

Your Guide To Upcoming Opera League Events

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BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES



WHAT'S INSIDE

Remembering
Hiroko Seki Blanco

Spotlight on Volunteer
Brita Millard

Interview with
Josh Winograde

BEN AND DELORES KERR Opera Hosts of the Heart

BY SHELL AMEGA

African Americans for Los Angeles Opera (AALAO) Annual Membership Father's Day Recital was held on June 15. It featured baritone Babatunde Akinboboye, who was accompanied on piano by Catherine Miller.

Ben and Delores Kerr welcomed the guests with a comfortable humor and grace that reflected the more than 15 years they have been hosting opera musical events at their Hancock Park home.

Photo by Susan Heard.

From the President



In 1982, some very far sighted people founded the Opera League with a mission of bringing a resident opera company to Los Angeles. Given that today LA Opera is one of the top five opera companies in the United States, we certainly must applaud their efforts. The mission of the League is now to support our incredible opera company.

This year we:

- Held a membership drive that increased our membership to approximately 1,000. Members are both joining and renewing memberships at a higher level.
- Honored Maestro Conlon at the Peter Hemmings Award Dinner. Thanks to our generous patrons, we raised the funds to completely underwrite this summer's Opera Camp. In addition, we again received a grant from the Flora Thornton Foundation to underwrite the pre-performance lectures. In total, we raised enough funds to donate \$181,000 to LA Opera.
- Continued to provide a venue for opera lovers to meet each other. We sponsored over 70 separate programs (such as the Peter Hemmings Award dinner, multiple seminars, musical events, gatherings in private homes, Opera Talks at Julianne's, etc.) We are delighted to see increasing numbers of young professionals joining the League.
- Stepped firmly into the 21st century with an updated website (operaleague.org) and brand new Facebook page.
- Volunteered as Community Educators, as taxi drivers to and from the airport, as chief cook and bottle washers for cast dinners, as file clerks at LA Opera, as organizers and sales people in the Shop at the Opera (formerly the Boutique), in numerous education activities including our newsletter, BRAVO, our enhanced website and Facebook page, and of course in running those 70-plus programs for our members. We are well on our way to donating 27,000 hours of volunteer service again this year, tallied by 20% of our members.

In the year ahead, we will continue with our successful programs and:

- Develop a strategic plan to complement and support LA Opera's plan,
- Expand our use of social media, and
- Collaborate with other groups that share our missions.

On a personal note, I have had a terrific team on the Opera League Board this year, and it has been a great pleasure for me to work with all of the staff of LA Opera as well. In addition, I have been privileged to meet so many League members. I have come to feel that the League is my extended family!

If you have a special skill to share, please let us know. We'd be glad to have your help. And we hope to see you at our upcoming events. We think you'll love them!

The Shop at the Opera has benefited from donations of books, CDs, and DVDs that members are no longer using. We welcome your donations!

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OPERA HOSTS OF THE HEART

CONTINUED FROM COVER

Into this warm atmosphere stepped Nigerian American Akinboboye, who filled the air with arias, art songs and spirituals. He was delightfully expressive as his musical theater talents came through most notably during the classic "Largo al factotum" from *Barbiere di Siviglia*, which he enlivened with a variety of voices and characters.

Ben and Delores looked on with pride. "Southern hospitality is part of our family tradition, including encouraging a feeling of inclusiveness," noted Delores. "We also do this to pass on the legacy of African Americans in Opera and to help promote new talent. It's something that's really needed."

She recalled that during the organization's early years, AALAO performances were hosted by Alice Coulombe, co-founder of Los Angeles Opera, Opera League of Los Angeles and AALAO, as well as Ann Mosser and Anne Combs. The Kerrs have been members of LA Opera and the Music Center since the 70s and were glad to continue Alice's tradition when they were asked to begin hosting AALAO events.

They recounted one event that had a bit of unexpected drama when the singer was late in arriving. Soprano Shana Blake Hill

had trouble reaching their home due to LA Marathon street closures. Ben took side streets in his car to reach her. The performer was easy to spot. She was walking down Wilshire Boulevard with loud yellow and green flowing capes blowing in the wind.

"We also do this to pass on the legacy of African Americans in Opera and to help promote new talent. It's something that's really needed."

The Kerrs developed an interest in opera when they both attended campus cultural events at the Tuskegee Institute (now Tuskegee University). It was a vibrant time. Major artists visited the campus including Leontyne Price and William Warfield. Other visiting performers included blues singers and jazz artists like Duke Ellington.

It was on campus where their love story began. Ben campaigned for Delores, and

she won the campus queen title in the Miss Tuskegee Pageant. Delores recalls his proposal, "Ben gave me a lovely diamond ring on my birthday. I was puzzled because my birthstone is a diamond, so I asked if this was a proposal or a birthday gift. He said, 'Take it for whatever you want it to be,' so I chose engagement!" They recently celebrated their 57th wedding anniversary.

In February they were chosen as American Apparel Sweethearts and were featured as models in an advertising campaign. Delores is a former fashion model, nurse and LAUSD educator who founded Mentors for Youth and Adults Worldwide. She loves gardening and sings at McCarty Memorial Church. She has sung with the John Herod Singers, the Alexander Hamilton singers, and background for Buddy Collette and Shelley Mann. Ben was an electrical design engineer who worked for over 38 years designing commercial and military aircraft for Douglas. He enjoys working puzzles, designing and fabricating stained glass windows and amateur radio in his spare time.

Join them at the next AALAO event on October 12 at the home of Alice and Joe Coulombe. For more information, please contact Jacque Lynn Wallace 424.245.4659. 🌸

THE LEAGUE GOES "BOWLING!"

By TOM LADY

AS IN, THE HOLLYWOOD BOWL.

Close to 200 Leaguers and guests flocked to this sublime outdoor venue salivating for delicious wine, yummy food, great company, and superlative culture. Convenient, because they found all of that plus blueberry dessert tarts for everyone at the Bowl on the last Sunday of July.



The picnic was followed by the Bowl's double bill of two one-act operas often performed together: Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*.

Our esteemed Vice President and Event Chair Marlene Chavez went way above and beyond the call of Event Chairing to arrange this annual one-of-a-kind experience. Let's raise our glasses and extend her a hearty and Bowl-worthy bravissima! 🌸

THE SALZBURG CONNECTION: AN INTERVIEW WITH BRITA KOHLFUERST-MILLARD

By TOM LADY



Austrian native Brita Kohlfuerst-Millard loves helping others. The seed was planted during her childhood, helping to run the family hotel.

Born in Vienna, Brita and her sisters learned how to run a complex operation at a young age. "Organization is in my blood and I love it," she says. Her parents died before she turned 20. She married young and soon had her first son. When her older sister relocated to Switzerland, Brita and her younger sister took over the family hotel. Her sister took charge of the hotel after Brita's second son was born. Brita later separated from her husband, and became Maître d'hotel at Salzburg's famous Hotel Kobenzl.

"I love being with people and strive to make everyone feel happy."

Six years later, her life changed forever when a Hollywood production company came to town to shoot a film called *The Salzburg Connection*, written for the screen by Oscar Millard. He also wrote the Academy Award nominated film *The Frogmen* as well as other notable films and series such as *Angel Face*, *Come to the Stable*, *No Highway in the Sky*, *Dead Ringer*, *Studio 57*, *M Squad*, *Maverick*, *Markham* and *The Alfred Hitchcock Hour*. The cast and crew needed a place to stay. It is easy to guess where that was...

When Oscar and Brita saw each other, it was an immediate "Salzburg Connection." However, it was not until ten years later that Oscar returned to Salzburg to rediscover Brita at the International Foundation Mozarteum where she worked as the assistant to the manager of the Mozart Festival and Concert series. Soon they married and Oscar whisked Brita away to a life of California palm trees, beaches, and sunshine.

When Oscar died in the early 1990s, Brita decided to remain in California. She pursued an education in musicology, becoming the first student at UCLA to receive a bachelor's summa cum laude degree in musicology. Today she's flexing her organizational muscles in UCLA's College of Letters and Sciences as assistant to the director at the College Academic Counseling unit.

Parallel with her UCLA career, Brita is the Opera League's maestro of special events. She chaired the Insider Preview event twice and the Hemmings Award Dinner once and continues to support the annual Peter Hemmings Award Dinner.

Brita's arsenal includes managing Opera League trips to San Diego for *Don Giovanni* in February 2015 and the company's 50th anniversary concert in April. She is exploring similar trips to Santa Barbara and Santa Fe.

Brita's real passion is organizing trips to Austria. The pilot trip in August 2011 took 26 Opera League members to the Salzburger Festspiele and surrounding areas where they enjoyed cultural sites and musical events. She just completed a second trip to Vienna, Passau and Salzburg, which had a Richard Strauss theme in recognition of his sesquicentennial celebration. Strauss' grandson Christian took the guests on a tour of the composer's villa. For more information, check out Brita's blog: www.musicfortheeyes.me.

It is an Austrian tradition to plant a tree once in your life. Brita planted an avocado tree with one grandson, and cherry and apricot trees with the other. Now she is doing that for the Opera League, one special event at a time. 🌳

VOLUNTEERS ROCK!

By SUSAN HEARD

On May 28, the Opera League held its annual Volunteer Appreciation event to recognize the many members who worked countless and tireless hours to support League activities on behalf of LA Opera.

Stunning news! Are you sitting down? Collectively, League members worked a total of nearly 27,000 hours!

Behold these stellar examples of some of the **activities** supported this past season by our volunteers and **the hours they worked**:

- **Light Walking: 222+** ~ standing on stage in place of singers to help lighting directors adjust lights for productions
- **Website and Facebook: 679+** ~ drafting and posting website content; developing Facebook page and reviewing postings
- **Education and Community Engagement: 1,500+** ~ staffing 24 events; supporting elementary, high school and college students who attend tech dress rehearsals, and advancing the teachers' knowledge of opera
- **Artist Services: 1,867+** ~ making 300 trips to meet visiting artists at airports and help them feel at home while they are in the City of Angels
- **Community Educators: 1,967+** ~ giving opera talks at nine League regional gatherings, as well as at libraries, schools, senior centers and other venues in communities
- **Cast dinners: 2,574+** ~ feeding 742 at seven events
- **Shop at the Opera: 3,391+** ~ buying and selling during opera performances

Want to join in the fun and help us up our collective hours? Sure you do! For more information, visit operaleague.org, click on **VOLUNTEER**, and select the link for the volunteer activity that most interests you. 🌟



Photo by Susan Heard.

HIROKO SEKI BLANCO

JANUARY 21, 1940 – JUNE 13, 2014

MEMORIES OF A TREASURED FRIEND AND LEAGUE MEMBER

By SUSAN HEARD

The Opera League lost a beloved member this year when Hiroko Seki Blanco died after courageously facing cancer.

Hiroko served on the League Board for six years. She became a manager and the lead buyer at the Boutique and also helped at cast dinners and LA Opera's Education and Community Engagement events. She logged 1,115 volunteer hours from October 2010, to May 4, 2014, the last day she worked at the Boutique during the League's *Thai's* seminar.

Hiroko loved opera, golf and bridge. She was adventurous and took swimming lessons in her mid-30s, learned to ride a bike at 43, took up skiing when she was 44, and also took Spanish lessons.

She was born in Japan and moved to California after her mother died. Her daughter Alicia described Hiroko as one of the happiest people she knew, with "unbridled optimism." She doted on her two granddaughters, Anel and Ava.

We all agree that Hiroko will be greatly missed and never forgotten. ✨

MEMORIES SHARED BY LEAGUE MEMBERS

Rebecca Bowne began volunteering with Hiroko at the Boutique in 2005. She often accompanied Hiroko to her favorite haunts in Little Tokyo and heard her reminisce about her life in Japan over sushi and beer. "Hiroko loved beer served over ice, and often brought a can or two to the Boutique for long-duty shifts."

Rebecca remembers that Hiroko was positive and sunny. "After receiving blood transfusions to strengthen her for chemotherapy treatments, Hiroko said to me with a huge smile, 'No wonder Dracula went for blood - it gives you such energy!'"

Margi Mostue knew Hiroko as a Boutique colleague and friend for eight years. Always elegantly dressed and groomed, Hiroko loved working the Boutique on opening nights. She especially enjoyed LA Opera's tradition of serving pre-performance champagne to all who attended.

She loved the League's seminars and worked with Margi to set up a Boutique table at the seminars to sell selected items. "I miss her bright smile, wit and friendship," Margi said.

Carol Donlan met Hiroko in July 2007, "when we joined the Opera League Board and became Boutique managers. We seemed to have nothing in common. Hiroko was petite, fashionable, tidy and well organized, all attributes which eluded me. "Despite Hiroko's organized handling of the Boutique and my casual approach, we enjoyed working together. Her sense of style made her a wonderful head buyer. She knew what would appeal to women of all ages and shapes. She organized shopping trips to maintain a working inventory."

Steve Kohn knew Hiroko as a "warm, friendly, giving person dedicated to the League and her first love, the Boutique. She had a wonderful eye and bought reasonably priced merchandise for us to sell. People praised the beauty of the inventory, which was mostly Hiroko's doing."

Fred Dear often volunteered with Hiroko at the Boutique and looked forward to working when she was in charge. "She had a subtle, sly, and endearing sense of humor," Fred said.

FROCKS: ONCE FOR THE FLOCK; NOW FOR THE FRENCH

By BOB BERNARD

Once, she costumed a fanciful avian kingdom; soon, she shall be adorning the afterlife Versailles Court of Louis XVI, supplemented with Beaumarchais' favorite characters. Once, she imparted Bird King Hoopoe's personage with the evidence of substantial "premature molting"; soon, she shall be depicting Figaro in drag, as he flees a riotous party at the Turkish Embassy.



Photo by Joseph Marzullo / WENN

Linda Cho, Holding her Tony Award while wearing her re-styled wedding dress. She was awarded Best Costume Design of a Musical for *A Gentleman's Guide to Love and Murder* at the 68th Annual Tony Awards on June 8, 2014.

She is Linda Cho, costume designer extraordinaire, known for working with LAO for *Der Zwerg* [*The Dwarf*], *Der Zerbrochene Krug* [*The Broken Jug*], and—especially—the 2009 production of Braunfels' *Die Vögel* [*The Birds*], who now returns for this season's production of Corigliano's *The Ghosts of Versailles*. Ms. Cho recently won a Tony Award for her work on the Broadway show *A Gentleman's Guide to Love & Murder*, a musical retelling of the 1949 British comedy film "*Kind Hearts and Coronets*."

When viewing Ms. Cho's work, it is manifest that she is a classicist when it comes to relating colors to stage character.

Back in 2009, Ms. Cho described her work procedure. Designing several shows each year, she typically sketches several hundred costumes. Her purse does double duty as a workshop:

1. She begins a project by generating pencil sketches, using a mechanical pencil to obviate reliance on a pencil sharpener. These preliminary drawings are made on ordinary 8 ½" by 11" computer paper. Later, these are shrunk on a photocopier, fitting two to a page, and printed on card stock.
2. The copies are then watercolored. She explained, "Whenever I travel, I carry a small paint box (three brushes in it) which fits neatly into my purse. All I then need is a cup of water and some paper towels, and then I'm good to go."
3. Next, she makes multiple copies, allowing herself the freedom to choose the best colors, while maintaining a clear line drawing for Costume Shop reference since she hasn't painted over the original drawing.
4. For the most part, the printed fabrics are polyester, and the gowns are made of silk. The patterns are made on paper and then traced onto the fabrics.

MEET THE LEAGUE'S NEW BOARD MEMBERS

By SUSAN HEARD



Here is one of her colored drawings for *Die Vögel*:

Sad to say, this creature was a victim of collateral damage. Looking at the lower extremities, one can see that this stork had been intended to be a full-blown stilt walker, but the steep rake of the stage precluded the use of stilts, and so this bird was hatched both stillborn and extinct.

When viewing Ms. Cho's work, it is manifest that she is a classicist when it comes to relating colors to stage character. In *Die Vögel*, the Nightingale's blue costume was reflective of her honest, gentle nature, as well as being associated with the night sky, and the yellowish, muddy colors of King Hoopoe's cloak reflected his ambiguity, humbleness, and general dowdiness.

Looking ahead, we anticipate color coordination that will emphasize Figaro's conspiratorial nature and the (ultimate) conciliatory outlook of both Beaumarchais and Marie Antoinette. 🌸



FRED HEISER joined the League in 2012. He is an attorney in the Orange County office of Selman Breitman LLP, where he specializes in business litigation, retail defense and general liability matters. He is involved with LA Opera's ARIA group for young professionals.

His favorite operas are *Turandot* and *Die Zauberflöte*. He is working to attract young adults and residents of Orange County to the Opera League and LA Opera.



DIANE HENDERSON joined the League in 2008. She moved to Los Angeles in 1971 for her residency in pediatrics. Her good friend and League patron member Dr. Libby Wilson introduced her to opera and took her to Sherwin Sloan's opera classes. She started

attending operas and League's seminars, and developed a true appreciation of the art form. She also enjoys attending concerts and theater, traveling, reading murder mysteries, and her dog.



JULIE HOLLAND joined the League in 2009. She now is transitioning from a career in technology commercialization to retirement. An avid music lover who played piano and tenor saxophone as a child, she learned about opera when she moved to New York City in the 1980s. When not volunteering for the League, she enjoys hiking, trying new recipes, and pondering how to make her retirement most meaningful.



TOM LADY joined the League in 2008. He writes, edits and does web development for the Sales Learning + Development team at Yahoo. He graduated from Temple University in Film and Media Arts with a minor in German and received his master's in creative writing from USC. His hobbies include writing novels, short stories and screenplays. He also enjoys reading, movies, museums, and is a proud holder of a premium annual passport to Disneyland and Disney California Adventure.



TANYA LEN joined the League in 2012. She earned her BS in computer science and manages databases at UCLA. Born in St. Petersburg, Russia, she studied choral conducting before coming to the U.S. She has enjoyed opera most of her life. She and her

husband have three children, the youngest of whom will enter college this fall. When not working, she enjoys hiking, reading, traveling, art exhibits and theater.



SEAN MUHLSTEIN joined the League in 2012. He is a Financial Advisor and Certified Financial Planner with Wells Fargo Advisors. A Los Angeles native, he grew up in the San Fernando Valley and studied English literature and art history at Berkeley. His first opera was

LA Opera's 2006 production of *La Traviata* with Renee Fleming and Rolando Villazon. Today he has "a soft spot" for late 19th and early 20th century German composers. He also enjoys comedy and spoken-work essay shows.

IN THE PIT

BRAVO INTERVIEWED THE PRINCIPALS OF LA OPERA ORCHESTRA'S WIND SECTION

By JOHN WELCH and SUSAN HEARD

(L TO R IN THE PHOTO)

WILLIAM MAY: Bassoon, joined the orchestra in 2008
LESLIE REED: Oboe, joined when the orchestra began in 1996
STUART CLARK: Clarinet, joined in 2011
HEATHER CLARK: Flute, joined in 2011
And no, Heather and Stuart are not married to each other.

Photo by Susan Heard.



When the wind principals aren't making sublime music in the pit, they enjoy playing informally and socializing together, which may be unusual in most orchestras. They've become good friends and respect each other's playing. They have a similar vision of how they should sound, and aim for the highest standard. If they disagree, they resolve issues amicably.

WHERE WERE YOU BORN AND RAISED?

WILLIAM: Frankfort, Kentucky

LESLIE: Modesto, then Monterey, California

STUART: Aylesbury, England

HEATHER: Yeovil, England, then Southern California

WHEN DID YOU GET INTERESTED IN PLAYING AN INSTRUMENT AND HOW DID YOU CHOOSE THE INSTRUMENT YOU NOW PLAY?

WILLIAM: When I was 10, I played the clarinet in the middle school band and picked up the bassoon in my teens.

LESLIE: I started playing clarinet when I was 8, then switched to the oboe at 16 because I wanted to play baroque music.

STUART: I had a toy piano, recorders and a guitar. I took a Saturday morning music class and started playing the clarinet when I was 20.

HEATHER: My sister played the only flute in the house but she didn't like it so I got my hands on it when I was 9, and loved it!

WHERE DID YOU STUDY MUSIC AND EARN YOUR DEGREE?

WILLIAM: Indiana University and The Colburn School

LESLIE: New England Conservatory and USC

STUART: Royal College of Music, UCLA and USC

HEATHER: USC

WHAT ABOUT YOUR INSTRUMENT MAKES IT FUN TO PLAY?

WILLIAM: I love the variety of the bassoon's sounds. It has different characters and quite a wide range. Composers use it for "funny" impact and its singing quality.

LESLIE: The oboe is challenging because of the changeable nature of the reeds. When the reed is working it is a joy to play because the oboe is often given the most soulfully expressive solos in the orchestra.

STUART: The clarinet is the most versatile of the wind instruments. It's closest to the human voice and has the biggest range – 3-½ octaves—and it can play quietly or loudly.

HEATHER: It's fun and challenging to work in an ensemble as a flute player. You have solos, you blend with your section and you can add to a string line. I enjoy the flute's flexibility and its roles, and can play faster than any of the others!

WHAT ABOUT YOUR INSTRUMENT MAKES IT DIFFICULT TO PLAY?

WILLIAM: The reeds take time and devotion. And there are a lot of keys on the bassoon – the left thumb plays 10 keys, and the right plays 5.

LESLIE: The reeds. Oboe reeds last about 8 to 10 hours of playing. I spend up to 20 hours a week just working on reeds.

STUART: Not knowing how the clarinet's reeds will work.

HEATHER: I don't have to worry about reeds! The flute has three very distinct registers (low, middle, and high) and they each present different strengths and weaknesses. It's my job to make all three ranges sound similar and cohesive.

WHAT MAKES YOU NERVOUS AND/OR PROUD WHEN YOUR INSTRUMENT HAS A MAJOR ROLE TO PLAY?

WILLIAM: Not knowing what my instrument will do – double reed players never can be sure.

LESLIE: I feel a responsibility to play my best. I don't want to let my colleagues or the singers on stage down. It feels good when it all goes well.

STUART: I channel my nervousness into the music.

HEATHER: I'm often nervous before playing a big solo. It's rewarding when I feel it went well.

DO YOU HAVE A FAVORITE OPERA?

WILLIAM: *The Rake's Progress* by Stravinsky

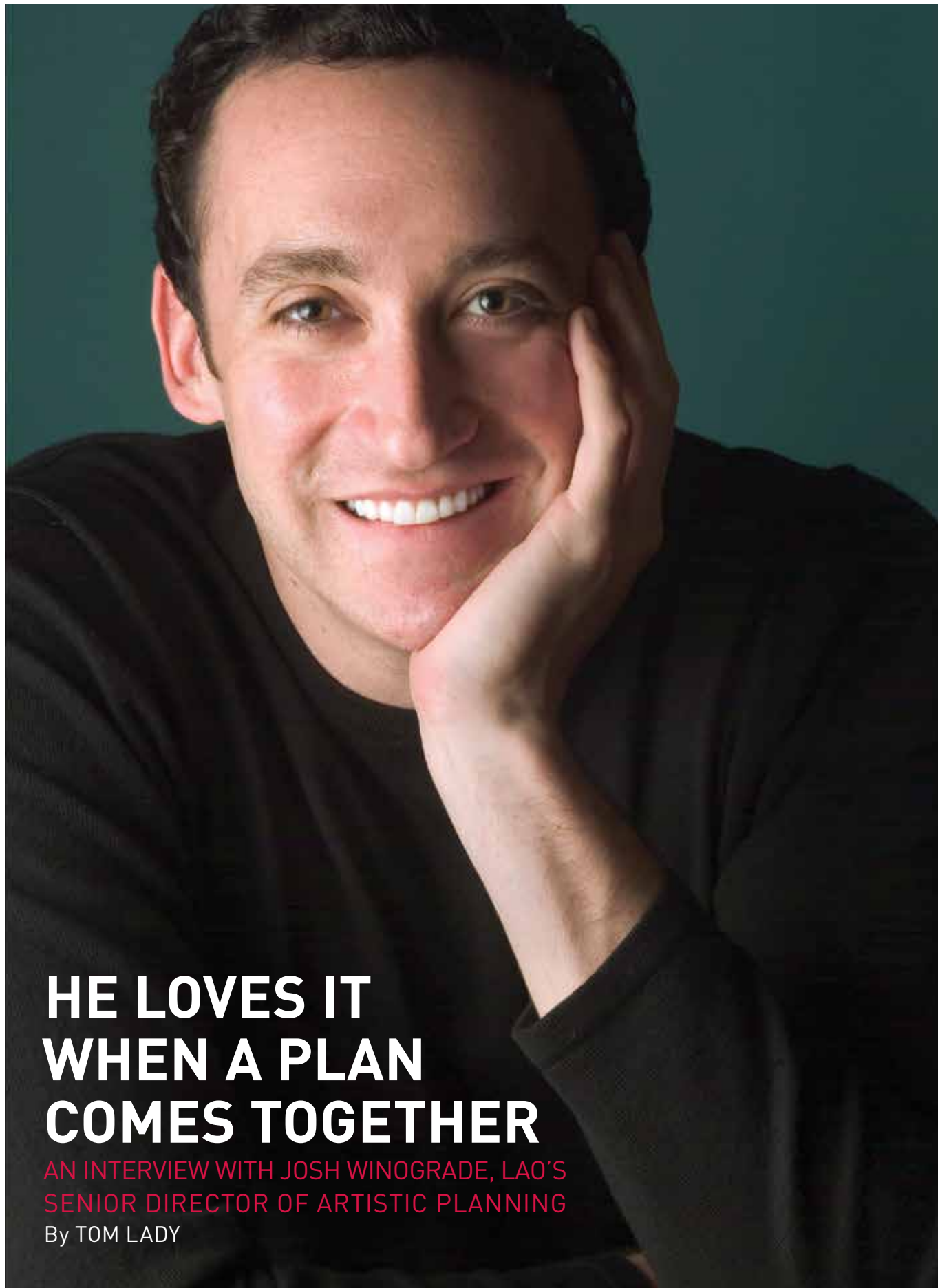
LESLIE: Whatever opera we are performing is my favorite.

STUART: Puccini's *Tosca*, because the clarinet has a beautiful solo at the beginning of Act 3

HEATHER: The one I'm working on at the time becomes my favorite. I especially love Bizet's *Carmen*, Mozart's *Magic Flute* and Britten's *Albert Herring*.

IS THERE ANYTHING ELSE YOU WANT LEAGUE MEMBERS TO KNOW?

ALL: We especially appreciate and enjoy attending the Opera League's yearly dinner for the orchestra! 🌟



HE LOVES IT WHEN A PLAN COMES TOGETHER

AN INTERVIEW WITH JOSH WINOGRADE, LAO'S
SENIOR DIRECTOR OF ARTISTIC PLANNING

By TOM LADY

Joshua Winograde had a better opera upbringing than you. How do I know? Listen to this: “My opera education began at the Dorothy Chandler Pavilion sitting next to Tara Colburn, one of the founding members of Los Angeles Opera. I was in high school with her son Cyril who knew how much I loved opera. Whenever he didn’t want to go to the opera with his mom, I would gladly take his seat. We would sit directly behind Randy Behr as he conducted, and often with Plácido Domingo on stage. Once, Tara brought me to the season opening of *Madame Butterfly* with Plácido and Maria Ewing. At the dinner afterwards an announcement was made that as a special surprise, a CD of Plácido’s *Butterfly* recording with Renata Scottò was hidden under one seat at every table, and at our table that happened to be my seat. I’m sure Tara had it planted there for me, but I think I just about died when I found it. Today that recording sits next to my desk in my LA Opera office. People who have been involved with the opera since those days sometimes remember a 14-year-old kid in a tux that Tara used to bring backstage after opening nights. Well, that was me!”

Josh blazed quite a trail to become Director of LAO’s Artistic Planning and a principal architect of the Domingo-Colburn-Stein Young Artist Program (YAP). A former opera singer with undergraduate and graduate degrees from The Juilliard School in New York, Josh is an alumnus of Houston Grand Opera’s young artist program. While getting his opera-singing career off the ground, he developed a skill for the management side of the opera world. Opportunities to stretch these managerial muscles arose at Juilliard as well as at Wolf Trap, where he founded its young artist opera studio.

In 2008, Josh’s career came full circle when he returned to LAO and was instrumental in the birth and evolution of the LAO Young Artist Program. With the acclaimed program now in its seventh year, Josh is constantly searching for new singers to add to its already illustrious roster of talented artists. Part of that job requires Josh to attend or act as judge at numerous opera competitions around the world. He recently adjudicated vocal competitions in Moscow, St. Petersburg and Azerbaijan.

Josh’s obligation as the Director of Artistic Planning is to help realize the collective vision of General Director Plácido Domingo, Maestro James Conlon and LAO President and CEO Christopher Koelsch. Accomplishing this wish list includes casting, helping to determine repertoire and productions, and identifying the music staff to prepare each show.

What does he look for in a young artist? Josh agrees with Plácido “that an opera singer should reflect all the fine arts that come together in opera: theatricality, musicality, the voice, the ‘it’ factor that makes you want to watch them.” When auditioning a young artist, Josh needs to see evidence that all these elements are there or recognize that the potential is certainly there.

Former YAP tenor Benjamin Bliss had no opera experience at all but possessed that potential aptitude. On the other hand, mezzo-soprano Ronnita Miller came to LAO with tons of operatic experience from Juilliard and Wolf Trap. Both blossomed as LAO Young Artists and now have remarkable international careers.

Josh attributes the Domingo-Colburn-Stein Young Artist Program’s swift ascent to two basic elements: First and foremost Plácido Domingo and James Conlon. They provide the necessary clout and mentorship to give Young Artists exposure to the best in the business. Thanks to them, LAO YAPs have access to top operatic experts such as voice teacher Dr. Stephen King and vocal coach Yelena Kurkina amongst many others.

The second key ingredient in our YAP’s success is Josh’s understanding of what young singers need to succeed these days. Although most YAPs join LAO having already completed music school, they continue to receive ongoing additional training here. Exhibit A: language study. Because language is so critical to opera, LAO has partnered with a local language school to provide our intrepid YAPs with as much language study as possible. Exhibit B: acting study. Josh says that as opera evolves to encompass a more contemporary aesthetic, “it expects a more theatrical component. That’s why we have Phyllis Katz, founding member of the Groundlings Theater, and internationally renowned stage director Paul Curran work with our YAPs.”

He doesn’t want to stop there. Next up, Josh is taking a hard look at introducing sports psychology to the operatic mix. “Sports, like opera, takes mental stamina as well as physical ability,” he says. “The earlier our young artists learn that important aspect of performance, the better prepared they’ll be to command the stage.” 🌟

YOUNG ARTIST PROGRAM SPOTLIGHTS

By BEVERLY and HUNTER PHILLIPS

SOPRANO D'ANA LOMBARD



Soprano D'Ana Lombard, an alumna of LA Opera's Domingo-Colburn-Stein Young Artist Program, recently won first place in The Eleanor McCollum Competition and

is now a member of the Houston Grand Opera Studio. "After going through so many competitions and never receiving top awards, I was prepared not to win. I just hoped to be accepted into the HGO Studio. Winning was amazing!"

She is excited to continue working with her voice teacher Dr. Stephen King, who also works with LAO's other young artists. "My voice is still growing and Stephen has a hunch that if I get the breathing the way he plans, there is much more to it. It's a bit like being an archaeologist, uncovering one piece at a time."

She draws inspiration for her journey from her mother, who found herself almost homeless at 17, yet put herself through college, rose to the position of CFO and earned her doctorate in accounting and finance while raising her daughter. "How can I possibly say I can't do this or anything else when I see what she has done?"

"I'm worried about tarantulas in Houston," she jokes, "and memorizing four full scores before I leave LA." There, D'Ana will perform the role of the First Lady in *The Magic Flute* and will reprise her performance of Kate Pinkerton in *Madama Butterfly*, in which she made her LAO debut. At LAO, D'Ana also performed Alisa in *Lucia di Lammermoor* and covered the lead role in *Thais*. *Butterfly* bears one of D'Ana's favorite LAO moments: "*Butterfly* was so much fun because of the backstage conversation, especially with Eric Owens. When *Butterfly* was waiting for Pinkerton during the humming chorus interlude, Eric gave me



Photo by Robert Millard.

D'Ana Lombard as Kate Pinkerton and Eric Owens in *Madama Butterfly*.

a deadpan look and said, 'Chick, he ain't coming. Opera over!' I had to hold my sides!"

D'Ana received her degrees from SUNY Purchase and Mannes College. 🌟



Photo by Robert Millard.

Amanda Woodbury as Micaëla in *Carmen*.

SOPRANO AMANDA WOODBURY



Amanda's journey to LA Opera began in 2010, when Joshua Winograde heard her sing in the Dallas Opera Guild Vocal Competition and encouraged her to audition for the Young Artist Program

at LAO—after she completed her masters at Cincinnati's Conservatory of Music. "I was hoping he would remember me when I auditioned and he did! LAO was the only program I got into that year but, when we are going through the pressures of auditions, I like to remember that it only takes one yes!"

Amanda's family surrounded her with music from an early age. "We moved to England when I was 8. I took piano lessons, but only wanted to sing. At 10, I performed a song from *The Prince of Egypt* with my dad on cello and my teacher accompanying. That was the deciding moment for me to be a singer! When I turned 15, we moved back to Kentucky and my new voice

teacher bought me tickets to see *Tosca*. I fell in love with everything in *Tosca*—the costumes, the story, the voices. That's when I started to appreciate how opera could expose such glory in the voice. I decided on opera then and there and have never looked back."

As a Young Artist, Amanda performed Micaëla in *Carmen*, Papagena in *The Magic Flute* and covered Lucia in *Lucia di Lammermoor*. This past spring she won the grand prize in the Metropolitan Opera National Council Auditions. "Singing at the Met and winning the competition was a dream I have been working toward since I turned 21. It was a surreal experience, but having the opportunity to work and perform at LAO prepared me so well to sing on that stage."

Over the summer, she performed Donna Anna in *Don Giovanni* at Merola. Amanda will be heading back to the Met this winter as cover for two major roles!

Congratulations, Amanda! For updates on Amanda, visit AmandaWoodbury.com. 🌟

OPERA CAMP

LA OPERA'S BEST KEPT SECRET

By DIANE EISENMAN



Elayne Zhou as Akiko and Katie Lee as the Bird in *The White Bird of Poston*.

Photo by Gemma Cui.

Opera League donors to this year's Peter Hemmings Award Dinner contributed \$50,000 to completely underwrite this year's Opera Camp program.

If you want to know why, come to next summer's Opera Camp performance! Seeing the children create *The White Bird of Poston* on stage this summer was amazing, and knowing that we Opera Leaguers are spreading the love of opera to a new generation is so very important. The children lent their voices to tell an important story, and the staff of 17 professionals made the experience shine. Karen Hogle Brown, the enthusiastic conductor and voice coach, led the children and an orchestra of three, a percussionist and two synthesizer keyboardists, to totally immerse the audience in the opera.

LA Opera (LAO) created Opera Camp in 2001 to provide children with a total arts experience. For two weeks, students spend their days at the Dorothy Chandler Pavilion working with teaching artists from LAO to learn about music, movement, drama and design, while they rehearse for four public performances.

During this time, the youths also explore the social and historical context of each opera produced. In preparation for this year's performance, students learned about the Japanese American experience during World War II with an on-site visit to the Japanese American National Museum. They also visited the Autry National Center to discover American Indian traditions and perspectives.

Conductor/Coach Brown emphasized the importance of Opera Camp in teaching children important skills that will carry over to future performance opportunities, no matter their

level of experience. Stacy Brightman, LAO's Senior Director of Education and Community Engagement, reminded the audience that one of the goals of Opera Camp is "to instill a deep understanding that, as an artist, you make the world a better place." We tell and sing the stories of who we are and how we came to be.



Photo by Lisa Reilly

The dedicated coaches and teachers helped the children learn what it means to work as an artist to create the best possible performance. Most days begin with one hour of movement and vocal exercises, followed by two hours of vocal rehearsals. The afternoon finds the children staging and polishing the total performance. This summer, the children also made their own American Indian animal masks, which were stunning to behold.

This production of *The White Bird of Poston* begins with footage of President Roosevelt declaring war on Japan. Then, a U.S. soldier enters declaring that the Japanese Americans are to be relocated to internment camps in the desert. As the camps begin to fill with families, the pain

of their struggles becomes evident. One young teenage girl feels caught in a situation she did not create, and runs away into the desert. The White Bird saves her by leading her to water, where she meets the animals of the desert and an American Indian who befriends her.

This is a story for all ages and, as an opera, it brings drama and emotional depth to an experience close to our hearts. Much appreciation goes to the composer and director of the Opera Camp, Eli Villanueva, and librettist Leslie Stevens for creating this fine work and making it accessible to the children. And thanks to the many other professionals and volunteers who made this a great success.

You'll want to be at one of next summer's Opera Camp performances, made possible by your continuing generous support! 🌻



Photo by Lisa Reilly

CALENDAR

SEPTEMBER

Opera for Educators

LA TRAVIATA

Sat, Sept 6, 8:00-11:00am

NEED 5 VOLUNTEERS

Special Event

BECOMING TRAVIATA

Sat, Sept 6, 10:30-2:30pm

UCLA JAMES BRIDGES THEATER

Operawise

LA TRAVIATA

Tue, Sept 9, 2:00-6:00pm

Tue, Sept 9, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Tue, Sept 9, 5:00pm

LA TRAVIATA

(REHEARSAL ROOMS 1 & 2)

Opera League Fall Trip

NORMA AND SUSANNAH

Sept 19-21

Sept 21-23

SAN FRANCISCO

Opera Prep

LA TRAVIATA

Tue, Sept 23, 4:30-10:30pm

NEED 7 VOLUNTEERS

Opera 101

Sat, Sept 27, 8:00-11:00am

NEED 3 VOLUNTEERS

OCTOBER

Seminar

DIDO AND AENEAS/BLUEBEARD'S CASTLE

Sun, Oct 5, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

DCP, 5TH FLOOR

Opera for Educators

DIDO AND AENEAS/BLUEBEARD'S CASTLE

Sat, Oct 11, 8:00-11:00am

NEED 4 VOLUNTEERS

AALAO Fall Recital

Sun, Oct 12, 12:00-4:00pm

AT THE HOME OF ALICE AND JOE COULOMBE

QUESTIONS: **Jacque Wallace 424.245.4659**

Operawise

DIDO AND AENEAS/BLUEBEARD'S CASTLE

Mon, Oct 20, 6:30-10:30pm

Tue, Oct 21, 2:00-6:00pm

Tue, Oct 21, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

Opera Prep

DIDO AND AENEAS/BLUEBEARD'S CASTLE

Thu, Oct 23, 4:30-10:30pm

NEED 12 VOLUNTEERS

NOVEMBER

Opera for Educators

FLORENCIA EN EL AMAZONAS

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

NEED 5 VOLUNTEERS

Seminar

FLORENCIA EN EL AMAZONAS

Sun, Nov 16, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

DCP, 5TH FLOOR

Operawise

FLORENCIA EN EL AMAZONAS

Mon, Nov 17, 2:00-6:00pm

Mon, Nov 17, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Mon, Nov 17, 5:00pm

FLORENCIA EN EL AMAZONAS

(REHEARSAL ROOM 1)

Opera Prep

FLORENCIA EN EL AMAZONAS

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

NEED 12 VOLUNTEERS

Fall Musicale

Sun, Nov 23

SEE LEAGUE WEBSITE FOR DETAILS:

operaleague.org

DECEMBER

Opera 101

Sat, Dec 6, 8:00-11:00am

NEED 3 VOLUNTEERS

JANUARY

Cathedral Project Rehearsal

Sun, Jan 11, 12:00-2:00pm

NEED 4 VOLUNTEERS

VOLUNTEERS WILL ASSIST WITH ROOM SET-UP, SIGN-IN AND PROVIDE DIRECTION TO PARTICIPANTS.

Annual Preview

Tues, Jan 13

SEE LEAGUE WEBSITE FOR DETAILS: operaleague.org

Opera for Educators

THE GHOSTS OF VERSAILLES

Sat, Jan 17, 8:00-11:00am

NEED 5 VOLUNTEERS

Seminar

BEAUMARCHAIS OPERAS AND THE GHOSTS OF VERSAILLES

Sun, Jan 18, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Sat, Jan 31, 4:30pm

THE GHOSTS OF VERSAILLES

(REHEARSAL ROOMS 1 & 2)

Saturday Mornings at the Opera

Sat, Jan 31, 8:30-11:30am

NEED 12 VOLUNTEERS

ELEMENTARY AGE CHILDREN ATTEND OPERA AND ART WORKSHOPS. VOLUNTEERS ASSIST WITH ART WORKSHOPS AND SUPERVISION.

CONTACT INFORMATION

CAST DINNERS: **Julie Holland**

HOME: 213.617.1232 / CELL: 213.617.1233

castdinner@live.com

EDUCATION: **Larry Verdugo**

CELL: 626.590.5697

larryverdugo@icloud.com

EDUCATION: NEW PROCEDURE FOR VOLUNTEER SIGN UP:

- Sign on to the website: signupgenius.com
- In the upper right hand corner, click "Login / Join"
- 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" at the top.
- Under "Enter the email of the Sign Up List's Creator" type: 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. Select a date and submit.
- You will be prompted to request a confirmation. Please do so. Other information such as a phone number may be requested.
- When you return to the "sign in for another event," you will see your name on the list of your previous entries.
- Sign Ups for 2015 will become available in December 2014.

EDUCATION EVENTS

Opera for Educators

Sessions for teachers to advance their education on the operas of the season and gain salary points. Volunteers check in participants and provide information.

Operawise

College students and teachers attend a working rehearsal and observe the company at work. Volunteers chaperone and provide information.

Opera Prep

High school students attend a dress rehearsal and a special seminar that promotes careers in the arts.

Opera 101

Volunteers will host and provide direction to teachers and sign-in participants.

GATHERINGS

Beverly Hills

Mimi Rotter 310.479.0259 *RSVP*
Anne Russell Sullivan 323.697.9733

Dido and Aeneas/Bluebeard's Castle

Sun, Oct 12, 10:00am
10430 Wilshire Boulevard
Los Angeles, CA 90024
Host: Ruth Lavine

Florencia en el Amazonas

Sun, Nov 9, 10:00am
1920 Hillsboro Avenue
Los Angeles, CA 90035
Host: Mary Lewis

Hollywood/Hancock Park

Ifang (ee-fong) Hsieh 310.279.9927 *RSVP*

Dido and Aeneas/Bluebeard's Castle

Sat, Oct 11, 2:00pm
123 South McCadden Place
Los Angeles, CA 90004
Host: Marlene Chavez

Orange County

Lorna Blancaflor 562.259.7426
Susan Fractman 949.903.5456 *RSVP*

La Traviata and *Dido and Aeneas/Bluebeard's Castle*

Sun, Sept 7, 2:00pm
Walnut Village Clubhouse
891 South Walnut Street
Anaheim, CA 92802
Host: Liane Brand

Florencia en el Amazonas

Sun, Nov 9, 2:00pm
6132 Fernwood Drive
Huntington Beach, CA 92648
Host: Dick Wollmer

San Fernando Valley

Regi Merwin 818.400.2578 *RSVP*

Florencia en el Amazonas and *The Ghosts of Versailles*

Sun, Nov 9, 2:00pm
11615 Canton Place
Studio City, CA 91604
Host: Beth and Alan Dymond

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

Dido and Aeneas/Bluebeard's Castle

Mon, Oct 20, 7:00pm

Florencia en el Amazonas

Mon, Nov 10, 7:00pm

5278 La Cañada Boulevard
La Cañada, CA 91011

Hosts: Barbara and Jack Dawson

Santa Clarita

Ann Anderson and Ron Gordon
661.259.9619 *RSVP*

La Traviata

Mon, Sept 8, 5:30pm

Dido and Aeneas/Bluebeard's Castle

Mon, Oct 20, 6:30pm

Florencia en el Amazonas

Mon, Nov 17, 6:30pm

25506 Longfellow Place

Stevenson Ranch, CA 91381

Hosts: Ann Anderson and Ron Gordon

South Bay

Ifang (ee-fong) Hsieh 310.279.9927

Westside

Monika Whitaker 310.826.4743 *RSVP*
Alice and Chuck Bragg 310.454.9662

Dido and Aeneas/Bluebeard's Castle

Mon, Oct 20, 7:00pm
425 South Burlingame Avenue
Los Angeles, CA 90049
Host: Joan Bram

Florencia en el Amazonas and *The Ghosts of Versailles*

Mon, Nov 17, 7:00pm
585 Almar Avenue
Pacific Palisades, CA 90272
Host: Alice and Chuck Bragg

FALL SEMINARS

Dedicated to Sherwin Sloan, Founder of the Opera League Seminar



Opera League Members at the A Streetcar Named Desire Seminar.

Sun, Oct 5, Noon to 3pm

11:30am: Introduction and orientation to the Opera League prior to the seminar

Dido and Aeneas and *Bluebeard's Castle*

SPEAKERS: Dr. Adam Gilbert, Director of Early Music Studies at USC

AND Professor Simon Williams, Department of Drama and Dance Studies, UC Santa Barbara

Sun, Nov 16, Noon to 3pm

11:30am: Introduction and orientation to the Opera League prior to the seminar

Florencia en el Amazonas

SPEAKERS: Andrea Puente Catán, Wife of the composer, the late Daniel Catán AND Efrain Kristal, Professor and Chair of the Department of Comparative Literature, UCLA

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:

Dido and Aeneas and *Bluebeard's Castle* **Oct 1**

Florencia en el Amazonas **Nov 12**

Bluthner piano provided by Helga Kasimoff (Kasismoff-Bluthner Piano Co)

OCT 5 / NOV 16 SEMINAR ORDER FORM

Check the number of tickets you want and your lunch 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 and details about the event location will be mailed to you. *Sorry, no refunds!*

	OCT 5	NOV 16
___ x Member @\$35	\$ ___	\$ ___
___ x Member (Voucher)	\$ 0	\$ 0
___ x Non-member @\$45	\$ ___	\$ ___
___ x Student member @\$10	\$ ___	\$ ___

Lunch Choices (\$15)

___ x Tuna salad sandwich: wheat, red onion, celery, tomato	\$ ___	\$ ___
___ x Roast beef sandwich: French roll, horseradish aioli, tomato	\$ ___	\$ ___
___ x Chicken curry salad sandwich: grapes, carrots, red onion, almonds, curry mayonnaise, arugula	\$ ___	\$ ___
___ x Taco salad: cabbage, romaine, tomatoes, red onion, corn, Monterey cheddar, avocado, sour cream	\$ ___	\$ ___
___ x Grilled chicken Caesar salad: romaine, garlic croutons, Parmesan	\$ ___	\$ ___

TOTAL \$ ___ \$ ___

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**

OR order tickets on the League website: operaleague.org/events.

OPERA TALKS

Opera Talks at Julianne's

Mondays at 7:00pm

JULIENNE'S FINE FOODS
2649 MISSION ST., SAN MARINO

Oct 6, Nov 3, Dec 1, Feb 2

CONTACT: Carol Sholer, **Csholer1@att.net**
818.243.1818

TO MAKE A RESERVATION (\$10)

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)

Sept 13 LA TRAVIATA

Oct 11 DIDO AND AENEAS/BLUEBEARD'S CASTLE

Nov 8 FLORENCIA EN EL AMAZONAS

CONTACT: John Spear, **John.spear@earthlink.net**
714.699.9280

FALL SEMINARS

Dedicated to Sherwin Sloan, Founder of the Opera League Seminar

Greetings Opera Leaguers,

Our 2014-15 opera season will introduce opera lovers to an exciting new repertoire. This fall we are proud to offer our members two enlightening seminars about these new productions.

On October 5, we will explore *Dido and Aeneas* and *Bluebeard's Castle*:

- Dr. Adam Gilbert, Director of Early Music Studies at USC, will explore the symbolism and history of *Dido and Aeneas* by English Baroque composer Henry Purcell. Purcell's masterpiece documents the tragic love of Dido, Queen of Carthage, for Trojan hero Aeneas and her despair when he abandons her.
- Professor Simon Williams, Department of Drama and Dance Studies at UC Santa Barbara, will discuss the intense psychological drama of *Bluebeard's Castle* by Hungarian composer Béla Bartók.

Our seminar on Sunday, November 16, will focus on *Florencia en el Amazonas*, an exquisite opera by the late Daniel Catán. His *Il Postino* was performed at LA Opera with great success as the season opener in September 2010 (he was also a guest speaker at the seminar the week before the opener). Andrea Puente Catán, wife of the composer, will be one of the speakers discussing the origins of the opera and her husband's life and legacy. Efrain Kristal, Professor and Chair of the Department of Comparative Literature, UCLA, also will speak.

The seminars will be held on the 5th floor of the Dorothy Chandler Pavilion from noon to 3:00pm, with lunch at 1:15pm. An orientation for new Opera League members will be given at 11:30am. To order your ticket and lunch, use the tear-off Seminar Order Form in this BRAVO or visit the Opera League website at operaleague.org.

See you there!

Mirjana Mahnovski, Chair

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.



135 North Grand Ave. | Los Angeles, CA 90012

DON'T MISS THESE UPCOMING EVENTS!

Opera League Seminar: *Dido and Aeneas/Bluebeard's Castle*
Sun, Oct 5

AALAO Fall Recital
Sun Oct 12

Opera League Seminar: *Florencia en el Amazonas*
Sun, Nov 16

Fall Musicale
Sun, Nov 23

Annual Preview
Tues, Jan 13

**Opera League Seminar: *Baumarchais Operas*
and *The Ghosts of Versailles***
Sun, Jan 18

AALAO Black History Seminar
Sun, Feb 8

Non-Profit Org.
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LATE NEWS!

The Boutique has a new look, a new location across the lobby, and a new name! Visit **SHOP AT THE OPERA** to see the new “must-have” merchandise in our new display cases.

And while you're there, consider if you have any CDs and DVDs you no longer want. If you do, the Shop at the Opera wants them! We welcome used CDs and DVDs that are in good condition to sell. During the 2013-14 Season, we made \$6,159.56 from sales of donations from the generous members. The League contributed the profits to LA Opera to support its educational programs.

This is a win-win situation! We price donations using Amazon Marketplace. Donors receive a tax donation letter, and the League is able to help LA Opera!

Contact Margi Mostue at 626.794.7007 or by email at margialden@sbcglobal.net. She will arrange to pick up the items. Donations are also accepted at the Shop at the Opera during opera performances.

Thanks to Our Donors!

Larita Bennett
Toni Bird
Marilyn Dale
Fred Dear
Lawrence Hawley
and Barbara Aran

Anne V. Howell
Diane Pollock
Larry Verdugo
John Welch