

Your Guide To Upcoming Opera League Events

ISSUE 39
SPRING 2015

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

WHAT'S INSIDE

Spotlight on Technical
Director Jeff Kleeman

2015 Peter Hemmings
Award Dinner Recap

Interview with
Allan Edmiston

ORGANIZED FUN: THE OPERA LEAGUE WORKS TO PLAY AND PLAYS TO WORK BY SUSAN HEARD

HOW IT ALL STARTED: ALICE DOESN'T LIVE HERE ANYMORE (BUT SHE SURE STOPS BY A LOT!)

"We were relentless in our efforts to support the visiting opera companies that came to Los Angeles in the early 1980s, but it was a really exciting time and a rewarding one. We had so much to show for our efforts, and you can still see that when the old timers find each other at the opera. It WAS fun—it just wasn't organized fun."

Have you met Alice Coulombe? Listening to the co-founder and first president of the Opera League talk about the League's origins is fascinating. The Opera League birth was not unlike many Internet startups today. You had a small collection of passionate people who made it up as they went along.

They must have done something right. It wasn't long before the Music Center Opera Association asked Alice and her friend Lorraine Saunders to form a support group to establish a permanent opera company in the City of Angeles. Along with their friend Carol Henry, they gave birth to your friendly neighborhood Opera League. "We spent a lot of time together and probably had a holiday party," but Alice doesn't remember much "play" in those early days.

Photo by Susan Heard



From the President



As I write my last President's message, it is with gratitude to all those who have made up my team of hard working volunteers. It has been a great run and none of it would have been possible without the amazing Opera League Board members and innumerable volunteers who have supported me all the way.

I am proud to say we have increased our membership by over 5% and substantially increased the number of members who are supporting us at higher dues levels. This, plus increasing profits at our Shop at the Opera, continued to make possible our regular donation of \$75,000 to LA Opera. Again this year, through our other fundraising efforts, we have supported LA Opera with an additional \$109,000 for a total of \$184,000. Our volunteers continue to log over 25,000 hours of volunteer time as well.

Our amazing Communications staff has elevated our website - operaleague.org, enhanced our email messaging, and made quick updates of information immediately accessible on the website, in addition to making it easy and painless to sign up for events online. Go to our Facebook page to see photos of our events and people who have attended.

BRAVO has a whole new look and feel as our editors work diligently to introduce you to what goes on behind the scenes at LA Opera and the individuals who make up our cadre of volunteers. BRAVO continues to keep you updated with our calendar of events and often includes sign-up sheets for those unfamiliar with the website.

We have tried new and different programs to entertain our increasingly sophisticated opera audience, such as our series of movies and documentaries at UCLA's James Bridges Theater and an increased variety of speakers at our seminars. Our members have enthusiastically received these new ventures. And we continue to search for ways to keep seminars affordable, even as prices for things in the real world skyrocket.

Did you know that the Opera League of Los Angeles was founded 34 years ago in order to bring a resident opera company to L.A.? Many of our founders remain members today, so we have a generous mixture of ideas from people who "know the ropes" to people who bring innovation and new technology to our endeavors. And I have thoroughly enjoyed meeting so many of you. We are a group that is diverse in background, income, and occupation - but we all share a passion for this art form. What a common bond that forges!

I urge you to continue to support our new officers and board members and the Opera League efforts going forward. And look for ways you can support the League. We need help from those who are skilled in website technology, writing, cooking, patience with small children and a willingness to drive to LAX. We welcome donations of salable items to our Shop. YOU can make a difference!

Kathy Crandall

PRESIDENT

EXECUTIVE COMMITTEE

Kathy Crandall President/Chair Volunteer Appreciation Event
Marlene Chavez Vice President/Chair Hemmings
Gayle Kirschbaum Secretary/Parliamentarian
Yolla Kairouz Treasurer/Chair Finance/Audit & Tax Returns
Diane Gray Immediate Past President/Chair Annual Preview
Bill Green Chair Communications/Webmaster
Steve Kohn Chair Strategic Planning/Behind the Scenes
Trevor Roper Chair Membership/Asst. Chair Communications
Mimi Rotter Shop at the Opera Coordinator
Robert Braun Chair Social/Chair Patron Event
Larry Verdugo Chair Education & Community Engagement
Susan Heard Public Relations

DIRECTORS

Lorna Blancaflor Asst. Hospitality/Special Events	Mary H. Lewis Membership Outreach
Beverley Clarkson AALAO Rep./Co-Chair Dress Rehearsal Tickets/Asst. Secretary	Mirjana Mahnovski Chair Seminars Shop at the Opera Manager
Ruth DePieri Hotline	Regina Merwin Asst. Chair Membership Membership Outreach
Cheryl Dowden Shop at the Opera Scheduler	Brita Millard Fundraising/Special Events
Fred Heiser ARIA Liaison	Sean Muhlstein Facebook/Website
Diane Henderson Asst. Chair Cast Dinners	Beverly Phillips Asst. Editor BRAVO
Julie Holland Chair Cast Dinners	Helen Porter Chair Volunteers/New Members
Ifang Hsieh Chair Gatherings/Co-Chair Dress Rehearsal Tickets/Chair Pasadena Showcase House	Anne Russell Sullivan Chair Musicales & Master Class
Tom Lady Asst. Communications BRAVO Editor	Jacque Lyne Wallace Chair Mailing/Hotline
Tanya Len Asst. Membership	Dick Wollmer Chair Overtures Chair Musicales

CONSULTING DIRECTORS

Nina Haro Chair Artist Services
Dr. W. Allan Edmiston Seminar Programming
Opera Docs Coordinator
Lynne Mitchell Chair Light Walking
Margi Mostue, Mary Riggs Shop at the Opera Consultants

VISIT US AT operaleague.org

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

Editor: Tom Lady
Asst. Editor: Beverly Phillips
Photographers: Volunteers Needed
Proofreaders: Susan Heard, Diane Eisenman, John Welch, Bill Kennedy
Newsletter Design: Studio Fuse, Inc.
Printer: Licher Direct Mail

ORGANIZED FUN

CONTINUED FROM COVER

"A happy company gives better performances." When Alice was told that by the touring manager of the Royal Opera Company, she really took it to heart. Indeed, she used that credo to frame everything the League did. Potlucks, cast dinners, field trips to the beach and the mountains ("The Brits were simply obsessed with our sunshine!"), and otherwise lending pairs of hands where they were needed. And boy, were they needed. LA Opera's first general director, Peter Hemmings, had only two full-time staff. A startup indeed! It was, in fact, Mr. Hemmings who recognized the invaluable role the Opera League could and would play.

And we're still playing! And The League offers many FUN opportunities to get involved. Let us show you a few of the ways.



CAST DINNERS: A DIVA'S GOTTA EAT ~JULIE HOLLAND

Cast dinners are hands-down one of the Opera League's most popular and play-ful events. Why, you ask? One word: food!

Each cast dinner sees heaping upon heaping of fresh homemade goodness infused with passion for all to enjoy during the rehearsal breaks. The League volunteers, the cast, the crew, Maestros Domingo and Conlon...culinary pleasure doesn't discriminate.

League Board Member and Cast Dinner Chair Julie Holland says, "There is nothing quite like the energy in a room filled with hungry opera cast and crew members enjoying a delicious meal and letting their hair down during a break from a rigorous rehearsal." Maestros Domingo and Conlon often mention that other opera companies in the United States do not offer this benefit, and the artists know it.



ARTIST SERVICES: WORLD-RENOWNED L.A. FREEWAY DRIVING ~ NINA HARO

You're new to Los Angeles. More than that, you're new to the United States. Now imagine having to deal with LAX, let alone finding your way to your hotel. And then the Music Center. Got a headache yet?

Exactly. That's where the League's Artist Services volunteers step in. Chair Nina Haro says, "We constantly hear from LA Opera how much the artists appreciate the extra care and attention given to them by members of the Opera League. So much emphasis is put on this that we actually believe the flattery is sincere, so I think this is one of the most important volunteer activities of the League. We have a lot of committee members, but not all are active, so we welcome new and enthusiastic volunteers."

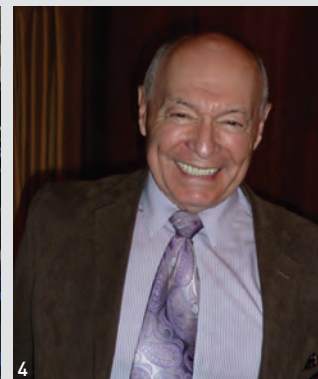
Stepping into the ample shoes of her predecessor Bob Bernard, Nina has done pickups and deliveries for 10 years, with only three mishaps of missed connections due to miscommunications. "Those little glitches were quite insignificant when compared to the pleasure of getting to know some fabulous and friendly artists...I look for photos and bios of each artist to include in the request for airport pickup to help the League volunteers know what to expect, and perhaps to help start conversation."



SHOP AT THE OPERA: PUT SOME STYLE IN YOUR CULTURE ~ MIMI ROTTER

As an Opera League Board member, Mimi Rotter was asked to volunteer to work at the Shop at the Opera at least once a season. She said she'd be happy to, and those became her famous last words. "Little did I know that one time would entice me to become the coordinator of the shop. Our volunteers come from the full spectrum of our membership, and everyone seems to enjoy the experience. I'm sure it isn't only the 25% discount they can get on their personal purchases, or the credit they accumulate for their hours worked," Mimi said.

The League's biggest fundraiser, Shop at the Opera, supports LA Opera's Education and Community Engagement. Speaking of which...



EDUCATION AND COMMUNITY ENGAGEMENT: REACHING TOMORROW'S OPERA AUDIENCES TODAY ~ LARRY VERDUGO

"When I retired in 2009, I looked for interests to occupy my time--and perhaps a little more than that. Volunteering with LAO was an important element in my retirement plan. Since 2010, I have been active on the Opera League Board, in the Opera Speakers Bureau and in LAO's Education Department," Larry said.

Larry also reminds us that many League volunteers belong to the Community Educators, where they speak about opera at local libraries, community gatherings, and senior centers. "My experience with these seniors reminds me of the limitations felt by many who cannot drive from the more distant areas. A lady in Glendora told me she doesn't get an opportunity to hear about opera except through the League's talks."

And that is but an appetizer of the fun our volunteers have. The Opera League has come a long way from our startup days. While the fun is more organized, it's no less fun for all that.

Would you like to volunteer? Call us and leave a message on the 24-hour League Message Line 213.972.7220. And in the meantime, bookmark our website (operaleague.org) and Facebook page (facebook.com/operaleague) to keep up with our latest and greatest. 🌸

IN THE PIT

THERESA DIMOND, PRINCIPAL PERCUSSIONIST, LA OPERA ORCHESTRA

By DIANE EISENMAN

Theresa was born and raised in Phoenix, Arizona, spending summers attending music camps at Interlochen, Aspen, Santa Barbara, and the LA Phil's Musicians Institute. Her Swedish father believed in the intellectual benefits of music as it relates to the neurological systems of the body. Each of his four children was charged with studying accordion at age five, followed by piano, percussion, and an orchestra instrument.

Photo by Diane Eisenman



Auditioning to study at USC, she was accepted for piano, oboe, and percussion. A scholarship decided her fate, as it was available only for studying percussion. So in a way, “percussion was selected for me.” She studied there with Ken Watson, a well-respected percussionist in the motion picture industry. Remaining at USC, she earned a B.M., M.M., and D.M.A.

LIVING AND LOVING OPERA

Theresa grew up with opera. Her Sicilian grandmother saved up her nickels for standing room tickets at the Chicago Lyric Opera, and taught her daughter to love romantic Italian operas – Rossini, Verdi, and especially Puccini. Saturday mornings found Theresa vacuuming along with *La Bohème* and *Madame Butterfly*. “I must have heard these operas a thousand times,” she commented.

INSIDE THE OPERA ORCHESTRA

Most of the percussion sounds happen during the choruses. The sounds serve to remind the listener of the story’s action. The best sound is carefully selected to match a particular atmosphere or color the conductor is seeking. Yet in an opera orchestra, it is important that these sounds are played softly enough not to overwhelm the singers or the staging. Theresa puts much study into understanding her sounds in the context of the action, the singer, the mood, and the story being told. To relieve the pressure of such demands for an Olympic quality performance, she finds humor is an essential release valve for everyone in the pit.

“Theresa puts much study into understanding her sounds in the context of the action, the singer, the mood, and the story being told.”

PREP TIME

Much preparation is required before the first rehearsal. Searching for just the right instrument to create a needed sound, and organizing the scores amongst the percussionists and the instruments are major tasks. Perfecting the technique required to make specific sounds is also challenging. In *Tosca*, one cymbal is scraped across another, underscoring the evil moment when Scarpia sharpens his knife on honing stones. “I want it to sound as evil as possible,” she declares.

One of the original members of the LA Opera Orchestra, she has gathered a vast collection of instruments over the years. In her “magician’s trunk” you will find drawers full of triangles, jingle bells, castanets, tambourines, and wood blocks. You will also find a washboard, a rubber duckie, and a stewed tomato can lined with foam. She owns gongs, four sets of bells, three sets of chimes, three bass drums, three xylophones, and 18 individual timpani. And there is yet more to be acquired.

LIFE BEYOND THE PIT

Theresa’s activities include performing with the Pasadena Symphony and Pops, Muse/ique, the LA Master Chorale, and the California Philharmonic Orchestra. She teaches at UCLA, Pomona College, UCLA Irvine, and Cerritos College. For therapy, she loves to cook, which she concludes comes from her maternal Italian ancestry. She also visits her husband’s occasional performances as a guitarist in a local rock band – a great tension releaser for both of them.

In conclusion, she says, “I feel I am living a blessed life. It’s called ‘playing!’” 🌟

LEGACIES OF THE BUFFALO SOLDIER TOLD IN SONG AND STORY: CELEBRATED AT AALAO BLACK HISTORY MONTH EVENT

By SHELL AMEGA

In February, African Americans for LA Opera (AALAO) held a successful Black History Month seminar and reception at the lovely home of Beverley and Clarence Clarkson.



Photo by Shell Amiga

Victoria Burnett, lyric soprano and storyteller, was the featured speaker in “Stories that Sing.” Victoria gave an entertaining performance, using her skills in oral tradition to share fascinating stories about the Buffalo Soldiers, highlighted by reprising their most beloved songs and spirituals. She delighted the audience by changing into several costumes to illustrate the stories.

AALAO is dedicated to increasing the awareness of opera throughout the Los Angeles community. The next event, the Annual Father’s Day Membership Recital, will be held on Sunday, June 21, 2015, at the home of Ben and Delores Kerr. The cost is \$20 in advance, \$25 at the door and \$15 for students. It is advisable to reserve tickets early as most events fill to capacity. For more information, please contact Jacque Lyne Wallace 424.245.4659. Make checks payable to The Opera League of Los Angeles/AALAO and mail c/o Ben Kerr at 817 Keniston Ave., LA 90005. 🌟

EXTREME SPORTS OPERA

AN INTERVIEW WITH JEFF KLEEMAN,
LA OPERA'S TECHNICAL DIRECTOR

By TOM LADY



Photo by Susan Heard

You ever been on a rollercoaster ride that's lasted three decades? Jeff Kleeman has.

As the Technical Director for LA Opera, Jeff regularly clocks in eighty or a hundred hours a week, sometimes even more if you can fathom that. Grinning through that ZZ Top beard, he says, "It's like a rollercoaster ride. Once you're strapped in, you're on for the full ride. Around these parts we call it extreme sports opera."

Jeff is a rarity. First off, how many other people do you know who not only can say they witnessed the birth of an opera company, but then stayed and grew up with said opera company? That's right. The then recent graduate of Cal Arts interned with LA Opera during its first season in 1986-1987 to help with special effects. And the rest, as they say...

Also rare these days: He's a third generation Boyle Heights Angeleno who has lived near downtown L.A. his whole life, like his father and grandfather before him.

If you don't count costumes (see "Wigs and Wardrobes: Unbound" in issue 38), Jeff and his team manage the creation of all physical elements in every opera. We're talking construction, shipping, storage, the crew, the stage schedule, and everything inbound and outbound regarding rentals and co-productions, exporting and importing.

As Jeff explains it, operas come in one of three categories: revival, rental, or new production / coproduction. You take the *Figaro* Trilogy as a for-instance. *The Ghosts of Versailles* was a new production. *The Marriage of Figaro* was a revival. *The Barber of Seville*? That was both a rental and a revival. Check this out. LAO rented it from Teatro Real in Madrid. It constituted nine 40-foot trucks that arrived at the Dorothy Chandler after an epic month-long voyage from Europe. On average, from the time the trucks pull into the dock, and all the unloading and the assembling, hanging of lights and scenery and focusing, cueing and programming, all the dress and orchestra rehearsals, performances, disassembly and loading out, it only takes 20-25 accumulated days door-to-door. "It's compressed compared to other arts companies," Jeff says. "So it's like rock and roll."

With a team that includes two full-timers plus the seasonal stage crew that can number between 50 and 70, Jeff is either archiving the past, performing in the present or, as he says with another grin, "Hopefully proper planning for the future." And when Jeff says future, he doesn't mean the next opera. He means the next season. And the season after that. Because the work moves so fast, Jeff and team are usually doing all three buckets of work at once. While he's exporting or storing a just-wrapped production in some of those 330 shipping containers in Carson, he's setting up the next one. And he's kicked off the design process for the next production. He explains: "All shows require careful analysis to make sure they fit with the other productions because we're often in rep [repertoire]...We're always looking at two to three seasons at a time."

When I ask about the "Tech" that goes into being a Technical Director, Jeff says they have achieved a harmony of old world and the new. The former would be represented by the so-called grid, the vast rig of aircraft rigging cable and batten pipes lining the upper reaches of the Dorothy Chandler stage, 95 feet high. With 70 miles of cable and 117 batten pipes, flymen are called on to place the 30-pound counterweights individually onto arbors to counterbalance the battens. Each batten can support 1,300 pounds. These house batten pipes have been used in literally every show to lift and lower set pieces and people since the Chandler opened in December 1964.

As for new world tech, that would be all the electronic media. Thanks to those toys, LA Opera is handling more and more in-house production. Not just show media, Jeff points out. They have a lot of crossover with equipment and talent. His team handles a lot of the PR and marketing audio and video. Because their equipment is so state of the art, there is no need to farm out that work.

At this point you're probably thinking: "Jeff sounds like he's married to his work." And that may be, but he's also married to an actual person. Jeff and Theresia met as students at Cal Arts. They were married in 1987 and have two sons, Eli, 24, a Cal Arts alum, and Max, 22, who's majoring in Economics at Penn State.

And you might say Jeff has a third child: the opera house. "The caring and feeding of an opera house is not for the meek," he says. "It's an endeavor. And it's expensive. It can get you some amazing results, but you have to be willing to invest in it. You can't come by it inexpensively. It's not only a short-term real-time beast to feed, but it's also a long-term ongoing beast that requires nutrients to work consistently, show to show, for years to come." 🌟

GREAT VOICES SING JOHN DENVER

By GAYLE KIRSCHBAUM

On January 25 the League experienced a sneak preview of the documentary film *Great Voices Sing John Denver*. It was a truly moving event.

Fifteen famed opera singers invited us into the recording studio, sharing John Denver's music, including a beautiful ensemble rendition of Denver's "Annie's Song" and Plácido Domingo and his son touching our hearts with a moving rendition of "Perhaps Love." Attendees to this marvelous event left the theater in tears, moved not only by the simplicity and beauty of Denver's music and his loss to our world, but also by the wonderful orchestration by Denver's long-time arranger, and classical music composer in his own right, Lee Holdridge. Lee magically transformed Denver's music into the realm of the opera singer, while each featured singer shared with us on film how they carefully selected the Denver piece that most moved them and related it to their own world of opera touring, traveling, and leaving family behind. How special it was to

experience the crossing of worlds from country to popular music to opera, and share this film with our League members.

We extend a sincere thank you to UCLA's Michael Hackett, as interviewer, and the amazing panel of Ken Shapiro (director), Elisa Justice (co-producer) and Lee Holdridge (music arranger for John Denver) as they shared their film with us.

Stay tuned for more events like this. This event was one of three provocative film events the League has provided in the last year. Last spring we showed the original film version of *A Streetcar Named Desire* starring Marlin Brando. With commentary by Michael Hackett, we compared the film to LA Opera's pending performance of Andre Previn's opera adaptation of *Streetcar* starring Renée Fleming. In September, we aired *Becoming Traviata* featuring the mentoring of famed soprano Natalie Dessay as she prepared for a French production of *La Traviata*. A panel of our own League members enlightened everyone about LAO's production of *La Traviata* that opened our current season. We look



Courtesy of www.johndenver.com

forward to many more unique and thought-provoking events for our members.

If you missed this preview showing of *Great Voices*, you have a second chance to see it at 2:30pm on Monday, April 20, at Pasadena's Laemmle Theater, 673 East Colorado Blvd., Pasadena 91101. The Metropolitan Opera National Council Auditions – Western Region will sponsor the event. Tickets: \$10 –available only by mail, not at Laemmle. Contact Molly Siefert (626.437.5944) or Susan Heard (626.344.3040) for details. 🌟

YOUNG PROFESSIONALS KEEP THEIR HEADS ON TO PARTY

By SEAN MUHLSTEIN

They'd just spent three and a half hours watching decapitated ghosts sing gorgeous music, but these opera lovers were fully alive, heads intact, as they headed down Grand Avenue.

Another Saturday night performance in the books, another procession of young professionals caravanning to a spectacular ARIA after-party. LA Opera's critically lauded *The Ghosts of Versailles* took audiences back to Revolutionary France. The ARIA cast traveled even further afield to a night of Mexican food, cervezas and custom margaritas at nearby Pez Cantina. One hundred and fifty members ate, drank, danced and chatted until late into the night.

Matt Dorado, a marketing coordinator for LA Opera and one of the driving forces



Photo by Forest Casey

behind ARIA, says of the parties, "They [the attendees] are able to mingle with the artists and each other, discussing their opinions of the production - and opera, in general - in a relaxed and trendy setting."

Membership to ARIA is free, and tickets to the parties (purchased in addition to a

regular performance ticket) are only \$20. These events can transform casual opera fans into potential future subscribers. For Francis Soriano, an administrator of a home for mentally challenged adults, this is only his second ARIA event. His first exposure to the group was at the pre-season open house event in Beverly Hills. He plans to continue attending LA Opera and is considering a subscription for future seasons.

The group maintains an active social media presence on Facebook and Instagram. Matt believes, "Young people can truly make an impact on the future of performing arts. ARIA is a great place to start. It is a place to connect, to discover new things about opera and to get the idea that opera is truly an art form worth preserving."

The final party for the season was on April 4 following *The Marriage of Figaro*. Four parties have been scheduled for the 2015/2016 season. Packages go on sale April 27. 🌟

WE HONOR MARILYN ZIERING,

By MARLENE CHAVEZ

PLÁCIDO DOMINGO HONORS US WITH A SURPRISE APPEARANCE

1. (BELOW) James Conlon, Marilyn Ziering, Plácido Domingo 2. James Conlon presents award to Marilyn Ziering 3. Inside the California Club 4 (OPPOSITE) Plácido Domingo welcomes crowd 5. Young Artists sing Happy Birthday to Marilyn Ziering 6. Mimi Rotter, Beverly and Michael Phillips, Susan Heard 7. Christopher Koelsch 8. Kathy Crandall, Mary Lewis, Beth Bleavins 9. Marilyn Ziering & Plácido Domingo 10. Jennifer & James Conlon, Marilyn Ziering & Plácido Domingo 11. Marlene Chavez, Roger and JoAnn Grace. Photos by Robert Millard.



The first day of March saw a lot of rain, a rare thing in Los Angeles. Perhaps it was appropriate that the Opera League was honoring a rare individual: Marilyn Ziering.

Women donned their sequins and jewels, the men came decked out in their smartest suits. Yes, it was time for the 12th annual Peter Hemmings award dinner, once again held at the California Club in downtown L.A.

Following a champagne reception, guests streamed into the red and gilt dining room to

enjoy their choice of fillet of beef or sea bass. League President Kathy Crandall welcomed them. And then came the general director of all surprises: Plácido Domingo took the stage unannounced and paid his very special and heartfelt tribute to and praise of Marilyn.

Maestro James Conlon, last year's honoree, presented the coveted Hemmings award to Marilyn for her support of the Recovered Voices compositions that were suppressed by the Nazis. Marilyn ascended the stage in the most gracious and warm manner and thanked the Opera League for the honor.

When the dessert dishes were cleared, no less than nine Young Artists as well as Assistant

Conductor Peter Walsh entertained the guests with a program especially curated for the occasion. The YAPs presented excerpts from Bizet's *The Pearl Fishers*, Marilyn's favorite opera, as well as arias from the Recovered Voices operas. As always, those amazing YAPs garnered a standing ovation.

The emotional high point of the evening came courtesy of the entire room singing happy birthday to Marilyn, after which she was presented with a floral bouquet.

The Opera League would like to thank the generous donors who, in Marilyn's name, contributed a significant sum of money that will underwrite the Opera Camp this summer. 🌸



AND THE ANGELS SING

By BOB BERNARD

Only in America

**“nobody claimed me
but a city.
L.A. had to feed me.
L.A. had to
not let me die.”**

[1] Marilyn Bowering, “Anyone Can See I Love You” (1987); - The poem ‘Norma Jean’

Only in America could this child, born to a mentally-ill mother (and undocumented father) in a Los Angeles charity ward and raised in a series of foster homes, come to be the featured performer at a celebrated gathering for our Head-of-State:

**“Happy birthday!
You and I are
on intimate terms
with eternity.”**

[2] Ibid. - The poem ‘Happy Birthday, Mr. President; May 1962’

Author Marilyn Bowering’s cycle of poems, a by-product of the drama she wrote for both the stage and BBC radio some years back, became a primary resource for her libretto of composer Gavin Bryars chamber opera *Marilyn Forever*. This opera premiered in Victoria, Canada in 2013 and had its U.S. premiere under the auspices of Long Beach Opera [LBO] at the historic Warner Grand Theatre in San Pedro on March 21 and 29.

The opera’s overall plotline is akin to that used for the 2004 musical biographical film of the life of Cole Porter *De-Lovely*, where, as he is about to die, Porter’s life flashes before him in the form of a musical production staged by the archangel Gabriel. Managing the action in *Marilyn Forever* is a generic composite Stage Director, but one obviously more Billy Wilder than, say, John Huston. Bowering’s poetry from her book is quoted throughout the libretto.

The opera’s orchestration is innovative: an on-stage jazz trio (saxophone, piano and string bass) being supplemented by a nine member chamber ensemble in the orchestra pit. The saxophone often dominates the musical background, much as saxophonist Bernt Rosengren’s playing did for Roman Polanski’s 1962 Polish film *Knife in the Water*. Phil Dwyer, a Member of the Order of Canada, played the sax for the opera’s premiere. Maestro Bill Linwood, the conductor for the world premiere, reprised that task for LBO.

Soprano Jamie Chamberlin and mezzo Danielle Marcelle Bond split the role of Marilyn for LBO’s production, one portraying the ‘real’ woman and the other the ‘on-camera’ Marilyn. Both have sung recently with our predominant opera companies. Jamie, a member of the LA Opera [LAO] chorus, was Lucy in LBO’s production of Shostakovich’s *Moscow, Cherry Town*, and Ms. Bond recently sang the role of Witness #3 for LAO’s *The Ghosts of Versailles* and that of the British Dancing Girl for LBO’s *The Death of Klinghoffer*.

The single male principal performer’s role is chameleonic in nature: he begins as the Stage Director, morphs into (and

reiteratively transfers back from) transient scenes as Marilyn’s three husbands – L.A. police detective James Dougherty, baseball legend Joe DiMaggio, and writer Arthur Miller. Baritone Lee Gregory, recently seen at LBO as the Captain in Adams’ *The Death of Klinghoffer* and as William in Glass’ *The Fall of the House of Usher*, took on this role.

By definition, every live operatic performance is unique, but the U.S. premiere was extraordinarily so, because:

- Composer Gavin Bryars, now a member of LBO’s Artistic Committee—besides being in attendance—played the double-bass as part of the on-stage jazz trio.
- At a few specific points of the score, the featured saxophonist is granted the ultimate artistic freedom to “ad-lib.” The most prominent example of this was heard in the opera’s closing fifteen bars, which follow these post-mortem thoughts of Marilyn from her final home in Pierce Brothers Westwood Cemetery:

**“A walled garden,
a small chapel,
a lawn dotted
with headstones,
In the walls are burials,
layer on layer.
I am in the Corridor
of Memories.
Sunshine falling
over the walls
like broken glass.
Inside, enclosed, safe.”**

[3] Ibid.

.... Only in Los Angeles. ☀



SOPRANO
JAMIE CHAMBERLIN



MEZZO DANIELLE
MARCELLE BOND



BARITONE
LEE GREGORY



NICHOLAS BROWNLEE:

DESTINED FOR OPERA

By BEVERLY PHILLIPS

If you start off as an Alabama boy with a football player's body, a passion for golf and car racing, and a commitment to your church, what do you become?

Perhaps, improbably, you become Nicholas Brownlee, the big-voiced, 25-year-old Domingo-Colburn-Stein Young Artist slated to play the villain in the upcoming *Hercules vs. Vampires*.

The real life Nick is anything but a villain. He sports a big grin and a bigger laugh, both on display during a recent casual sit-down in Maestro Domingo's office. Not only is the six-foot-two-inch bass-baritone bigger than life, his rich voice is too.

Has he always had a powerful voice? "Yes. Just check my third grade disciplinary record," jokes Nick with just a hint of a Southern twang.

Nick grew up in Mobile, Alabama, riding dirt bikes, racing cars, playing golf (thought of turning pro) and "doing all the Southern things."

His high school's choir director, Karen Combs, "convinced me to join the choir. The next thing I knew, I was singing the national anthem in my football pads at a high school football game."

Nick took on leadership roles in the Southern Baptist Church where he "fell into" the job of interim Youth Minister, serving for two years. "I loved it and set my major to Education at the University of Southern Alabama, fully intending to go into the ministry."

Then - as in opera - fate intervened.

"At nineteen, I was roped into performing in *La Traviata* at Mobile Opera, and didn't realize the heroine dies until I was watching from the wings on opening night. When Violetta died, I was sold! I immediately changed my major to Vocal Performance."

Dr. Thomas Rowell, Professor of Music, saw Nick's potential. "He was a big influence on my life and took me under his wing. By my senior year, Dr. Rowell would ask what operas I wanted to perform, and we would! He believed in me."

For the past two years, Nick has worked with Dr. Stephen King at Rice University. "Dr. King kept my instrument big with a cut that reaches to the back of an opera house over a Verdi orchestra, but rounded my voice and made it more elegant."

Within the last few years, Nick has been a national semi-finalist in the Metropolitan Opera National Council Auditions, was part of the inaugural Young Artist Vocal Academy with Houston Grand Opera, and made his debut at Santa Fe Opera last summer as an apprentice artist, singing Don Fernando in *Fidelio*.

And this year? Well, he won the Met! On March 22, Nick was one of five National Winners of the Metropolitan Opera National Council Auditions Grand Finals, singing "Madamina, il catalogo è questo" from Mozart's *Don Giovanni* and "Vjes' tabor spit" from Rachmaninov's *Aleko*. A humble Nick says, "I never take anything for granted anymore and enjoy every step of the process."

"At LAO, I am trained and guided by incredible people like Nino Sanikidze and Joshua Winograde. LAO has the best young artist program in the nation right now."

"There is something spiritual and magical in opera, undeniably bigger than I am. It takes the determination of sports, the exactness of working on vehicles and the passion of religion. Opera is like religion plus something, and I have to do it!"

We are glad he does!

In addition to Nick's role as Lycos in April's *Hercules vs. Vampires*, you can see him next season at LAO as Colline in *La Bohème*, with additional appearances in *Moby-Dick*, *The Magic Flute* and *Madame Butterfly*. 🌟

A SPECIAL BRAND OF OPERA LOVER: AN INTERVIEW WITH CLAIRETTE BRAND By TOM LADY

“I like people. I love problem solving. To be a good real estate consultant, you need to be people orientated. You need to have good communication skills and know how to listen to people.”

Clairette Brand may be new to the Opera League, but she’s been in the real estate business since 1975. That’s four decades to you and me. And there’s a reason for that staying power. After talking to her for five minutes, it becomes clear as

the crystal at the count’s ball that she harbors a passion for her job as deep as her understanding of what makes people tick. Leaning forward and seemingly forgetting her coffee, she says, “You have to understand how emotional buying a

house can be. For most people, it’s the most expensive decision they’ll ever make.”

As soon as she joined the Opera League in August 2014, Clairette parlayed that acute set of people skills into a bravura volunteer performance at Shop at the Opera. If you’ve stopped by the counter even once since the 2014-15 season started, chances are you’ve had the pleasure of Clairette’s company. Often she’ll be there side by side with her dear friend Mimi Rotter, Opera League board member and the one who coaxed Clairette into this brave new world of culture vultures.

Clairette also helps out with the cast dinners, for the same reason she joined the League to begin with. It’s a great way for her to get closer to the action. “Just watching the maestro eat my vegetables is thrilling!” Indeed, you could say getting up close and personal is something she always strives for no matter what she’s doing. Opera is no exception. She loves going to the Met HD broadcasts at the AMC Century City, long lines and stiff ticket prices be damned. Those broadcasts make her feel closer to the action on stage.

Originally from Toronto, Clairette’s family moved out to Los Angeles when she was still in high school. She moved back to Canada for true love, and eventually found herself out here again. Every morning before heading into the office, Clairette maintains a rigorous workout regimen that includes lots and lots of tennis. She’s part of two doubles teams, one women’s and the other mixed.

What are her favorite operas? “I’m a Mozart girl,” she says. “I also like lyrical operas. *Puccini*. Bel canto operas. But my favorite all-time opera? It’s a tossup between *L’elisir d’amore* and *La Cenerentola*.” And where has she seen both of those? You guessed it: LA Opera.

In case it’s not obvious by now, Clairette’s a morning person who strives to squeeze the most out of every day. Hence the epic trips she’s embarked on, like that 21-day Africa trek a few years ago that afforded her a glimpse of such stark natural beauty, it moved her to tears.

“I’m really, really enjoying being part of the Opera League. The Annual Preview was so much fun. Thanks to Mimi, I get to go to these presentations where they sing right in your face!” 🌸



Photo by Michelle Hartz

OPERA DOC: AN INTERVIEW WITH ALLAN EDMISTON By TOM LADY



Photo by Susan Heard

“Although I was musical and played the piano since third grade, I didn’t see my first two operas until I was a sophomore in high school. When I was a small child, my great aunt introduced me to opera stories and recordings with the likes of Caruso, Galli-Curci and McCormick. The first opera I saw was Karl Böhm conducting Elizabet Schwarzkopf and Christa Ludwig in *The Marriage of Figaro*. And then I saw *Fedora* with Renata Tebaldi, Giuseppe Di Stefano and Tito Gobbi. I got to meet and talk to these singers while I was in high school and college. They got to know me as a regular at Lyric Opera....By the way, if anyone needs the CDs of those two operas, live or commercially recorded, I’ve got them.”

Most Opera Leaguers only know Allan Edmiston as the moderator of the seminars we put on four times a year, but of course this Evanston, Illinois native is so much more than that.

I meet him in one of the reading rooms of the California Club on the rainy Sunday of March 1. The Hemmings gala champagne reception is starting in fifteen minutes. A damp Allan arrives straight from the final performance of *The Ghosts of Versailles*, where he was the onsite Opera Doc (more on that in a sec). I spend the fifteen minutes (plus a few more) getting to know the man behind the moderator.

For starters, did you know your friendly neighborhood moderator is also a practicing cardiologist? After getting his undergrad and medical degrees from Northwestern, Allan came out to USC for his residency and stayed on as a member of their faculty. He has now been at Huntington Memorial in Pasadena for over thirty years and was previously chair of their Cardiology Department. He is also past president of the American Heart Association Los Angeles. “I’m very active in the cardiology community,” he says. No kidding!

Now remember when I said Allan was the Opera Doc for the final performance of *The Ghosts of Versailles*? Allan heads up a team of six volunteer doctors for LA Opera. “We call ourselves Opera Docs,” he says. At each and every performance, Allan or one of his fellow Opera Docs will be sitting close to the side of the orchestra section, just in case. “We actually had six or seven calls during the run of *Ghosts*,” Allan says. “I obviously can’t tell you what they were about, but it wasn’t anything serious.” And here is a fun fact about Opera Docs: Allan pitched this idea to LA Opera through the Opera League. “I started this because most opera companies have doctors on hand. I even performed CPR at the Met during a performance of *Die Walküre*.”

The seminars were started by Sherwin Sloan, also a doctor. Allan succeeded him about 15 years ago. We would be selling Allan short by referring to him simply as the moderator. Indeed, it is Allan himself who books all of the speakers, many of whom travel great distances just for that Saturday or Sunday. Barbara Heyman (author of *Samuel Barber: The Composer and His Music*), Susan Vandiver Nicassio (author of *Tosca’s Rome*), Patrick Smith from Opera News, Philip Gossett (author of *Divas and Scholars*), composer Daniel Catán, Andrea Puente Catán, Desiree Mays of Santa Fe Opera,

and the relatively local trio of Simon Williams, Michael Hackett, and Mitchell Morris... These are but a selection of folks Allan has convinced to share their intellectual opera prowess with us. As soon as next season is announced, Allan syncs up with the Opera League board to map out the next quartet of seminars.

Allan is not just another opera fan. This Opera Doc is about as fully immersed in opera as any single person could be. Not only has he been an LAO subscriber since day one and a Met patron for thirty years, he has literally thousands of opera CDs and DVDs weighing down his shelves. Pointing to the wall of our California Club reading room, he says he has the equivalent of three such walls crammed with opera. And he has it all sorted in his head. Ask Allan anything about any performance recording going back to the dawn of the recording medium itself, he will have an answer.

“This Opera Doc is about as fully immersed in opera as any single person could be.”

And then you have the Opera Posse. That is Allan’s name for the six or so people with whom he travels the world to see operas. They have been to Bayreuth, San Francisco, Chicago, Santa Fe, Milan, Vienna and the Met, among others. When in Milan for the Ring Cycle, they visited Casa di Riposo, Verdi’s storied retirement home for opera singers and what

Verdi himself called his greatest opera. So what is on the Opera Posse’s docket for 2015? “The Ring Cycle in Budapest, San Francisco and the Met,” Allan says very casually, like it’s just another day in the office for the Posse.

Allan is also a classical pianist who studied even through medical school at the Chicago Conservatory. “I was too busy with my career as a cardiologist and raising a family to keep it up. It has been a recent goal to get the fingers moving again, and I have started studying again with Lisa Edwards of the Master Chorale.”

When the interview is over, the Opera Doc and I head off to the champagne reception to reward ourselves for perhaps the most productive fifteen minutes ever. On our way over, he says, “Let me introduce you to the Opera Posse.” 🌟

CALENDAR

APRIL

Seminar

HERCULES VS. VAMPIRES

Sun, Apr 19, 12:00-3:00pm

SPEAKER AT 12:00PM, COMPLIMENTARY LUNCH AT 1:15PM
WATCH WORKING REHEARSAL AT 2:00PM

Pasadena Showcase House

Sun, Apr 19-Sun, May 17

QUESTIONS: IFANG HSIEH 310.279.9927

Opera Prep

HERCULES VS. VAMPIRES

Wed, Apr 22, 4:30-10:30pm

NEED 12 VOLUNTEERS

Orchestra Member Dinner

(TIME IS WHEN TO DELIVER FOOD)

Wed, Apr 22, 5:00pm

(REHEARSAL ROOM 3)

Saturday Mornings at the Opera

Sat, Apr 25, 8:30-11:30am

NEED 12 VOLUNTEERS

MAY

Volunteer Appreciation

Mon, May 4, 6:30pm

4TH FLOOR, DCP, (REHEARSAL ROOM 3)
RECEPTION AT 6:30PM, PROGRAM AT 7:00PM

Patron Dinner

Tue, May 5

Los Angeles Opera Staff Luncheon

Fri, May 15

Opera 101

Sat, May 16, 8:00-11:00am

NEED 3 VOLUNTEERS

JUNE

AAALAO Father's Day Recital

Sun, Jun 21, 3:00-6:00pm

AT THE HOME OF DELORES AND BEN KERR
QUESTIONS: JACQUE LYNE WALLACE 424.245.4659

AUGUST

Santa Fe Trip

Aug 2-8

QUESTIONS: BRITA MILLARD AT BMILLARD_99@YAHOO.COM

Hollywood Bowl

LA TRAVIATA

Sun, Aug 9

EDUCATION EVENTS

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.

Saturday Mornings at the Opera

Elementary age children attend opera and art workshops. Volunteers assist with art workshops and supervision.

GATHERINGS

Santa Clarita

Ann Anderson and Ron Gordon
661.259.9619 RSVP

Hercules vs. Vampires

Mon, Apr 20, 6:30pm

25506 Longfellow Place

Stevenson Ranch, CA 91381

Hosts: Ann Anderson and Ron Gordon

VISIT THE WEBSITE CALENDAR FOR CURRENT
INFORMATION: OPERALEAGUE.ORG

OPERA TALKS

Opera Talks at Julienne's

1st Monday at 7:00pm

JULIENNE'S FINE FOODS

2649 MISSION ST, SAN MARINO

Apr 13, May 4, Jun 1

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



Volunteers unite! Ron Streicher and Larry Verdugo both present Library Opera Talks. Marcia De Vere is a newly active volunteer at Shop at the Opera where Mary Riggs is the buyer.

OPERA TALKS THROUGHOUT LOS ANGELES

There are many more Opera Talks presented at local libraries throughout Los Angeles and hosted by an Opera League member. The Opera Talks are presented monthly and listed with date, time and location on the Community section of LA Opera's website: laopera.org/community. Click on General and select the Opera Talks tab. Check back monthly as additional locations may be added.

Burbank Central Library

Crowell Public Library

Glendora Library

Porter Ranch Branch Library

Exposition Park Regional Library

Redondo Beach Library

Cypress Library

South Pasadena Public Library

Signal Hill Library

Brand Library and Art Center

Platt Library

Oxnard Library

Robertson Branch Library

El Monte Library

El Dorado Neighborhood Library

Santa Monica Public Library

OPERA LEAGUE PATRONS

LIFETIME PATRONS

Robert Chapman
James Conlon
Alice & Joseph H. Coulombe
Plácido Domingo
Lenore & Bernard A. Greenberg
Carol & Warner Henry
Christopher Koelsch
Gary W. Murphy
Lorraine Saunders

PATRONS

Shirley Ashkenas
Margaret & David N. Barry III
Kathy & Ambassador Frank Baxter
Barbara & Hillary Bergmann
Annette & Abraham Berman
Rebecca & Stuart Bowne
Bonnie Brae
Joan Friedman, Ph.D & Robert Braun
Dora Breece
Eloise & Dr. Norman Cadman
Todd Calvin
Martha Chase

Dr. Marlene Chavez
& Hon. Victor Chavez
Janet & Nicholas G. Ciriello
Nancy J. Colletti
Marilyn & Don Conlan
Chris Coy
Dr. Kathleen Crandall
Ruth B. Davis & Barbara Charles
Barbara & John Dawson
Frederick Dear & Kenneth Garlock
Leslie & John Dorman
Mary & Dr. William Duxler
W. Allan Edmiston MD
& Patrick Harrigan
Mimi & Graham Emery
Elizabeth Evans
Adele & Bruce Gainsley
Rhona Gewelber
Trudy & Jay Goldberg
Eva Grant Ph.D
Diane & Peter Gray
Alma Guzman & Susan Stamberger
Julia K. & Stephen Haas
Fabiola & George Hensley
Amy Hogue & Scott Zimmerman

Dr. Judith P. & Herbert Hyman
Freya & Mark Ivener
Yolla Kairouz
Delores & Ben Kerr
Gayle Kirschbaum
Norman Koplof & Leslie Falick
Rosalie Kornblau
Janet Lauprecht
Mary H. & William H. Lewis
Judy Raffel &
Dr. Leonard M. Lipman
Fong Liu & Pauline Hsieh
Marguerite & Robert Lee Marsh
Morency Maxwell
Barbara & Henry J. Merkle
Haydee & Carlos Mollura
Beba Maria Moncho
Jane Gray Morrison
& Dr. Michael Charles Tobias
Margi Mostue & Dianne Graut
Erika Maizel & Erika Nadir
Mei-Lee Ney
Holly & John Nuckols
Christine Ofiesh
Sue Hyun Park

Phyllis Pelezzare
Beverly & Michael Phillips
Cat Jagger Pollon
Helen S. & Roger H. Porter Jr.
Irwin Rappaport & Frank Piontek
Ann & Robert Ronus
Anne Russell Sullivan
Barbara & Charles Schufreider
Laura & Carlton Seaver
Joan & Arnold Seidel
Marilyn Shapiro
Doreen Chastain & Jack Shine
Vina R. Spiehler
Terri & Charles Stern
Eva S. & Marc I. Stern
Ellen G. & James H. Strauss
Catherine & Paul Tosetti
Nicole & Ebbe Videriksen
Margot Webb & Sharon Reifman
Gail Werner
Dr. Libby Wilson
Dr. Richard D. Wollmer
Hiroshi Frank Yamamoto
Rosalind & Dr. Martin Zane
Marilyn Ziering

2015 PETER HEMMINGS AWARD DINNER DONORS

Shirley Ashkenas
Margaret & David N. Barry III
Kathy & Ambassador Frank Baxter
Annette & Abraham Berman
Joan Friedman, Ph.D & Robert Braun
Patricia Burke
Dr. Marlene Chavez
& Hon. Victor Chavez
Aubrey Chernick
Joyce Chernick
Janet & Nick Ciriello
Alicia & Ed Clark
Beverly Cohen
Dvora Colker
Alice & Joseph Coulombe
Kathy Crandall
Carol Der Garry
Marilynn & Elliot Dorff
Mimi & Graham Emery

Dalia & Daniel Farkas
Beverly & Herbert Gelfand
Jacquelyn Gottlieb
Diane & Peter Gray
Alma Guzman
Marty Hall
Zalman Harari
Diane Henderson
Carol & Warner Henry
Amy Hogue & Scott Zimmerman
Louise Horvitz
Laurel & Jim Howat
Beverly Johnson
Brita Kohlfuerst-Millard
Junko Koike
Rosalie Kornblau
Ena-Maria Lemke
Anita Lorber
Virginia & Francis Maas

Marguerite Marsh
Kathleen Martin
Haydee & Carlos Mollura
James Duff Murphy
Sean Muhlstein
New Century Park School
Christine Ofiesh
Opera League Pilot Program /
San Diego
Beverly & Michael Phillips
Reinhard Prinz
Anne & Ernie Prokopovych
Ceil & Michael Pulitzer
Penny & Harold Ray
Joel Rembaum
Natalie Roberts
Ann & Robert Ronus
Harriett Root
Mimi Rotter

Janet Salter
Lorraine Saunders
Bunnie Stivers
Judy & Aron Shapiro
Eric Small
Eva S. & Marc I. Stern
Jacque Lyne Wallace
Eleanor Weintraub
Wells Fargo the Private Bank
Howard Walter
Leslie Lopata & Bruce Whizin
Shoshi & Izador Wilchfort
Libby Wilson
Lynn Krinman & Bennett Wolf
Ruth B. Ziegler
Marilyn Ziering
Selim Zilkha & Mary Haley

ORDER YOUR BOWL SEAT TODAY!

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:

Marlene Chavez
Opera League of Los Angeles
123 S. McCadden Pl.
Los Angeles, CA 90004

For more information, call 323.934.5777,
or send email to: docmar@ca.rr.com

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



**Members and guests
are spellbound by
Maestro James
Conlon's mesmerizing
seminar on playwright
Beaumarchais and
the Figaro trilogy.**

OPERA LEAGUE MEMBERSHIPS

There is an opera league membership for everyone! Join one of our six levels to enjoy our more than 60 activities per year, have fun and experience opera *Behind the Scenes*. Visit our website: operaleague.org and click on *Membership* to learn about the great benefits. Regular memberships and above are for two people.

STUDENT MEMBERSHIP	\$20
ASSOCIATE MEMBERSHIP	\$45
REGULAR MEMBERSHIP	\$75
CONTRIBUTING MEMBERSHIP	\$175
SUSTAINING MEMBERSHIP	\$300
PATRON MEMBERSHIP	\$500

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!

Seminar: *Hercules vs. Vampires*
Sun, Apr 19

Volunteer Appreciation
Mon, May 4

Patron Dinner
Tue, May 5

AALAO Father's Day Recital
Sun, Jun 21

Santa Fe Opera Trip
Aug 2-8

Hollywood Bowl
Sun, Aug 9

Non-Profit Org.
U.S. Postage
PAID
Pasadena, CA
Permit #740

GO "BOWLING" WITH THE LEAGUE

How would you like to spend a hot summer's night with a steamy courtesan who also happens to be an amazing singer?

Then it sounds like you're ready to join fellow Opera Leaguers at the Hollywood Bowl to take in a show of Verdi's *La Traviata*.

Our annual summer outing to our native city's incomparable outdoor venue is approaching faster than you can say *Fallen Woman*. Here's what you need to know.

The shindig is on **Sunday, August 9**. The picnic will be held in the same reserved area as last year and starts at 5pm. You can avail yourselves of the yummy wine, water, sandwiches, salads and, naturally, desserts. And then the second dessert, the concert itself, starts at 7:30pm.



Tickets are **\$65** and are available now. This event sells out every year so don't procrastinate. Head over to operaleague.org to order your tickets. Tickets and the ever-important parking information will be mailed in July.

Questions? Please contact Marlene Chavez at 323.934.5777 or docmar@ca.rr.com.