opera League of Los Angeles, founded in 1981, is dedicated to supporting LA Opera and to stimulating interest and participation in opera in the Southern California community.

## 2014 PETER HEMMINGS AWARD DINNER

MARLENE CHAVEZ, CHAIR

A gala event honoring **Maestro James Conlon** will be held on Sunday, March 30, at the historic and elegant California Club in Los Angeles. All Opera League members will be invited to this important event.

The League will present Maestro Conlon with the Peter Hemmings Award. The League established the Peter Hemmings Award in 2004 to honor the first general director of Los Angeles Opera, Peter Hemmings. Hemmings served in that capacity from 1984 to 2000. Each year the League selects one or more people who have made significant contributions to opera in Los Angeles and to the Opera League and its members. James Conlon scores big on both counts!

James Conlon is well known to all as the Music Director of LA Opera. He is one of today's most versatile and respected conductors, revered by opera lovers for his artistic leadership and his commitment to educate and interact with his admiring fans.

Maestro Conlon joined LA Opera in 2006 and recently renewed his contract for another five years.