

Your Guide To Upcoming Opera League Events

ISSUE 36
SUMMER 2014

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES



THE DANCING DUO

BY DIANE EISENMAN

WHAT'S INSIDE

Interview with
Nino Sanikidze

Spotlight on Volunteer
Lynne Mitchell

2014 Peter Hemmings
Award Dinner Recap

Whenever there's an Opera League event, you can be sure this duo will be there, ready to lend a hand with anything that needs doing.

Monica Gutierrez grew up watching opera telecasts at home in Mexico City. When she moved to Los Angeles in 1995 to continue her work as a speech and language pathologist with the LAUSD, she was thrilled to attend her first live opera, *Carmen*. Loving opera, she joined Hispanics for LA Opera in 1997, and soon volunteered with the Speakers Bureau and the Education Department. Trevor Roper, an electrical engineer, moved from Manchester, England, to El Segundo in 1984 to work with semiconductors. They met at a swing dance in September 2005 and he immediately asked her out. She suggested they attend Offenbach's *The Grand Duchess* the next evening at LA Opera, which was Trevor's first opera experience. They went to more operas and attended the League's San Gabriel Valley Gatherings, where they enjoyed meeting warm and friendly people, and learning more about opera.

Photo by Bob Millard.

From the President



As my first year as Opera League president draws to a close, I want to recognize and thank the great team I have! In January, Diane Gray put on absolutely the best Preview ever, attended by nearly 400 attendees who thoroughly enjoyed the event. February saw AALAO sponsor a superb seminar on William Grant Still for Black History month at the lovely home of Beverly Clarkson. Thanks to Allan Edmiston and

Mirjana Mahnovski, we enjoyed a remarkable seminar on *Lucia di Lammermoor* that explored two centuries of bel canto singers. In the spring, Brita Millard led groups to see two different operas in San Diego. She also collaborated with Helen Porter to run a special event on *Streetcar Named Desire* at UCLA. The month culminated in a truly magical Peter Hemmings Award Dinner. Nearly 190 guests honored our beloved Richard Seaver Music Director James Conlon. We give special thanks to Marlene Chavez and the Hemmings Award team for a flawlessly executed event. And finally, we thank the BRAVO interviewers, writers and editors, and the website and Facebook teams for their dedicated and creative work.

By the time you read this, I hope you will have attended Anne Russell Sullivan's *Greek Musicale* on April 27 and the *Thäïs* seminar on May 3. More events await you: the Volunteer Appreciation event on May 28, and the Patron Dinner on June 2. If you volunteer for the League, check with your event chair to ensure that your hours are counted so you don't miss this special evening with Nino Sanikidze!

We will go to the Hollywood Bowl on July 27 to see *Cavaleria Rusticana* and *Pagliacci*. We also plan to attend San Francisco Opera in September to see *Norma* (with Sondra Radvanovsky) and *Susannah* (with Patricia Racette and Brandon Jovanovich).

WE COULD USE YOUR HELP

- The Boutique needs gregarious volunteers to help with selling and managing the boutique. Retail experience is not necessary, though helpful.
- The Boutique welcomes donations of gently used opera books, CDs and DVDs.
- Are you proficient with Publishing software, web design, Microsoft Office? We'd love to hear from you.

We also want you to know that we have an endowment fund, and its income provides funding for the League to support our programs. Please let me know if you want to know more about including the Opera League in your estate plan.

I look forward to hearing from you at any time about the League and our activities. Contact me at: president@operaleague.org or 213-972.7220.


Kathy Crandall

PRESIDENT

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Send mail to: Opera League of Los Angeles
PO Box 49-1057
Los Angeles, CA 90049-9057
Send email to: info@operaleague.org
24-hour League Message Line: 213.972.7220

Editor: Susan Heard
Asst. Editors: Tom Lady, Beverly Phillips
Photographers: Volunteers Needed
Proofreaders: Diane Eisenman, Nina Haro,
Bruce Heard, Carol Ann Peterson, John Welch
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THE DANCING DUO

CONTINUED FROM COVER

Trevor finds that he prefers opera with great drama—real people in real experiences—where music lifts the drama to a whole different level. Monica's favorite operas are those that combine music, story, drama, dance and art in spectacular ways that create memorable moments.

encourage more Hispanics to attend LA Opera; today Hispanics make up 15% of the audience. HLAO has grown to over 260 members and 1000 associate members. It was the brainchild of LA Opera's first General Director Peter Hemmings, who realized the growth potential of

Currently this duo is in training for a June hike on the Machu Picchu trail.

As an LA Opera volunteer, Monica believes she receives much more in return than she gives. Trevor adds, "I'm doing my little bit to help support LA Opera. The company makes me feel that they are happy we are here."

"I'm doing my little bit to help support LA Opera. The company makes me feel that they are happy we are here."

In 1999, Monica joined the Opera League and in 2006 joined the League Board, but she missed her first board meeting because she and Trevor were on their honeymoon. She has been a busy board member ever since, serving seven out of eight years. She's managed cast dinners, chaired two Peter Hemmings Award dinners, is a Boutique manager and secretary of the League Board. Trevor now serves on the Board as membership chair and enjoys working at the Boutique.

Hispanics in the LA area and knew they would be important to the future of the company.

Monica also sings and dances in LA Opera's Zarzuela Project, performing traditional Spanish zarzuela pieces in local community centers and hospitals (Monica is third from the left in the photo below). Maestro Plácido Domingo requested that LA Opera feature this Spanish operetta experience throughout Los Angeles to attract new audiences.

Monica and Trevor hope to see many more people join the Opera League family. "It is our current members," they emphasize, "who can best attract new League members. Perhaps invite them to a local Gathering, where they will discover the human face of opera, and learn how joyful the opera experience really can be."

In addition, Monica currently chairs Hispanics for LA Opera (HLAO), while Trevor is the group's webmaster. Along with LA Opera's Events Coordinator, they develop exciting programs to

Monica and Trevor remain an energetic duo who still swing dance and also sing duets together. They enjoy cooking new dishes, such as the Ernest Hemingway hamburger, which they will try on Ernest's next birthday.



Monica Gutierrez & her nephew, Jorge Escalante. Photos by Susan Heard.



GEORGIA PEACH: AN INTERVIEW WITH NINO SANIKIDZE, HEAD COACH OF LA OPERA'S YOUNG ARTIST PROGRAM

By TOM LADY

No, not that Georgia, we mean Georgia the country, the former Soviet republic in the Caucasus Mountains by the Black Sea.

That is the birth place of Nino Sanikidze, head coach of LA Opera's Domingo-Colburn-Stein Young Artist Program (YAP) that has been nurturing and developing superlative vocal talent for many years, as well as raising the next generation of pianists/coaches. If you've been to even one Opera League seminar, you know Nino. She accompanies one or two young artists who enchant us with selections from forthcoming operas. She often lectures on opera as well.



Photo by Bonnie Perkinson.

Nino's Georgia is an ancient land steeped in rich cultural history and a deep musical tradition. It's a place where five is the age when kids enroll in a music school and then get tested every four years to check their progression.

This is the culture Nino knew as a child. Growing up in the capital city of Tbilisi, five-year-old Nino began her musical journey on the piano at the Tbilisi Special Music School for Gifted Children, the same school where her sister went and her mom taught. Nino's idols were her teacher, Nodar Gabunia, the legendary composer Gia Kancheli, still practicing in Europe today, and Zachary Paliashvili, whom Nino describes as the "Georgian Aaron Copland."

Nino and her sister parlayed their finely honed talent into scholarships at the University of Northern Iowa. After receiving her doctoral degree at the University of Maryland, Nino auditioned and joined the Young Artist program at Washington National Opera, where she met Plácido Domingo, its general director.

In 2006 Plácido invited her to Los Angeles to head up LA Opera's YAP. What does she like about working with him? "His generosity as an artist and as a person are so harmonious," she says. "He's humble and hard working and precise. He's someone who spends time honing his skills even if he doesn't necessarily need to," Nino said. She adds that the way he makes music is "organic and pleasurable."

Nino describes being the YAP's head coach as "part musical, part admin, part whatever else." She oversees the Artists' development process by deciding who should study what, when and with whom. No two days are alike. "Lots of playing, lots of rehearsals," she says. The repertoire is always different. *Billy Budd* today, *Lucia* tomorrow. Dress rehearsals

Uniqueness is the chief quality Nino, Josh Winograde and Plácido look for during the lengthy audition and selection process. She stresses that while other young artist programs fill based on specific vocal needs, LA Opera wants someone special.

can yield hundreds of notes to review and research into the wee hours. Indeed, setting up this interview, one was struck by emails from Nino time-stamped at 2 am. "Another day at the office," she says.

Approximately 450 aspirants applied to YAP this year, a record number, of which six or seven eventually made the cut. Most Young Artists already have a master of music degree and will take an average of two years to complete the program. When they move here, the YAPs get a weekly stipend for living expenses and are permitted to sing freelance gigs if and when possible. As part of their development, the Young Artists receive coachings and lessons, and often cover and perform roles in mainstage productions at LA Opera.

Uniqueness is the chief quality Nino, Josh Winograde, senior director, Artistic Planning, and Plácido look for during the lengthy audition and selection process. She stresses that while other young artist programs fill based on specific vocal needs, LA Opera wants someone special. They also don't rely solely on auditioning. They keep an eye out for talent wherever they go, especially at festivals and Operalia, Plácido Domingo's annual World Opera Competition for young singers.

The biggest challenge Nino has with YAPs is that "they seem to think repetition becomes redundant. No such thing," she says. She talked about the "terror of the five-year-olds," in the Georgian musical tradition where a student practices over and over to develop perfect pitch and tone while they master the scales. "Practice the scales until the scales are afraid of you," she quotes a famous musician.

With so many "tentacles" as she puts it, including her role as prompter, does Nino have a favorite part of the job? "No," she says unequivocally. "I love it all," she says with a pure Georgian beam. "It's a dream come true." ❀

THE DEVIL IS IN THE DETAILS

By BOB BERNARD

The music for Igor Stravinsky's 1917 *L'Histoire du Soldat* (A Soldier's Tale) and Wynton Marsalis' 1998 *A Fiddler's Tale* span the 20th century's ventures into operatic jazz.



Stravinsky's interest in American music developed as WWII drew to a close. The revolutionary *Rite of Spring* premiered in 1913, causing a riot with its use of inharmonic chords and innovative choreography. *A Soldier's Tale* continued his venture into new aural directions. The orchestra's septet instrumentation was selected to produce a unique sound, being constructed with instruments from the high and low of each group:

- Strings – a violin and a string bass
- Woodwinds – a clarinet and a bassoon
- Brass – a trumpet and a trombone
- One (very prominent) percussionist

Even with those eighty years between premieres, the music of these two works has much in common. Marsalis used the identical instrumentation and, even allowing for the evolution of the jazz form, common elements between the marches, devil's dances, chorales, and tango-waltz-ragtime numbers.

Mr. Stravinsky's music was originally paired with the libretto of C. F. Ramuz. Based on a Russian folk tale, it relates the story of a soldier trading his violin, a metaphor for his soul, to the Devil for economic gain.

In 1993, the New York Philomusica commissioned American author Kurt Vonnegut to write a replacement libretto to accompany the Stravinsky work. If you've read anything



by Vonnegut, you won't be surprised to learn he diverged wildly from the original text, so wildly that the opera's new title became *An American Soldier's Tale*. His libretto was adapted from a 1954 nonfiction book called *The Execution of Private Slovik* by William Bradford Huie. It's about the perverse combination of circumstances culminating in the only American since the Civil War to be executed for desertion.

Vonnegut draws upon the facts and spices them up with his signature sardonic wit. But he also infuses the story with his own bitterness and trauma of being among the American POWs caught in the firebombing of Dresden, the incident that formed the core of *Slaughterhouse Five*.

The libretto for Marsalis' *A Fiddler's Tale* harks back to the Russian folk tale's violin-as-soul metaphor. Updating to our time, however, the Devil comes in the form of a talent agent who convinces our hero to eschew that highfalutin classical music and embrace mainstream commercial success and untold fame and riches.

Long Beach Opera will stage a double bill of *An American Soldier's Tale* and *A Fiddler's Tale* at the Center Theater of Long Beach's Convention and Entertainment Complex on May 4 and May 10.

Care to dance with the devil? ❀



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MAESTRO OF CEREMONIES

JAMES CONLON IS HONORED WITH THE PETER HEMMINGS AWARD

“Peter Hemmings gave me my first opera job in Europe conducting *Macbeth* in Scotland,” said Richard Seaver Music Director James Conlon in his acceptance speech at the 11th Annual Peter Hemmings Award Dinner.

Recovered Voices, Britten 100/LA, and the Ring Festival are but a few reasons Maestro James Conlon is this year’s honoree for the Peter Hemmings Award.



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More than 190 Opera Leaguers and friends converged upon the elegant and historic California Club, in downtown Los Angeles, for the sparkling Sunday evening gala. The champagne and wine flowed through the grand salon reception before the main event kicked off in the even grander red dining room.

A succession of impeccably dressed leaders took turns on the stage. Opera League President Kathy Crandall welcomed everyone to a delicious dinner. LA Opera President and CEO Christopher Koelsch led us in raising our crystal stemware to toast Conlon's career.

Last year's honorees, Eva and Marc Stern, presented the award. Like any savvy businessman, Marc Stern, who also is chairman of the LA Opera Board, came armed with numbers, lots of them, which distilled Conlon's career into pure, unadulterated awesomeness. To wit: With *Jonah and the Whale*, Maestro Conlon has conducted 101 different operas, 44 since he joined LA Opera in '06, for a total of 1,528 opera performances. That adds up to more than 7.5 months of operatic music. His

255 LA Opera performances alone would add up to 5.5 straight weeks! The 470,000 folks who have attended his LA Opera performances could jam-pack the Hollywood Bowl for 27 straight nights. And we all love those pre-performance lectures, right? His 207 lectures to date would add up to 4.5 days of talking to a quarter of a million people.

And talk about epic: During the Ring Cycles of 2010 Maestro turned the pages of his scores 21,000 times, and with no carpal tunnel syndrome to show for it!

After Maestro Conlon hauled what he called a "very heavy" trophy back to his table to rejoin his wife and two daughters, Young Artist Coach Nino Sanikidze (check out her interview in this issue, "Georgia Peach") and the talented Young Artists Hae Ji Chang, Joshua Guerrero, Vladimir Dmitruk and Kihun Yoon sang selections of his favorites, such as *The Magic Flute*, *Eugene Onegin*, *Falstaff*, and *Rigoletto*.

A record amount of money was raised. At Maestro Conlon's request, the generous

donations will support the summer Opera Camp, a two-week seminar conducted by LAO's Education and Community Engagement Department for students aged 9-17.

We thank everyone who donned their Sunday best to join us in support of the Opera League, the Hemmings event, and the Education and Community Engagement Department, which help spawn the performers and supporters of tomorrow's opera. 🌟

1. (OPPOSITE) Marc Stern, James Conlon, Eva Stern, Ruppert Hemmings 2. Kathy Crandall, Gary Murphy, Director, Communications and Public Relations 3. Emma, James, Jennifer and Luisa Conlon. 4 (ABOVE:) Joe and Alice Coulombe, Howard Walter, Marilyn Ziering 5. Hemmings Team: Mimi Rotter, Kathy Crandall, James Conlon, Marlene Chavez, Susan Heard, Brita Millard 6. Diane Gray, Dr. Libby Wilson 7. Ernie and Anne Prokopovych 8. James Conlon, Marlene Chavez, Jennifer Conlon 9. Selim Zilkha & Mary Hayley 10. Brita Millard, Larry Verdugo and Regi Merwin. Photos by Robert Millard.

SEE PAGE 11 FOR THE 2014 HEMMING'S AWARD DINNER DONORS

LIGHT WALKERS ARE A SPECIAL BREED: AN INTERVIEW WITH LEAGUE VOLUNTEER LYNNE MITCHELL

By JOHN WELCH



**Sit! Stand! Kneel!
Lie down flat on
your back—and
whatever you
do, don't move!
Welcome to the
world of Lynne
Mitchell, holder of
the best job title in
the Opera League:
coordinator of
Light Walking.**

A California native of British stock, Lynne began her professional life as an elementary school teacher. She maintains close friendships with her former colleagues and

members of volunteer organizations she has joined. Her skills as an organizer and her outgoing style have made her a valued member of the Opera League ever since she joined in its early days to expand her love of opera.

Lynne began her League volunteer activities in hospitality, helping at cast dinners and seminars. Before you could say "BRAVO!" she found herself assuming other tasks as a board member, where she served for eight years. She was secretary, vice president, and chair of the nominating committee. She has also served on the committee that developed the code of conduct, rewrote the bylaws and designed a new logo for the League. Does she have a favorite among these activities? Working on the bylaws and helping to examine the purpose and future of the Opera League gave her the most satisfaction.

That's not all Lynne has done for the Opera League and LA Opera. She also volunteers with the Domingo-Colburn-Stein Young Artist Program, where she helps to manage the auditions. "I love it," she says.

Lynne and her husband David, married the day after she graduated from college, love traveling and have encouraged their two children and four grandchildren to get out into the world as often as possible.

So what about opera? The list of Lynne's favorites extends from *Monteverdi's Il Ritorno d'Ulisse in Patria* to *Faust*, *Norma*, *Lucia* and *Tristan und Isolde*. She fell in love with bel canto but has grown into quite a Britten fan. One opera not on her list of favorites is *Pelléas et Mélisande*. Sorry, Monsieur Debussy! 🌟

LIGHT WALKING

During onstage technical rehearsals, light walkers stand in for performers so the lighting director can see how the lights look on bodies. Their work is integral to the success of the opera. Lighting puts the finishing touches on an opera—it helps convey the mood and time of day.

Standing still for long periods can be calming and peaceful as light walkers turn off the outside world during their assignment, but it also can be tedious and tiring. Sessions may be canceled or changed with little notice, so light walkers must be flexible and patient. However, the efforts of these stalwart League members are greatly appreciated by lighting directors!



Lynne Mitchell with some of her light walking team backstage. L to R: Lynne Mitchell, Rosemarie Zaiser, Alma Guzman, Laurel Howat, Paula Settle. Photos by Susan Heard.

IN THE PIT

ACE OF BASS: AN INTERVIEW WITH DAVID YOUNG, LA OPERA'S PRINCIPAL BASS

By TOM LADY

"*Otello* is the best opera for bassists," David Young says enthusiastically. The principal bass for the Los Angeles Opera paces in front of an upright bass, one of two he owns, in his office studio on the fifth floor of The Colburn School. He gesticulates with hands that possess decades of experience with the bow. "At the climax, when Otello kills Desdemona, she sings an aria before she goes to bed. Desdemona is like an angelic figure. The music lowers...and the bass section kicks in when Otello shows up because Iago has convinced him she's unfaithful." He whips out the bow and starts stroking chords as he

speaks: "Otello's ambivalent, he can't go back and face his friends, so he falls on her to strangle her, just as she opens her eyes." I'm really sorry for Desdemona, but that sure sounds bloody gorgeous.

All of this is remarkable if you consider how differently it could have gone. Growing up in a suburb south of Chicago, David first asked for the flute. His music teacher, Nancy McCain, a recurring influence throughout his formative years, noted his big hands and said, "Oh no, you're a bass player." And the rest, as they say...

David is one of those rare individuals whose left and right hemispheres of his brain fire on all cylinders. After high school, he had a choice of scholarships: one for engineering, the other for music at the Eastman School of Music. Dad, an engineer, sat him down, and he and mom asked their son, "What do YOU want to do?" The choice, of course, was music.

Barely a week into his freshman year, David landed his first gig, a "casual." He played casuals consistently enough to help cover his tuition. Summers were spent in Chicago Heights with Nancy McCain, who introduced him to the art of music education. "My first day," he said, "Nancy told me my first class started at nine o'clock. 'Enjoy teaching, see you later.'"

After a two-year stint in the Dallas Symphony, then at one point making ends meet in a hotel band, he arrived in our fair megalopolis. Thanks to his strong background in music education, Dave secured teaching assignments at five different schools, one for each day of the week, while also being a working bassist.

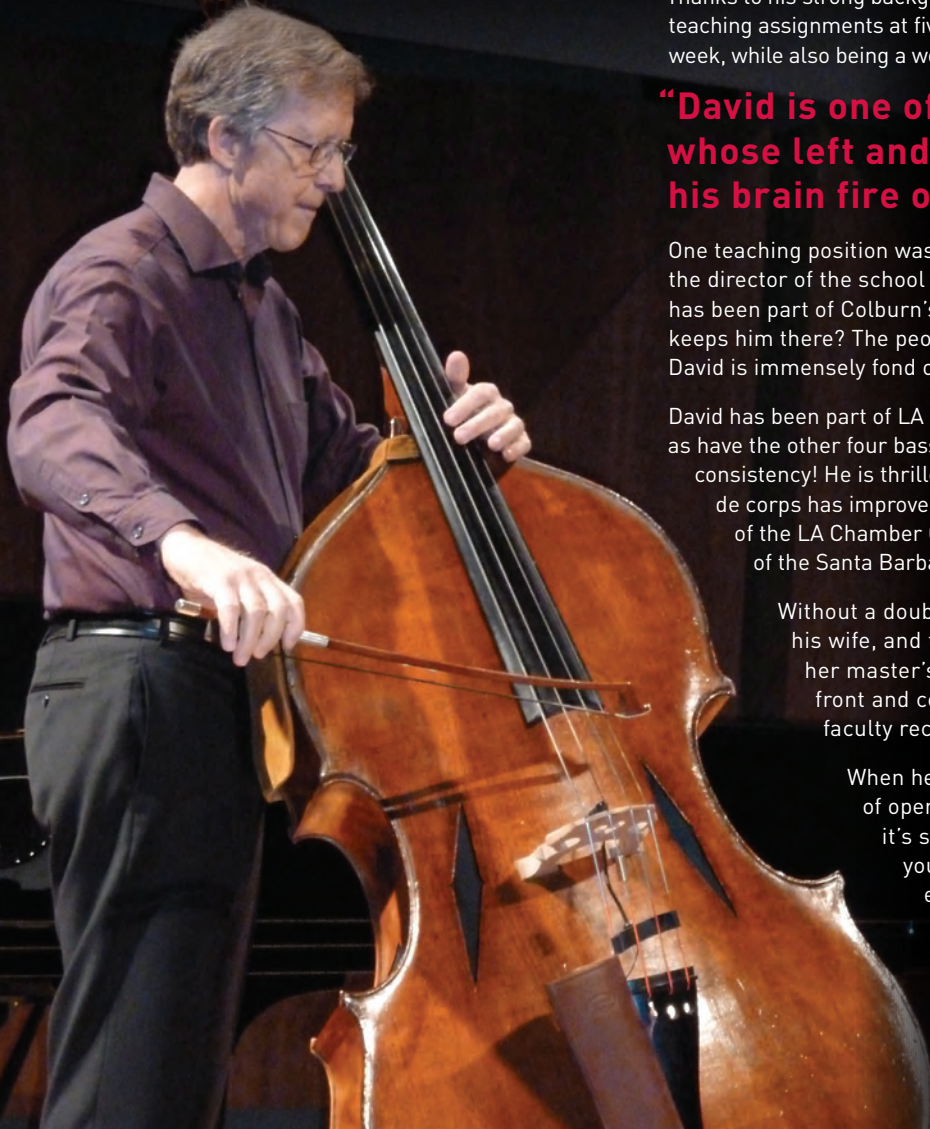
"David is one of those rare individuals whose left and right hemispheres of his brain fire on all cylinders."

One teaching position was at The Colburn School, where Joe Thayer, the director of the school at the time, hired him 34 years ago. David has been part of Colburn's double bass faculty ever since. What keeps him there? The people – the faculty, the students and staff. David is immensely fond of and proud to be among them.

David has been part of LA Opera's orchestra from the beginning, as have the other four bassists in the bass section. Talk about consistency! He is thrilled to be on the team and says their esprit de corps has improved under Maestro Conlon. A former member of the LA Chamber Orchestra, he also serves as principal bass of the Santa Barbara Chamber Orchestra.

Without a doubt, David's two biggest fans are Marianne, his wife, and their daughter Claudia, who's pursuing her master's in clinical psychology. They were parked front and center at David's request at a recent faculty recital at Colburn.

When he's not playing, David teaches the wonders of opera to children. He wants them to know why it's so wonderful that a composer can show you drama through music. "It shouldn't be esoteric. Let the audience in and understand how the music tells the story." 🌟



CALENDAR

MAY

Orchestra Member Dinner

(TIME IS WHEN TO DELIVER FOOD)

Thu, May 8, 5:00pm (REHEARSAL ROOM 1)

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Sun, May 11, 5:00pm 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

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Tues, May 13, 5:00pm STREETCAR NAMED DESIRE
(REHEARSAL ROOM 1)

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Thurs, May 15, 5:00pm STREETCAR NAMED DESIRE
(REHEARSAL ROOM 1)

Los Angeles Opera Staff Luncheon

(TIME IS WHEN TO DELIVER FOOD)

Fri, May 16, 11:00am (REHEARSAL ROOM 3)

Saturday Mornings at the Opera

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

NEED 10 VOLUNTEERS

ASSIST WITH ART WORKSHOPS AND SUPERVISION

Volunteer Appreciation

Wed, May 28, 6:30pm

4TH FLOOR OF DOROTHY CHANDLER PAVILION

Opera Prep

THAÏS

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

NEED 10 VOLUNTEERS

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

JUNE

AALAO Father's Day Recital

Sun, Jun 15, 12:00-4:00pm

AT THE HOME OF DELORES AND BEN KERR

QUESTIONS: **JACQUE WALLACE 424.245.4659**

JULY

Hollywood Bowl

CAVALERIA RUSTICANA AND PAGLIACCI

Sun, Jul 27, 7:30pm

Education Events

GATHERINGS

Beverly Hills

Mimi Rotter 310.479.0259 *RSVP*

Anne Russell Sullivan 323.697.9733

Thaïs and A Streetcar Named Desire

Sun, May 11, 10:00am

335 South Almont Drive

Beverly Hills, CA 90211

Host: Ruth Bachofner

Claremont

Patricia O'Donnell 909.447.5038

Please call Patricia for further information.

Hollywood/Hancock Park

Ifang [ee-fong] Hsieh 310.279.9927

Please call Ifang for further information.

Orange County

Lorna Blancaflor 562.259.7426

Susan Fractman 949.903.5456

Please call Susan for further information.

San Fernando Valley

Regi Merwin 818.400.2578

Please call Regi for further information.

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

Carmen Paz 818.515.0815

Thaïs

Mon, May 12, 7:00-9:30pm

432 Georgian Road

La Cañada, CA 91011

Host: Toni Bird

NOTE: *Change of original date and venue*

Santa Clarita

Ann Anderson and Ron Gordon

661.259.9619 *RSVP*

Thaïs

Mon, May 12, 5:30pm

25506 Longfellow Place

Stevenson Ranch, CA 91381

Hosts: Ann Anderson and Ron Gordon

South Bay

Ifang [ee-fong] Hsieh 310.279.9927 *RSVP*

Thaïs

Sat, May 10, 2:00pm

6400 Playa Vista Drive

Los Angeles, CA 90094

Host: Playa Vista Library

Westside

Monika Whitaker 310.826.4743 *RSVP*

Chuck or Alice Bragg 310.454.9662

Thaïs 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

Opera Talks at Julienne's

Mondays at 7:00pm

JULIENNE'S FINE FOODS

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June 2

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818.243.1818

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

CONTACT: 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)

May 10 SPECIAL EVENT

SEE LEAGUE WEBSITE FOR UPDATES:

operaleague.org

CONTACT: John Spear, John.spear@earthlink.net

714.699.9280

HOW DO YOU "LIKE" THAT?

THE OPERA LEAGUE IS ON FACEBOOK

By BILL GREEN, COMMUNICATIONS CHAIR

How many Likes have YOU gotten on Facebook?

On March 1, the Opera League of Los Angeles took its first step into social media waters with the launch of our Facebook page.

Visit our page by either doing a search on Facebook or heading straight to [facebook.com/operaleague](https://www.facebook.com/operaleague) and click that "thumb's up" Like button. This will add the Opera League to your homepage news feed so you'll be kept abreast of the most up-to-the-minute activities and events long before the fat lady sings. You'll also get trusty event reminders and knowledge nuggets from LA Opera and other cultural organizations of our fair city.

A thousand Likes go to Tom Lady, whose name you might recognize as a BRAVO contributor and assistant editor, for leading the Facebook efforts. And let's give a "thumb's up" to fellow Facebook Team Members Sean Muhlstein and Adam Parker for helping Tom shoulder the social load.

So head on over to the Opera League on Facebook and check out how high our Opera League logo is flying in the social world.

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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.



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DON'T MISS THESE UPCOMING EVENTS!

Volunteer Appreciation

Wed, May 28

AAAO Father's Day Recital

Sun, Jun 15

Hollywood Bowl

Sun, Jul 27

San Francisco Opera: *Norma and Susanna*

Sept 19-21, Sept 21-24

SAVE THE DATE!

Sunday, July 27

Join the Opera League for a Picnic Dinner before Gustavo Dudamel conducts the LA Phil in

Mascagni: Cavalleria rusticana
Leoncavallo: Pagliacci

Picnic Dinner: 5:00 pm

Concert: 7:30 pm

Questions? Contact Event Chair Marlene Chavez
(323.934.5777 OR OLLAHollywoodBowl@gmail.com)



\$65/PER PERSON PRICE INCLUDES:

- Your seat behind the box seats
- A fun party in a private picnic area
- Wine, water, hors d'oeuvres, sandwiches, salads and dessert

Details and order form online at operaleague.org
ORDER EARLY—THIS EVENT SOLD OUT LAST YEAR!