

Your Guide To Upcoming Opera League Events

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# BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES



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Lyla Forlani

Photo by Robert Millard

## VERISMANIA!

THE OPERA LEAGUE KICKS OFF THE SEASON  
WITH A SEMINAR ON ALL THINGS VERISMO  
BY BILL KENNEDY

QUESTION: What connects French writer Émile Zola, composer Ruggero Leoncavallo and film director Vittorio De Sica?

ANSWER: All were proponents of what the opera world knows as *Verismo*, according to Nicolas Reveles, Director of Education and Community Engagement for San Diego Opera. Dr. Reveles will expand on the connections at the Opera League's first seminar of the season on Sunday, September 6.

# From the President



**Do not go on a train trip to the San Diego Opera or you may wind up on a train trip of another sort: getting elected to the Board of Directors.**

This is what happened to me three years ago when I met then President Diane Gray. As a board member, I served on the Hemmings Committee and subsequently became the chair of the event.

I am grateful to have been elected President of the Opera League. It goes without saying that the office of the president comes with great responsibility and

commitment. I will strive to uphold the high standards maintained so impeccably by outgoing President Kathy Crandall. Kathy performed brilliantly and offered a variety of fun and interesting events with her trademark creativity, dedication and boundless energy. She didn't just help book our esteemed artists and speakers. She rolled up her sleeves, loaded her truck and personally delivered the food and wine.

Under Kathy's direction, we made our regular yearly donation of \$75,000 to LA Opera, in addition to another \$100,000 secured through fundraising efforts. That amount was generated from membership dues, profits from The Shop at the Opera, the Hemmings event honoring Marilyn Ziering, and day trips to the San Diego and Santa Barbara Operas. Special events included a preview of *Great Voices Sing John Denver* and Opera Night at the Hollywood Bowl.

Our hard-working volunteers, "the heart and soul" of the Opera League, logged more than 22,000 hours last season. In May they were honored with a light supper and gifted with red umbrellas. The Premier level members were treated to a twilight dinner and musical entertainment in a lovely home. (Note name change: Patron level has been renamed Premier level to avoid conflict with LA Opera's Patron Program.)

LA Opera has increased its community engagement efforts and now offers dress rehearsal tickets to seniors and students, thereby impacting the number of tickets available to Opera League members. Volunteers and Premier level members will continue to receive dress rehearsal tickets. LAO has replaced the receipt of dress rehearsal tickets to our upper-level donors with an extraordinary new benefit.

Contributing, Sustaining and Premier donors will have the opportunity to purchase discounted tickets (\$25.00 plus handling) prior to the performance rather than having to stand in line the day of the performance. The seating will be throughout the house and often in the Founders and Orchestra sections.

Longtime members know we have never increased our dues, but our operational costs have continually increased due to inflation. We have developed a new brochure explaining these changes, which will be in effect at the time of your membership renewal. Please know that our members will continue to receive flexible vouchers consistent with their level of membership.

The Opera League is the primary volunteer support group for LA Opera. I encourage you to get involved. Become part of this passionate team of opera lovers. You'll be intellectually stimulated, while enjoying the camaraderie of amazing men and women who share your love of opera.

So get on board the train. Who knows? You may even find yourself serving on the Opera League Board one day.

  
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## VERISMANIA!

CONTINUED FROM COVER

Seminar series organizers Allan Edmiston, Mirjana Mahnovski and Kathy Crandall are particularly pleased to have secured Dr. Reveles to kick off the season. His erudition and enthusiasm have made him a fan favorite for his pre-performance talks for San Diego Opera.

In a preview of his talk, Dr. Reveles traces the origins of *Verismo* to Zola and other French writers of the late 19th century, who developed a new literary style dubbed Naturalism. Mostly characterized by a non-romanticized view of the rough and tumble of rural life, Zola and his peers wanted their upper- and middle-class audiences to be aware of both the hardships of poverty and the emotions and experiences common to everyone, regardless of his or her station in life.

It was a literary approach that immediately became wildly popular in Italy, where its Italian name was coined by the Sicilian writer Giovanni Verga, author of a short story he called *Cavalleria Rusticana*. *Verismo* found its greatest expression in the operas of – among others – Leoncavallo, Mascagni and Giordano.

The astute reader will notice an omission here: According to Dr. Reveles, Giacomo Puccini doesn't belong in this group. He says only one Puccini opera even approaches the *Verismo* style, but the astute reader will have to attend the seminar to find out which one. (Hint: It's not *Gianni Schicchi*, which is paired with Leoncavallo's *Verismo* opera *Pagliacci* to kick off LA Opera's season in September.)

The *Verismo* movement had its day, as movements do, but Dr. Reveles will discuss its reappearance in post-war Italian film, including Vittoria De Sica's *The Bicycle Thief*, and in modern operas such as Tobias Pickers' *Thérèse Raquin*.

Dr. Reveles will be joining a long line of distinguished past and future seminar speakers. In recent years, attendees have heard from singers Rosalind Elias and Frederica von Stade, producer Julie Taymor and LA Opera's own Maestro James Conlon. This year's lineup includes Desirée Mays, a frequent lecturer on opera at Santa Fe, San Francisco, the Met and around the world; Simon Williams, a professor in the Department of Theater and Dance at the University of California Santa Barbara; Duff Murphy, host of KUSC's *Opera Show*; and UCLA Theater Professor Michael Hackett.

The Opera League's seminar series is one of the oldest and most important of the League's many offerings. Started around the

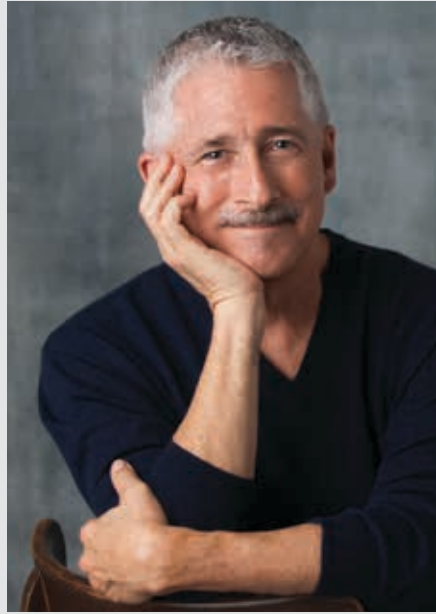


Photo by Stephen Mayer

time of the formation of LA Opera itself, the seminars are designed to take audiences deeper into the subject matter than pre-performance lectures.

The League designs the seminars around the LA Opera season, but in the case of operas well known to the League's passionate and knowledgeable members, the seminar may be linked to a broader topic. Thus, Dr. Reveles' twin topics are "The Origins of *Verismo*" and "Leoncavallo, *Neo Verismo* and Beyond," and Simon Williams will speak broadly on Bel Canto operas and not just *Norma*, while Duff Murphy will speak about and play recordings of past and present *Normas*. Similarly, in March Michael Hackett will speak on Puccini, his works and his place in the operatic canon, rather than discussing only *Madama Butterfly*.

The focus is more particular for newer or less-well-known works. For example, Desirée Mays will speak in October on the composer, production and story of Jake Heggie's *Moby-Dick*. She will be joined by Ken Cazan, Chairman of Vocal Arts and Opera at USC.

The League's leadership has fine-tuned the series format over the years to one directed at audiences who have more than a passing acquaintance with opera.

Please check our list of seminars on the last page and mark your calendars for what will be entertaining and informative deep-dives into the stories behind the stories. You can also order tickets online at [operaleague.org](http://operaleague.org). 🌸

# MEET THE KASIMOFFS

## Who do we thank for the elegant, symphonic-sounding pianos at our events?

"I was fortunate to see my first opera in 1938 when I was seven years old in Hanover, Germany," relates Helga Kasimoff. "My older sister was granted a free ticket to performances every month and our mother insisted we share. Our first opera was Albert Lortzing's *Zar und Zimmerman*. Many more operas followed until 1943 when the Opera House was bombed. After that, Sunday afternoons were filled with opera on the radio. Only much later did we realize we had heard some of the era's greatest voices."

Helga came to the US as a student in 1953. She later met her husband Bill, a clarinetist/piano tuner. "We soon began importing pianos, harpsichords and celesta from both Germanys for use in concerts, recordings and sales. We have served every opera company performing in Los Angeles since 1963."

Singers and Hollywood composers turned out to be most appreciative of the Blüthner piano's deep, warm sustaining qualities. In acknowledgment of their support and commitment, Helga's family decided to generously donate their Blüthners for our own singers at Opera League events.

Helga and sons Serge, Ivan and Kyril invite you to Los Angeles's oldest family-owned piano showroom on Larchmont Boulevard.

## Thank You, Kasimoff-Blüthner Piano Company!

Photo by Dr. Uwe Siemon-Netto

Serge (seated at 1858 Blüthner) with Helga and Kyril.



# IN THE PIT

## JOHN WALZ, PRINCIPAL CELLIST, LA OPERA ORCHESTRA

By DIANE EISENMAN



**Born and raised in Pasadena, John Walz felt he was always wired for music, attending concerts as a youngster with his music teacher mother. He began cello at 10 in public school, and the next year began studying with Eleonore Schoenfeld and performing in chamber groups. This early training forced him to play and listen at the same time, a skill that has served him well as principal cellist for the LA Opera Orchestra.**

John began his professional life when he met Pierre Fournier, the great French cellist, who invited him to study with him in Geneva. During these two years, John was introduced to many legendary players and performed in great halls in Europe, launching his career.

Returning to Los Angeles, he spent 10 years with the American Youth Symphony under Mehli Mehta. He also formed the Pacific Trio, now 35 years old, and taught at Idyllwild Music Academy, a music program he first attended as a student when he was eleven.

During his late twenties, John also studied voice and sang in several operas. His first was as Masetto in *Don Giovanni*, still his favorite. "My love for opera began early, seeing Roberta Peters as Queen of the Night at the Old Met when I was eight." After being on stage, John is very sensitive to opera staging as well as music. He also perfected his cello vibrato while listening to singers.

He served as principal cellist in the Pacific Symphony, the Glendale Symphony, and spent 20 years with the Long Beach Symphony. Joining the LA Opera Orchestra when it formed in 1992, he has observed the quality of the ensemble improve over the years,

reaching a pinnacle now, driven by Maestros James Conlon and Plácido Domingo. "It's a dream job because of such artistic excellence."

Besides his part-time job with LAO, John is currently working on the new *Star Wars* film, traveling and recording with the Pacific Trio, teaching privately at home, and commuting weekly to Idyllwild. At LAO he chairs the orchestra Auditions and Renewal Committee, organizing auditions whenever needed. For leisure, he plays tennis, and raises his four rescue dogs together with Vince, his husband of 30 years.

"I love the sound of the cello. It is the closest to the human voice. Playing the cello gives me a sense of physical satisfaction as I let the bow sink into the strings. I also enjoy the repertoire, especially the chamber music." The challenge for a cellist is intonation, which depends on hearing each note before it is played, and producing beautiful vibrato while blending with others.

***"After being on stage, John is very sensitive to opera staging as well as music."***

Playing with an opera orchestra may be the most demanding job a musician can have, both physically and mentally. To put it into perspective, a Mahler Symphony, which is a full symphony concert, is equal to one act of *Der Rosenkavalier*. As the lead cellist, performance requires especially intense concentration and focus. "I can't let up, even for a second." His timing must match the conductor, the singers, and the listeners in the audience. The highlight of his career was playing the Ring Cycle, the "Mt. Everest" of orchestra performance, exclaiming, "I was thrilled to be part of it!" 🌸

## SOPRANO SHERONDA MCKEE FEATURED SOLOIST AT AFRICAN-AMERICANS FOR LOS ANGELES OPERA 2015 ANNUAL MEMBERSHIP RECITAL

By SHELL AMEGAH

**Soprano Sheronda McKee performed a repertoire of arias and spirituals for a standing room only crowd at the African-Americans for Los Angeles Opera's (AALAO) Annual Membership Recital.**



Photo by Clarence Clarkson

Sheronda McKee, Catherine Miller-Popovic, Beverley Clarkson & Michael Melton in rear.

The event took place at the beautiful home of Ben and Delores Kerr in Hancock Park on June 15. Ms. McKee has appeared in many concerts, both nationally and around the world. She was accompanied by pianist Catherine Miller-Popovic.

Victor Ekpo and Justin Syas provided chamber music before the event and Jade James, an aspiring young artist, was the mistress of ceremonies. AALAO is dedicated to increasing the awareness of opera throughout the Los Angeles community. The next AALAO event will take place October 4, 2015, at the home of Alice & Joe Coulombe.

**For more information, please contact Jacque Lynn Wallace at 424.245.4659. 🌸**



Photo by Keith Rainville for LA Opera

# ALL THE STAGE'S A WORLD

AN INTERVIEW WITH LYLA FORLANI,  
LA OPERA'S PRODUCTION STAGE  
MANAGER By TOM LADY

**Wrap your brain around this amazing little factoid: While many opera companies have Production Stage Managers, only very few, as in less than 20 in the whole of the U.S., have it as a full-time position instead of seasonal or contractual.**

**LA Opera is one of them.**

**But LAO's current Production Stage Manager almost wasn't.**

For most of her childhood and adolescence, Lyla Forlani was convinced she'd be a concert bassoonist. The Westchester County, New York native chose Indiana University specifically for their conservatory approach to learning in a world-renowned music school. Better yet, at IU she could still benefit from a liberal arts education on a campus right out of a postcard, complete with red brick buildings and the well-manicured quads.

So what happened?

"What I wasn't passionate about, and what I'm still not passionate about, is the grueling hours of practice. It's a lot of solitary hours beating yourself up. I just found....not even the beating myself up, I just found the hours and hours and hours, being by myself, really depressing....During one winter at IU, we got slammed with this massive blizzard. I distinctly remember taking some of the more precarious pathways through the snow between classes. I figured, 'If I slip and fall and break my wrist, I won't have to go to bassoon practice that week. Yay!' That's a really good sign that maybe your path, precarious or not, is the wrong path. That's your gut trying to tell you something."

While pursuing her BS in bassoon, Lyla made the fateful decision of tacking on an associate degree in technical theater, putting her on the five-year plan at IU so she could take Theatrical Rigging. This class had flexible hours that freed her up to get some real-world work experience as a freelancer during that fifth year. That's when she discovered how tiny the opera world is. It only took a few jobs before people were calling her with tempting job offers. "This is what's amazing about the opera world. It's a very small world. It's all inter-connected....It's a shockingly small world....If you're good at your job, people find out about it. After four or five jobs, my phone was ringing off the hook, but I opted to stay at IU to finish my coursework."

Another example of "it's a small world after all" happened during a summer internship at Cincinnati Opera. The woman running the rehearsal department also happened to be Production Stage Manager at San Diego Opera. That led to three seasons at, you guessed it, San Diego Opera, which eventually led Lyla to LA Opera. She'd contracted with LAO previously before landing here permanently in the fall of 2001. She started as an assistant to then Production Stage Manager Chari Shanker.

If solitude is anathema to Lyla, being Production Stage Manager is the perfect antithesis. During any given performance, she communicates with and coordinates literally hundreds of people in the cast and crew. And she does it all from behind a console just off stage. "I will only go someplace if I desperately have to. Otherwise, I live in that six-foot space." She has assistant stage managers on each side of the stage who are responsible for tracking people down, making sure props are in the right place and executing Lyla's cues and commands.

You take *Billy Budd* as a for-instance. This piece involved no less than six different entrances for the singers. At the end, before they hang Billy, the entire company entered in single file. Lyla had two assistants there to make sure the singers had the right props and knew their order. Early on in rehearsals, there are always times when people forget things or have to do something incredibly important but forget their prop.



Last season's *Bluebeard's Castle*, half of the *Dido & Aeneas* / *Bluebeard* double bill, saw perhaps more drama behind the stage than on it, thanks mainly to the turntable that spun continuously and moved from one location to another throughout the opera. It took Lyla endless phone calls and emails to figure out how that bit of information was documented, whose score had that info, how you were supposed to see the numbers on the turntable, and how that was transferred. "Our turntable had a counter system that started at zero. We had to take the numbers they used and translate it to our counter system. It was particularly brutal. That whole process required endless amounts of communication between my team and [LAO Technical Director] Jeff Kleeman's team and Frankfurt Opera to figure out how it all worked."

In the end, of course, it's all worth it.

"I may not be an expert at every single detail, but I'm involved in every single thing that goes on, and that's incredibly rewarding."

To unwind, Lyla finds that nothing quite compares to the Camp Pendleton mud run. "I find running is a great way to de-stress....I'm also an avid reader and love going to the movies. You'd think the last place I'd want to be is a darkened theater, but it's great because I have no responsibility!" 🌟

# DEAD MAN SAILING

By BOB BERNARD

**Jay Hunter Morris will reprise his role as Ahab, the monomaniacal sea captain in Jake Heggie's *Moby-Dick*, for Los Angeles Opera (LAO) beginning October 31.**

Jay Hunter first appeared here in 1994 at the Mark Taper Forum in Terrence McNally's *Master Class*, with Zoe Caldwell portraying Maria Callas. As Anthony Candolini, he sang the aria from *Tosca*, "Recondita armonia." He first sang it (as scripted) somewhat affectedly (and was marked down), but then repeated it with such purity of feeling that his mentor, overcome with emotion, admitted, "I have never really *listened* to it before." An enduring memory of Jay Hunter's is that of him, with Ms. Caldwell on his arm, regularly patronizing (what was then) Otto's Restaurant after performances and schmoozing with the likes of Jack Lemmon and Walter Matthau.

Moving ahead to 2005, Jay Hunter, in the role of Mario Cavaradossi, sang not only that aria, but the entire opera for LAO's student matinee performances of *Tosca*, also covering that role for the regular performances. Interestingly enough, Jay Hunter had never sung the complete opera until he returned here for that revival of this LAO favorite.

For the 2005 stagings, Jay Hunter, mindful of the operatic lore surrounding *Tosca* vis-à-vis onstage anomalies (the springy trampoline, the suicidal firing squad, etc.), took whatever precautions he could think of to assure no anomalies would happen to him. The firing squad, for example, is typically composed of six to eight supers. In LAO's production, some of the firing squad fire ear-popping blanks while the rest "fire" wads of material that go "poof!" Given the close quarters separating Cavaradossi from the firing squad, and the velocity of the poof material, Jay Hunter figured that if he got poofed below the waist, there was the possibility of being transmogrified, at least temporarily, from tenor to countertenor. So during rehearsals, he gave firm instructions to his executors, "Aim high, fellas!"

Jay is a native of Paris, Texas. Although a small, gritty town, it boasts of an outstanding civic landmark. Las Vegas may have its London Bridge nearby in Lake Havasu City, but Paris has its Eiffel Tower, an accurate, sixty-five foot replica... topped with a cowboy hat!

Jay Hunter enthused about the support composer Jake Heggie gave him for San Francisco Opera's 2012 staging, "He supported the craziest Ahab, the most charismatic Ahab that I can bring....Here is one of the greatest characters in all of literature .... Everybody wants to play Ahab. Every actor, every singer, every dancer — we all want to kill somebody. We all want to kill ourselves. We all want to go crazy. We want the mad scene. We want to be dying of tuberculosis and lay there and sing the most beautiful music."

Jay Hunter's approach to any given role is refreshing: "I try not to put my self-worth up for public debate. My mom once told me I was just fishin' for compliments when I read reviews, so now I don't. I go out there and try."

A straight-shooter from the Lone Star State if ever there was one. 🌟



Photos by Cory Weaver / LA Opera

# BRENTON RYAN

By BILL KENNEDY

**In his own words, Brenton Ryan may have once been “super shy,” but he has emerged as not only an outgoing, confident young tenor but as an artist with an unusually focused view of where he is headed.**

The Domingo-Colburn-Stein Young Artist’s emergence began 19 years ago, when his family moved from St. Louis to Sedalia, Missouri, and his mother and stepfather thrust their nine-year-old onto the community stage as a way to gain confidence and make friends.

The play was *Oliver!*, and, in an informal interview in the office of LAO’s Senior Director of Artistic Planning Joshua Winograde, “Brent” unhesitatingly slaps on a cockney accent and repeats his first lines onstage: “Books you ordered from the bookseller, sir.”

The stage, singing and the performing arts in general were in his sights from then on. At the suggestion of his father, Brent went to DePaul University in Chicago to study Performing Arts Management. First-year students were required to take a semester of training in their instrument of choice. Brent’s was his voice and his instructors there led him to opera and eventually to Rice University’s Shepherd School of Music, from which he graduated in 2011.

The slim, energetic young man’s greatest inspiration has come not from musicians but from his father, mother and stepfather, all of whom never wavered in their support of a career track that isn’t exactly standard in Sedalia (pop. 21,387).

Brent credits Joshua Winograde as the force that brought him to L.A. “He heard something in the Musto and Berg I sang during auditions and his enthusiasm” won Brent’s commitment.

Brent’s focus as a singer is on roles that require the voice to be fully integrated into the drama, rather than simply showpieces. He is grateful to have been brought into “Rossini-ville” to sharpen his technique, but his passion is for

roles like Alwa in Alban Berg’s *Lulu* and Peter Quint in Benjamin Britten’s *The Turn of the Screw*, parts he hopes to sing one day, that draw on intelligence and emotion in a fully dramatic context.

In a similar vein, he admires artists such as Graham Clark, Jon Vickers, Rosa Ponselle and Maria Callas for the skill of their “vocal acting.”

Brent points to the unique improv component in the Young Artist program as an important contributor to his development as a singing actor. Since so much of opera is tightly timed and staged, it’s important, he feels, to be able to “fill in the gaps...in order to take control of your character in time and place.” Improv is great training for character development and interpretation, reinforcing what Brent first found in the early theater experiences that helped him shed his shyness. He says: “You have to be open and vulnerable and deal with levels of discomfort. It helped me to get to know myself.”

In a busy debut season with LA Opera in 2014-15, Brent sang Gastone in *La Traviata*, the Spirit/Sailor in *Dido and Aeneas*, Léon in *The Ghosts of Versailles* and three roles in *Hercules vs. Vampires*.

In June he took on the most important role of his life, marrying Irish mezzo-soprano Naomi O’Connell, whom he met in New York, and spending the summer visiting their respective families.

BRAVO readers can look forward to seeing and hearing more from this skilled, intelligent artist this season as he sings Beppe in *Pagliacci* under the baton of Plácido Domingo and Monostatos in *The Magic Flute*, conducted by James Conlon. ✨



Photo credits: LA Opera

ABOVE: Brenton Ryan BELOW: Brenton Ryan as Léon and Stacy Tappan as Florestine in *The Ghosts of Versailles*.



Photo courtesy Rita Pudenz

# THE AN INTERVIEW WITH RITA PUDENZ By TOM LADY

# TECHNICIAN

**You don't always associate opera with the Olympics, but we should be grateful the Games of the XXIII Olympiad took place in Los Angeles or else you might not be reading this article right now. And I might not be sitting in the living room of this beautiful single-story house in Pasadena, right around the corner from the Rose Bowl, with the sounds of KUSC drifting across the polished wooden floors. For it was leading up to, during, and after the 1984 Summer Games that the evolution of the Opera League was given a kick in the costume trousers. But don't take it from me. Let's hear it from one of the League's first members, Rita Pudenz.**

"I joined the Opera League in 1984 because Alice Coulombe and Lorraine Saunders [who founded the Opera League together three years earlier] suggested that everyone helping with the '84 Games should be a member of the Opera League. I'd been interested in opera all my life, since growing up in northeastern Pennsylvania listening to Met broadcasts with my mom.

"The Olympic Arts Festival happened at the same time as the Games. Peter Sellers organized the festival, and the Royal Opera Covent Garden visited from London. It was kind of like Figaro Unbound with lots of institutions participating. LACMA had an exhibit called "A Day in the Country," and it included Van Gogh's *Iris*, which is now at the Getty...The other volunteers

and I took the Royal Opera artists and orchestra musicians around L.A. County to see highlights such as LACMA, the Huntington Gallery and Library, and Mount Wilson. I signed up to drive people. It was very interesting to listen to the musicians talk while I was driving. I was surprised how, during the opera, they don't really know what goes on onstage.

neurosurgery department. And focus she did. After the Games and the festival, the newly formed opera company needed help on special projects. They brought in visiting companies like Deutsch Opera Berlin. Many volunteers couldn't always make it downtown, but Rita didn't mind the drive from Pasadena.

By the time LA Opera was born in 1986, Rita was volunteering in the front office.

She's been lending an invaluable hand—well, both hands—ever since. A week hasn't gone by when she hasn't made it to the office.

**"From the very first LA Opera production, Rita has been both an LAO subscriber and a light walker. She has only missed one production."**

"My first live opera was *La Traviata* with Lily Pons, when the San Francisco Opera came to the Shrine Auditorium, and it was everything I imagined."

At this point, Rita had retired from being an OR RN in Huntington Memorial's

Today you'll find her on the third floor of the Dorothy Chandler working with the people who generate all the artist records.

And how's this for a one-two milestone punch: From the very first LA Opera production, Rita has been both an LAO

# FRESHMAN CLASS

MEET THE NEW BOARD MEMBERS By TOM LADY

subscriber and a light walker. She has only missed one production. Given that “light walker” wouldn’t even be a word without opera, you’d be forgiven if you weren’t quite sure what that meant. Light walkers are a tiny but mighty band of Opera League volunteers who stand on the stage where someone will be singing an aria so the LAO lighting designers can find the optimal lighting. Gone are the days of giant spotlights. Light walkers must be able to stand still and not speak and follow directions. The next time you meet a light walker, shake their hand.

While artistic administration and light walking have always been Rita’s fortes, she used to spend a lot of time in Artist Services transporting singers around town. What does she remember most about those days? “The singers never looked like their headshots!”

Rita’s volunteering hasn’t stopped with the Opera League. For a long time she pitched in at the La Brea Tar Pits where she had a knack for matching the bone fragments. She’s also a member of Caltech Associates, a support group for the school where her late husband had an appointment and conducted research. She used to take drawing lessons at the Pasadena Art Museum (now the Norton Simon) and has done weaving and woodcarving. “I’m not creative, I’m just a good technician. That’s why being a nurse and working the tar pits suited me to a T. I’m very good with my hands.”

Rita has been living in Pasadena for over sixty years and is probably this city’s biggest fan. “Everyone loves the Getty, but the Norton Simon’s got everything. And have you been to the Huntington Gardens? Pasadena is loaded with places that have exceptional collections.” 🌸

**A new season means new blood. This year the Opera League Board of Directors welcomes a whopping eight new bright, passionate minds with unique skillsets and specific fortes in volunteering. Taken together, they’ll help the League shine bright. Let’s meet them!**

**PAUL DEROUIN** | Nominated to the board along with his wife Shell (see below), Paul has been an opera enthusiast since he was 10. He’s a speaker with the Education and Community Engagement department, a natural for him as he is a past member of Toastmasters. Artist Services is another area he loves, as he values the rewarding relationships he has developed. Paul and Shell have hosted several gatherings at their home. Fun fact: Paul is French and can speak that language if needed.

**SHELL BROWN-DEROUIN** | Shell has been an opera fan for eight or nine years, since seeing LA Opera’s *La Bohème*. She joins Paul as a speaker with the Education and Community Engagement activities, as a volunteer with Artist Services, and as a host for gatherings. Shop at the Opera and making her killer cookies or chicken for cast dinners are two other areas of enjoyment. Shell developed management skills during her work in the corporate world, did PR for Hill and Knowlton, enjoys writing, and is an event planner. She has worked as a physical fitness trainer, a mattress sales person, and has her own business helping people declutter.

**DANIEL KOPTI** | Daniel has been a League member since 2007, with a two-year gap from 2009-2011. He is a National Practice Employee Benefits Compliance Advisor for Wells Fargo Insurance in Torrance, and previously had a private law practice. A long-time lover of classical music, he developed his interest in opera in 2006 when he heard the Kirov Opera’s Ring Cycle conducted by Valery Gergiev at the Orange County Performing Arts Center. He now subscribes to LA Opera as well as to San Diego, Santa Barbara and Long Beach Operas.

**CHRISTA MARKS** | Christa has only been a League member for two years but has been an opera lover for nearly half a century. A volunteer for cast dinners, her skills include publicity, event planning, development and fundraising, and retail sales.

**CAROL ANN PETERSON** | Carol Ann and her partner Guy Crawford have been League members for three years. She volunteers with the Education and Community Engagement department, as a member of the ensemble for this year’s *Noye’s Fludde*, and as clerical support for their office. Board experience includes stints on the Dallas Opera Board of Directors for three years and the Philadelphia Opera Guild Board for six years where she was responsible for the design and layout of its biannual “Voice of the Philadelphia Opera Guild” newsletter. Carol and Guy also volunteered for three of the Pavarotti International Voice Competitions in Philadelphia, providing tours and organizing events for the singers and their hosts.

**MARY K. RIGGS** | Mary moved to Los Angeles in 2002 and became a volunteer at the Music Center. She has enjoyed opera since she was 11 and heard her first opera at Bakersfield Junior High School. This very active volunteer is the buyer for Shop at the Opera, pitches in at Education and Community Engagement programs, and helps set up and purchase food and supplies for the cast dinners.

**THOMAS SHEPARD** | A League member for seven years, Thomas has loved opera for a long time and holds a master’s in Opera / Musical Theater. As a former League Board member, he chaired the Musicales and Master Classes for five years and served on the Nominating, Special Fundraising, Hemmings and other special committees. Today he volunteers to distribute the dress rehearsal tickets.

**CHARLES STERN** | Charles and his wife Terri have been League members for about 20 years and have attended LA Opera productions regularly since the company formed. He is an attorney who retired in 2011 and also served on the State Committee of the American College of Trial Lawyers. He served for five years on the City of Los Angeles Cultural Affairs Commission, including two years as president. Charles and Terri have volunteered at the Shop at the Opera, cast dinners and student matinees. 🌸

# A LEAGUE OF THEIR OWN

SPOTLIGHT ON NEW OPERA LEAGUE VOLUNTEERS  
By TOM LADY

Volunteers are the heart and soul of the Opera League. We wouldn't exist without them. Let's meet a few of the newbies.



Photo by Ed Colman

**BEE COLMAN**  
*Artist Services*

Bee is a former art professor at CSUN specializing in textile design and applications. She has her own art practice making fabric collages and pleated silk scarves.

**WHERE ARE YOU FROM?**

Los Angeles born and bred.

**WHEN DID YOU BECOME INTERESTED IN OPERA?**

About 30 years ago.

**WHY DID YOU JOIN THE OPERA LEAGUE?**

To support opera on a more personal level. The activities sounded interesting.

**WHAT DO YOU ENJOY ABOUT VOLUNTEERING?**

I love the airport pickup the best. I like to meet the artists and talk about what they do. As an L.A. native, I also like to share my love of the city.

**FAVORITE VOLUNTEER STORY?**

John Caird, my first pickup in 2013, was late in the evening. I had been sent a sign with a Canadian flag on it. When we met up at

the airport, he said that although he was born in Canada, he lived in London. I told him that I had just returned from London the week before and that I had been staying with friends in Highgate. He said he lived in Highgate. It turned out I had stayed on his street, but he lived at the top and I was at the bottom. He told me he had similar experiences before in the most remote parts of the world.

**FAVORITE OPERA?**

That changes over time. A few are *Tosca*, *Doctor Atomic*, *The Magic Flute*.

**HOBBIES?**

Yoga, Zen meditation, music, movies, food, and art. I also volunteer at my local public library reading to children.

Joy is a classically trained singer with a music degree from USC Thornton School of Music. She started studying music in elementary school and played flute and guitar before studying voice. Her favorite aria to sing is "Regnava nel silenzio...Quando rapito in estasi" from *Lucia di Lammermoor*.

**WHERE ARE YOU FROM?**

Connecticut.

**WHEN DID YOU BECOME INTERESTED IN OPERA?**

In high school when I began taking voice lessons. I always enjoyed foreign languages and singing. Opera, art song and oratorio were a way of connecting my passions.

**WHY DID YOU JOIN THE OPERA LEAGUE?**

To meet new people who share a love of opera.

**WHAT DO YOU ENJOY ABOUT VOLUNTEERING?**

Opera Prep, Saturday Mornings at the Opera, and other educational programs are always fun. I also enjoyed

participating in *Noye's Fludde*, LA Opera's community opera.

What I love most is interacting with the students, teachers, and parents. It is such a joy to see someone's face light up when he or she steps into the Dorothy Chandler Pavilion for the first time or to witness a person's reaction to his or her very first opera.

**FAVORITE OPERA?**

*The Magic Flute*. Not a very original answer, I know, but true nonetheless.

**HOBBIES?**

Traveling, foreign language, the environment, community engagement and volunteerism, and Polynesian dance.



Photo by Erin Shimazu Photography

**JOY AXELROD**  
*Education*

Photo by Ivan Kolobov



**DANIELA KANEVA**  
*Cast Dinners and  
Artist Services*

Dany is an advisor in cross-cultural encounters who helps organizations be successful in doing business internationally. This career was born out of what used to be a hobby: “reading” national mindsets and researching what and why there are differences in the way people think around the world.

**WHERE ARE YOU FROM?**

Bulgaria. According to the legends, the territory of today’s Bulgaria was the birthplace of the greatest musician of the ancient world: Orpheus, the king of Thrace.

**WHEN DID YOU BECOME INTERESTED IN OPERA?**

I have been in the opera house since I could walk. I come from a family of engineers, but my parents have always been passionate about classical music, opera and ballet. After the fall of the Berlin Wall, I pursued a career in international sales, which gave me the opportunity to watch brilliant performances on some of the greatest stages in the world.

**WHY DID YOU JOIN THE OPERA LEAGUE?**

I joined the Opera League at the start of 2015 because I felt the need to get “behind the wings” of my favorite art. I started coming to Los Angeles in 2007 and moved here permanently in 2012. Since the beginning

of that time, going to the opera in L.A. was one of my greatest pleasures. I was so fascinated to see how, with each new season, LA Opera has transformed into a world-class performing company.

**WHAT DO YOU ENJOY ABOUT VOLUNTEERING?**

I only just started volunteering for the League this year and don’t have any good stories yet.

Here’s a pre-Opera League volunteer story if you’re interested. With the help of the Sofia Ballet Company in Bulgaria, in 2008 I organized professional ballet coaches for the National Ballet of Kosovo. That year Kosovo saw its first Night of Classical Ballet performed by national dancers. Since then, the young company has been developing their passion for classical and contemporary dance and are regularly dancing performances at home and abroad.

**FAVORITE OPERA?**

I can’t really say, for I love so many of them. 🌟



Photo by Steve Kohn

Every month the library hosts an Opera Talk as part of LAO’s Education and Community Engagement program, co-sponsored by Friends of Platt Library, the library’s community support organization. An average of 50 people enjoy talks given by Community Educators, Opera League members who undergo a training program and then serve as volunteer speakers on behalf of LA Opera at libraries and other venues.

Frona DeCovnick has served three terms as President of the Friends of Platt Library, going back 17 years when the library opened.

# OPERA TALKS

COMMUNITY EDUCATORS SUPPORT LA OPERA AT LOCAL LIBRARIES By BILL GREEN AND STEVE KOHN

**Platt Library in Woodland Hills is a shining example of what dedicated staff and volunteers can do in cooperation with LA Opera (LAO) and the Opera League to bring local residents wonderful artistic and cultural offerings.**

When she heard about LAO’s Opera Talks series, she approached LAO and offered to have Platt join the Opera Talk family.

DeCovnick says the talks provide an interactive format that attracts people from the community, new and veteran opera goers alike, who enjoy being exposed to a varied group of experienced Community Educators every month.

Platt librarian Janet Gast was born to a musical family and has a cousin who plays in the Metropolitan Opera Orchestra. She

says Opera Talks give locals the chance to experience opera at a time when many cannot attend LAO in person.

Jane Cohen, the current Program Chair for the Friends group, says Community Educators are friendly, helpful and knowledgeable. “They are good teachers, display love and enthusiasm for their subject matter, and open up a whole new world for people who may be unfamiliar with opera.” 🌟

# CALENDAR

## AUGUST

### Opera for Educators

GIANNI SCHICCHI / PAGLIACCI

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

NEED 4 VOLUNTEERS EACH

## SEPTEMBER

### Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Thu, Sept 3, 4:00pm GIANNI SCHICCHI / PAGLIACCI

Sat, Sept 5, 4:30pm GIANNI SCHICCHI / PAGLIACCI

(REHEARSAL ROOMS 1 & 2)

### Operawise

GIANNI SCHICCHI

Sat, Sept 5, 2:00-6:00pm

PAGLIACCI

Sat, Sept 5, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

### Seminar

GIANNI SCHICCHI / PAGLIACCI

Sun, Sept 6, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION) DCP, 5TH FLOOR

### Opera Prep

GIANNI SCHICCHI / PAGLIACCI

Wed, Sept 9, 11:00am-5:00pm

NEED 12 VOLUNTEERS

### Senior Center Dress

GIANNI SCHICCHI / PAGLIACCI

Wed, Sept 9, 11:00am-5:00pm

NEED 12 VOLUNTEERS

VOLUNTEERS WILL WELCOME AND DIRECT SENIOR CITIZENS.

### Discover Opera

Sat, Sept 26, 8:00-11:00am

NEED 2 VOLUNTEERS

## OCTOBER

### AALAO Fall Recital

Sun, Oct 4, 3:00-6:00pm

AT THE HOME OF ALICE AND JOE COULOMBE

QUESTIONS: JACQUE LYNN WALLACE 424.245.4659

### Opera for Educators

MOBY-DICK

Sat, Oct 10, 8:00-11:00am

NEED 4 VOLUNTEERS EACH

### Seminar

MOBY-DICK

Sun, Oct 18, 11:30am-2:30pm

(11:00 NEW MEMBER ORIENTATION) DCP, 5TH FLOOR

### Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Fri, Oct 23, 4:30pm MOBY-DICK

Tue, Oct 27, 4:30pm MOBY-DICK

(REHEARSAL ROOMS 1 & 2)

### Operawise

MOBY-DICK

Tue, Oct 27, 2:00-6:00pm

Tue, Oct 27, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

### Opera Prep

MOBY-DICK

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

NEED 12 VOLUNTEERS

## NOVEMBER

### Opera for Educators

NORMA

Sat, Nov 7, 8:00-11:00am

NEED 4 VOLUNTEERS

### Operawise

NORMA

Sat, Nov 14, 6:30-10:30pm

Mon, Nov 16, 2:00-6:00pm

Mon, Nov 16, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

### Seminar

NORMA

Sun, Nov 15, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

DCP, 5TH FLOOR

### Cast Dinner (TIME IS WHEN TO DELIVER FOOD)

Mon, Nov 16, 5:00pm NORMA

(REHEARSAL ROOMS 1 & 2)

### Opera Prep

NORMA

Wed, Nov 18, 4:30-10:30pm

NEED 12 VOLUNTEERS

## DECEMBER

### Discover Opera

Sat, Dec 5, 8:00-11:00am

NEED 2 VOLUNTEERS

## JANUARY

### Cathedral Project Rehearsal

Sun, Jan 10, 12:00-2:00pm

NEED 4 VOLUNTEERS

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

### Saturday Mornings at the Opera

Sat, Jan 16, 8:30-11:30am

NEED 12 VOLUNTEERS

### Elementary Student Matinees

Tue, Jan 19, 8:30am-1:00pm

Wed, Jan 20, 8:30am-1:00pm

NEED 15 VOLUNTEERS EACH

VOLUNTEERS WELCOME, SUPERVISE AND GUIDE ELEMENTARY AGE CHILDREN WHO ATTEND OPERA.

### Opera for Educators

THE MAGIC FLUTE

Sat, Jan 23, 8:00-11:00am

NEED 4 VOLUNTEERS EACH

### Seminar

REINVENTING OPERA PRODUCTIONS IN THE 21ST CENTURY / THE MAGIC FLUTE WITH MAESTRO JAMES CONLON

Sun, Jan 31, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

## EDUCATION EVENTS

### Discover Opera (FORMERLY OPERA 101)

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

### Opera for Educators

Teachers attend sessions to advance their education on the operas of the season and earn 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.

### Saturday Mornings at the Opera

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

## CONTACT INFORMATION

CAST DINNERS: Diane Henderson

HOME: 323.874.8214 / CELL: 323.251.7484

dhenderson3417@sbcglobal.net

EDUCATION: Larry Verdugo

CELL: 626.590.5697

larryverdugo@icloud.com

# GATHERINGS

## Beverly Hills

Mimi Rotter  
310.479.0259 *RSVP*  
Anne Russell Sullivan  
323.697.9733

## Gianni Schicchi / Pagliacci

Sun, Aug 30, 10:00am  
**(Please RSVP to Anne for this gathering)**  
10430 Wilshire Boulevard #504  
Los Angeles, CA 90024  
Host: Ruth Lavine

## Moby-Dick

Sun, Oct 11, 10:00am  
335 South Almont Drive  
Beverly Hills, CA 90211  
Host: Ruth Bachofner

## Norma

Sun, Nov 8, 10:00am  
1920 Hillsboro Avenue  
Los Angeles, CA 90035  
Hosts: Mary and William Lewis

## Hollywood / Hancock Park

Marlene Chavez  
323.934.5777 *RSVP*  
Sean Muhlstein 818.825.2228

## Gianni Schicchi / Pagliacci

Sun, Aug 30, 2:00pm

## Moby-Dick

Sun, Oct 11, 2:00pm

## Norma

Sun, Nov 8, 2:00pm

## The Magic Flute

Sun, Jan 24, 2:00pm  
123 South McCadden Place  
Los Angeles, CA 90004  
Host: Marlene Chavez

## Orange County

Lorna Blancaflor  
562.259.7426 *RSVP*  
Christa Marks 714.871.5525

## Gianni Schicchi / Pagliacci

and **Moby-Dick**  
Sun, Aug 16, 2:00pm  
Walnut Village Clubhouse  
891 South Walnut Street  
Anaheim, CA 92802  
Host: Liane Brand

## San Fernando Valley

Regi Merwin  
818.400.2578 *RSVP*

## Gianni Schicchi / Pagliacci

Sun, Aug 30, 10:30am  
1700 North Brighton Street  
Burbank, CA 91506  
Host: Regi Merwin

## Moby-Dick and Norma

Sun, Oct 25, 10:30am  
11615 Canton Place  
Studio City, CA 91604  
Hosts: Beth and Alan Dymond

## San Gabriel Valley

Michael Sholer  
818.502.1988 *RSVP*

## Gianni Schicchi / Pagliacci

Mon, Aug 31, 7:00pm

## Moby-Dick

Mon, Oct 12, 7:00pm

## Norma

Mon, Nov 9, 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*

## Gianni Schicchi

Mon, Sept 7, 5:30pm

## Moby-Dick

Mon, Oct 26, 6:30pm

## Norma

Mon, Nov 16, 6:30pm

25506 Longfellow Place  
Stevenson Ranch, CA 91381  
Hosts: Ann Anderson and Ron Gordon

## South Bay

Ifang (ee-fong) Hsieh  
310.279.9927 *RSVP*

## Gianni Schicchi / Pagliacci

Sun, Aug 30, 2:00pm  
1437 East Oak Avenue  
El Segundo, CA 90245  
Hosts: Shell and Paul Derouin

## Norma

Sun, Nov 8, 2:00pm  
4212 Miraleste Drive  
Rancho Palos Verdes, CA 90275  
Hosts: Jessica and David Feldman

## Westside

Monika Whitaker  
310.826.4743 *RSVP*  
Alice and Chuck Bragg  
310.454.9662

## Gianni Schicchi / Pagliacci

Mon, Aug 31, 7:00pm  
425 South Burlingame Avenue  
Los Angeles, CA 90049  
Host: Joan Bram

## Moby-Dick

Mon, Oct 19, 7:00pm  
585 Almar Avenue  
Pacific Palisades, CA 90272  
Hosts: Alice and Chuck Bragg

## Norma and TBD

Mon, Nov 9, 7:00pm  
350 South Bristol Avenue  
Los Angeles, CA 90049  
Host: Brigitta Troy

VISIT THE WEBSITE CALENDAR  
FOR CURRENT INFORMATION:  
[OPERALEAGUE.ORG](http://OPERALEAGUE.ORG)

# FALL SEMINARS

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

## Sun, Sept 6, Noon to 3pm

11:30am: Orientation for new members

## Verismo and Leoncavallo: Gianni Schicchi and Pagliacci

SPEAKERS: **Nicolas Reveles, Director of Education and Outreach for San Diego Opera**

## Sun, Oct 18, 11:30am – 2:30pm

11:00am: Orientation for new members

## Moby-Dick – From Great American Novel to Lauded American Opera

SPEAKERS: **Desirée Mays, resident speaker and storyteller for The Santa Fe Opera AND Ken Cazan, chair of Vocal Arts and Opera and resident Stage Director at USC Thornton School of Music**

## Sun, Nov 15, Noon to 3pm

11:30am: Orientation for new members

## Norma

SPEAKERS: **Dr. Simon Williams, Professor in the Department of Theater and Dance at UCSB AND Duff Murphy, host of KUSC's Saturday morning "Opera Show"**

**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**

Place your ticket orders on the website at [operaleague.org](http://operaleague.org) - OR - Use attached order form.

## DEADLINE FOR SUBMITTING LUNCH ORDERS:

*Verismo Operas* Sept 1  
*Moby-Dick* Oct 13  
*Norma* Nov 10

**Our thanks to Helga Kasimoff, Kasimoff-Bluthner Piano Co., for providing their beautiful piano!**

## Sept 6 / Oct 18 / Nov 15 SEMINAR ORDER FORM

Check the number of tickets you want and your lunch order. Include your check or voucher(s) for the total amount. (Vouchers are valid for seminars, master classes, and musicales.)  
*Sorry, no refunds!*

	SEPT 6	OCT 18	NOV 15
_____ x Member @\$35	\$ _____	\$ _____	\$ _____
_____ x Member (Voucher)	\$ 0	\$ 0	\$ 0
_____ x Non-member @\$45	\$ _____	\$ _____	\$ _____
_____ x Student member @\$10	\$ _____	\$ _____	\$ _____

## Lunch Choices (\$15)

\_\_\_\_\_ x Curry Chicken Salad: Roasted chicken, grapes, shredded carrots, diced red onion, slivered almonds, lemon juice, and curried mayonnaise on pretzel roll \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ x Ham & Brie: Black Forest ham, sliced Brie, apples, watercress, and fig jam on a baguette \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ x Heirloom Caprese: Fresh mozzarella, tomatoes, baby arugula, and pesto aioli on ciabatta \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ x Turkey Cobb Salad: Smoked turkey, avocado, tomato, red onion, scallion, smoked bacon, free range egg, blue cheese dressing \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ x Grilled Chicken Caesar Salad: Romaine lettuce, garlic croutons, Parmesan cheese, caesar dressing \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

**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**

**OR** order tickets on the League website:  
[operaleague.org/events](http://operaleague.org/events).

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

# OPERA TALKS

## Opera Talks at Julianne's

### Mondays at 7:00pm

JULIENNE'S FINE FOODS  
2649 MISSION ST, SAN MARINO

**Oct 5, Nov 2, Dec 7, Feb 1, Mar 7,  
Apr 4, May 2, Jun 6**

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

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

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

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

## Opera Talks at Local Libraries

**Informative and exciting Opera Talks are presented monthly at a local library near you.**

FOR LOCATIONS, DATES AND TIMES, VISIT THE LA OPERA WEBSITE: [laopera.org/community](http://laopera.org/community).  
CLICK ON **General** AND SELECT THE **Opera Talks** TAB. CHECK BACK MONTHLY AS ADDITIONAL LOCATIONS ARE ADDED.

## 2015/16 OPERA LEAGUE SEMINAR SERIES

All seminars are on Sundays and run for three hours.  
All are held on the fifth floor of the Dorothy Chandler Pavilion.  
Enter under the outside stairs on Grand, just north of Kendall's, then take the elevator to the 5th floor.  
Cost is \$35 for members and \$45 for non members.  
Participants may order a box lunch for \$15.  
Reservations are required and may be made online or by returning the form on the tearoff on the back page of this magazine.

September 6, 2015 - Noon  
*Verismo* and *Leoncavallo*  
SPEAKER: Nicolas Reveles

October 18, 2015 - 11:30am  
*Moby-Dick*  
SPEAKERS: Desirée Mays, Ken Cazan

November 15, 2015 - Noon  
Bel Canto and *Norma*  
SPEAKERS: Simon Williams, Duff Murphy

January 31, 2016 - Noon  
*Magic Flute* and Mozart  
SPEAKER: Maestro James Conlon

March 13, 2016 - Noon  
Puccini and His Works  
SPEAKER: Michael Hackett



135 North Grand Ave. | Los Angeles, CA 90012

### DON'T MISS THESE UPCOMING EVENTS!

Seminar: *Verismo* and *Leoncavallo*  
Sun, Sept 6

AALAO Fall Recital  
Sun, Oct 4

Seminar: *Moby-Dick*  
Sun, Oct 18

Seminar: *Norma*  
Sun, Nov 15

Seminar: *The Magic Flute* with Maestro James Conlon  
Sun, Jan 31

San Diego Trip: *Tosca*  
Sun, Feb 21

Santa Barbara Trip: *L'elisir d'amore*  
Sun, Mar 6

Seminar: Puccini  
Sun, Mar 13

AALAO Father's Day Recital  
Sun, Jun 19

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

## 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.

## SHOP AT THE OPERA

Open two hours before each performance in the lobby of the Dorothy Chandler Pavilion

See our new collection of jackets, scarves, purses, jewelry, records, CDs and books!

*Shop at the Opera is the major fundraiser for the Opera League and profits go to support LA Opera's Education and Community Engagement programs.* ☀



Photo by Susan Heard