

Your Guide To Upcoming Opera League Events

ISSUE 43  
FALL 2016

# BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

R to L: Mimi Rotter, Karen and Steve Kohn,  
Nancy Phang, Martena Pfeifer Photo by Julie Holland.

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Alma Guzman

By TOM LADY

## A NIGHT AT THE SHOPPERA

"I used to sit in the center of the eighth row, but that meant at intermission I was always scrambling over people to get to and from the Shop. Then I moved over to the side. Now I can get out much faster!"

So says Mimi Rotter, head honcho of Shop at the Opera.

Perhaps you know the Shop. The last time you headed out for a night at the opera, do you recall seeing a chatty, friendly bunch staffing those glass towers and counters over to your right as you entered the Dorothy Chandler Pavilion?

Mimi took over the Shop at the start of the 2014-15 season as a favor to then president Kathy Crandall. "I've never worked retail, but I really enjoy my work in the Shop."

# From the President



**Stimulating, informative, entertaining: these are adjectives that sum up last season's Opera League events.**

As my first year as League president winds down, I reflect on the accomplishments our hearty board of directors and passionate volunteers have achieved. Let's take a break from the relentless summer heat and cool off by taking stock, shall we?

In celebration of LA Opera's 30th anniversary, the League made a donation to assist in underwriting last fall's *Norma*.

For the third consecutive year, donations from the Peter Hemmings Award Gala, where we honored LAO board director and former county supervisor Zev Yaroslavsky, supported Opera Camp and helped finance the bus fund for school children.

Over 300 eager Leaguers converged on the Preview Dinner in January and took in a presentation by Maestro James Conlon and LAO CEO and President Christopher Koelsch. The exceptionally talented Domingo-Colburn-Stein Young Artists sang excerpts from next season's productions.

No less than five seminars enhanced our knowledge of the operas while providing a social hub. Our community speakers collaborated with the gathering hosts to educate the public. AALAO promoted African American singers and hosted a Black History event. A musicale in an elegant private home, Downton Abbey style, was also a hit.

Did I mention the excursions to San Diego, Santa Barbara and Santa Fe?

Our upper level members were treated to exclusive events such as the Sustainer Salon featuring music critic Mark Swed. Premier members gathered at the Wilshire Country Club for an evening of hobnobbing, dinner and entertainment courtesy of AALAO.

We are grateful to the financial support of these upper level members. The Opera League board hopes others will consider upgrading their membership so they can join us in next season's upper-level member events.

Thanks to fundraising vehicles like the Hemmings, the Preview, as well as the trunk show, the Opera League can offer a programming palette as broad as it is deep so that you, our members, can avail yourselves of all these opportunities to expand your cultural awareness.

One fundraising arm that stands apart from the rest is Shop at the Opera. To that end, I encourage you to check out Tom Lady's cover story in this issue ("A Night at the Shopera").

As that article demonstrates, volunteerism is the major thrust and mission of our organization. Everyone from the Shop volunteers, the artists services folks, the cast dinner crew, the community educators...these are the people who make the Opera League truly a league. That's why it was so gratifying to hold our annual volunteer appreciation event in May. No less than LA Opera board chair Marc Stern showed up to give his personal thanks.

My heartfelt thanks to all of you who participate and engage in our opera community.

If you would like to know more about League events and volunteer opportunities, please do not hesitate to contact me at [docmar@ca.rr.com](mailto:docmar@ca.rr.com).

Don't forget to Like us on Facebook. Just go to [facebook.com/operaleague](https://facebook.com/operaleague).

See you at the opera!

  
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# A NIGHT AT THE SHOPERA

CONTINUED FROM COVER

L to R: Mimi Rotter, Shop coordinator and Mary Riggs, Shop buyer. Photo by Alma Guzman.



While memberships and donations have always been the Opera League's bread and butter, the Shop is the League's single largest fundraising arm. To wit: Over the course of the 2015-16 season, the Shop hauled in approximately \$120,000.

"And the profit margin is about fifty percent," Mimi explains, "because we don't mark up very much."

"We also don't have the overhead that many department stores have," adds Mary Riggs. "So we can pass those savings on to the customer."

As the Shop's buyer, Mary attends trade shows in the Los Angeles area and maintains strong relationships with several vendors. "I look at a lot of stuff," she says. "It's not a full-time job, but it's close."

The main items you'll find at the Shop include jewelry, purses, scarves, and jackets. "As a buyer, the three most important things I look for are fabric, style, and quality," Mary says. "I used to be a tailor, so I'm well aware of what good looks like."

League volunteer Pauline Smith confirms this when she calls the Shop's merchandise "tops thanks to our buyer Mary Riggs, who has excellent taste."

The Shop merchandise also includes donations, especially jewelry. One recently retired couple with a jewelry business donated their entire inventory. "This means one hundred percent profit for the Shop," Mimi explains. "Marge Mostue sends the letter that assures that the couple gets a full tax deduction."

"I was a Shop manager for ten years," Margi says. "At some point we began soliciting donated opera and classical music books, CDs and DVDs... It became something of a passion for me, my special cause."

Indeed, it seems all the Shop volunteers view the Shop as a special cause.

"My favorite moment," says veteran volunteer Alice Kesselman, "is when I can honestly say to a lady trying to decide on a jacket: 'I am a volunteer. They do not pay me to lie. That looks great on you!'"

She adds: "I enjoy both the camaraderie of the workers and the variety of customers."

*Camaraderie.*

If there was one word that kept popping up in my interviews with the volunteers which, mind you, were conducted independently of each other, that would be it.

"There's a great deal of camaraderie among those who work at the Shop, which is really satisfying," says Mimi.

"There is a great sense of camaraderie among the Shop volunteers, all of whom are so generous with their time and their talents in working with our customers," says Paul Derouin, who just finished his first season as Shop manager.

And then you have camaraderie in so many words:

"I enjoy chatting with the regular patrons who visit us at every opera," says volunteer Clairette Brand. "[W]hat is really fun is to see someone coming towards the Shop and immediately envisioning a jacket, a scarf or a piece of jewelry that would enhance what they are wearing. It's a great group of volunteers."

"[O]ur shoppers are such interesting people," says Kathy Crandall, assistant coordinator and one of the Shop managers. "You may show someone a scarf, and the

next thing you know, you are hearing about opera in Finland, or a Ring Cycle in Vienna!"

"Shop at the Opera is a good example of 'It takes a village,'" says Judy Lieb, who has worked as co-coordinator with Carol Donlan and now handles scheduling for the Shop. Indeed, Judy has been volunteering with the Shop since the very beginning, when Rebecca Bowne founded what was originally known as the Opera Boutique in 2004. "Volunteering at the Shop has been a lot of fun for me and another way to meet other opera lovers while helping the Opera League with fundraising."

If volunteers are the engine that drive the Shop, camaraderie is unmistakably the engine that drives the volunteers.

During evening performances, the volunteers arrive when the Dorothy Chandler opens at 5:30pm so they can set up the merchandise. Mimi estimates that on any given night, 60-70% of customers are regulars, and many of those are ready to buy as soon as the volunteers are ready to ring them up. These are the hardcore customers who like to get their shopping done before the Overture lecture starts at 6:30pm.

That is what makes the Shop's monetary haul all the more remarkable. "We really don't have much time to sell," says Mary Riggs. "Only two hours before the show, plus during the intermission if there is one. During Sunday matinees, we stay open afterward until people stop buying." Mary shows up even on nights when she's not volunteering, just to make sure the merchandise is well presented. "It's a feeling of pride because of all the time I put into buying and pricing."

That's what sets the Shop apart from every other shop you've ever heard of. It's staffed by volunteers whose unbending fealty is such that they even lend their time and talent on their off nights.

Rebecca Bowne marvels at how what she started as the Boutique has "developed into a more sophisticated and elegant operation under the direction of Mimi Rotter and Mary Riggs... It creates interest and excitement in the lobby, as well as a gathering and information place for our Opera League. After all, it IS guilt-free shopping because all the proceeds are donated by the Opera League to enhance LA Opera's educational activities." 🌸

# SAY CHEESE!

**PHOTOGRAPHER PAR EXCELLENCE ALMA GUZMAN IS THE HARDEST-WORKING VOLUNTEER YOU'VE NEVER HEARD OF.** By PAULA CORREIA

## **Alma Guzman has three great passions in life: volunteering, photography and travel.**

Her Opera League volunteerism dates back to the League's very inception almost thirty years ago. Since her retirement, she has been able to volunteer a whopping 450 plus hours a year. This coming season, she will serve on the Opera League board of directors for the third time. The League, and by extension LA Opera, benefit greatly from Alma's huge contribution of time, as have over 40 citywide organizations where she has volunteered since 1973.

With her modest, soft-spoken demeanor, you can often find this delicate, enviably slender veteran volunteer, camera in hand, snapping literally hundreds of photos at Opera League events. She picked up photography, her second passion, as a teenager in Vienna. She has taken that innate talent and evolved it into a highly proficient and creative photographic art. As the Opera League's official photographer, she happily volunteers this passion for all to enjoy.

"I love volunteering," she says. "It gives me great satisfaction. Many people helped me during periods of my life when I was in need. I'm happy to give back."

Indeed, Alma's life story is nothing less than extraordinary, and quite dramatic. Her Jewish parents fled Austria in 1938 and ended up in an internment camp in Switzerland for two interminable years. Then they left Europe altogether and eventually settled in a small coastal

town in the Dominican Republic under dictator Rafael Trujillo. Before fleeing Vienna, her pianist mother had taught at the Vienna Academy of Music. Her father had been in the printing business.

Suffice it to say it was beyond difficult for her parents to adjust to the primitive conditions in the DR, where everything had to be built literally from the ground up by the Jewish immigrants. Her sophisticated parents had to learn to farm and live kibbutz style. Barracks with outhouses and without electricity were commonplace before stores and factories were built. Her mother found

exacerbated by rampant anti-Semitism. Yet she persevered and graduated from an arts college with a degree in photography. "Vienna was the perfect place for intensifying my love for opera and music, and I really enjoyed being part of a well-known choir."

At 20, a friend sponsored Alma's immigration to America. She settled in Los Angeles and continued her education and ultimately became a banker. With her usual determination and commitment to excellence, Alma worked her way up to vice president / senior consultant at Bank of the West.

If you're thinking Alma should put pen to paper and write a memoir, have no fear: She's working on that right now.

With daughter Patty living nearby, Alma treasures her family and many friends. She especially values her friends who date back to her childhood years and are now sprinkled across the country and the world. Back home, Alma and Sue, her partner for 22 years, live up in La Crescenta in a charming abode tucked into the Verdugo Mountains. When you get a chance, ask her about that bobcat that occasionally stops by to say what's up.

Alma devotes much of her free time to her third passion: traveling. This lets her gratefully nurture her many treasured global friendships.

Gratitude and service, not to speak of a keen eye for just the right angle and lighting, go hand in hand for Alma Guzman, a true and tireless pioneer of volunteerism. 🌟



Photo by Paula Correia.

at least some cultural nourishment by organizing musical and artistic events while her father eventually ran the only bank in the area.

Alma and her brother were born during these Dominican years. When she was 12, her parents sent both children to separate Viennese boarding schools to continue their education. Alma, who spoke very little German at the time, often felt isolated. This was only



# RENEE SALICK: HOME AGAIN

AT LEAST FOR NEW OPERA LEAGUE VOLUNTEER  
RENEE SALICK, YOU CAN GO HOME AGAIN.

By BILL KENNEDY

**The seed of her love for opera was planted listening to an LP of Offenbach's *The Tales of Hoffmann* while an 8-year-old helping her mother clean their family home in Flushing, New York. It germinated a few years later when she saw the Met's New Year's Eve telecast of Johann Strauss's *Die Fledermaus*.**

Then it lay all but dormant across more than 40 years, three children and three distinct careers. A quest for post-retirement satisfaction last spring led her to a course called "The Eclectic and Wonderful World of Opera," taught by Opera League board member Steve Kohn at Channel Island University's extension program in Thousand Oaks.

"For two hours," Renee gushes, "Steve passionately described his favorite opera houses around the world, solos and duets, incomparable performers, special themes like the connections of opera to pop music and musicals, and more." Renee was mesmerized, or maybe re-mesmerized. When Steve suggested she join the Opera League, she leapt at the chance.

As a brand new member and volunteer, Renee has already started writing for BRAVO (see her article on LA Opera vocal teacher Stephen King elsewhere in this issue) and has helped out at educational events. "In the spirit of volunteering," she says, "I go where I'm needed. There

is a wonderful kinship being around others who share the love of both opera and volunteer work."

Work is something that has always been at the core of Renee's commitments. "I have had three distinct careers. First, as a special education teacher and educational diagnostic specialist, earning a doctorate in Educational Administration at USC in 1985." Then children intervened, and she changed course, eventually becoming director of marketing and public relations for Cedars-Sinai Comprehensive Care Center in Los Angeles. Before retiring two years ago, Renee spent 23 years running her own consulting business in management and organizational development in Westlake Village, where she resides.

Renee hopes she can use her organizational and marketing experience to help opera in general and the Opera League in particular meet what she sees as an important need for the future. "The opera needs young people, and young

people need the opera. The great opera venues tend to be huge. People prefer new compositions, classic, short or long durations. The scheduling and planning are complex. In spite of this, getting young people to attend the opera is a mission I feel compelled to take on."

And why is this so important to her?

"Exposure to beauty, genius and unimagined talent. A physical feeling so deep and shattering as you watch the mouth of a performer open and out comes unworldly vocals. I get such a kick out of it. The feeling never lessens. And the more you learn and experience, the better it gets."

More simply, she says, "Opera is a BAM! experience. When I'm at a performance, I'm barely able to stay in my seat. I want others to have that experience as well."

Given Renee's experience, her enthusiasm and her rediscovered passion, she will surely see to it that others do have that experience. ✨

# ATTENTION: WE ARE NOW BOARDING THE OPERA LEAGUE...

BY TOM LADY

Most species choose spring as the time of renewal. Your friendly neighborhood Opera League? We prefer July, right smack in the dead of summer when the heat is triple-digit intense and the parched earth starts to crack. Heck, it's just one more reason to stay indoors and enjoy ice-cold refreshments, right?



Such refreshments were definitely in order on Sunday, July 10, when the League's board of directors traipsed on over to the beautiful Los Feliz spread of League secretary Gayle Kirschbaum to welcome ten incoming members of the board. We kicked back and enjoyed a nice brunch with wine and champagne while we lazed and laughed in Gayle's amazing three-tiered backyard complete with hammock and gazebo (yes, gazebo, and you thought the von Trapps cornered that market?).

Each and every new board member brings knowledge, skillsets, passion and, of course, the volunteerism that keeps our humble League a-humming.

The new members are (in alphabetical order): Editte Alsen, Shell Amega, Rebecca Bowne, Patsy Burke, Bill Green, Alma Guzman, Laurel Howat, Judith Hyman, William (Bill) Kennedy and Morency Maxwell.

Please visit [operaleague.org](http://operaleague.org) for bios and photos of each of these amazing individuals. In the meantime, enjoy some photos from the brunch courtesy of new board member, and official Opera League photographer, Alma Guzman (see her interview elsewhere in this issue). ☀





## HITTING THE ROAD TO THE SUMMER 2016 OPERA FESTIVALS

By GARY W. MURPHY

While most major U.S. opera companies close up shop for the summer, the regional music festival circuit blooms from June through early September. The festival concept offers attendees the perfect opportunity to immerse themselves in a wide variety of opera and classical music at some of the most spectacular venues across the country.

As the ultimate opera festival destination—the Wagner Festival in Bayreuth—looms as a potential Opera League excursion in 2017, I decided to hit the road in preparation and explore several of the most prestigious summer music festivals stateside: Ojai Music Festival, San Francisco Opera, Glimmerglass Festival and, finally, Santa Fe Opera.

### GLIMMERGLASS FESTIVAL: BRAVISSIMA, YOUR HONOR!

It was time to visit old friends in upstate New York. Glimmerglass Festival sits near the shores of Otsego Lake in the baseball mecca of Cooperstown. Founded in 1975, Glimmerglass presents four mainstage productions of opera and musical theater as well as many ancillary events during July and August.

Francesca Zambello became the Artistic and General Director in 2010, and one of her first agenda items was to change the name from Glimmerglass Opera to Glimmerglass Festival. This year's season included Puccini's *La Bohème*, Sondheim's *Sweeney Todd*, the rarely seen (or heard) Pulitzer Prize-winning *The Crucible* and Rossini's infrequently produced yet, oddly, musically well-known *The Thieving Magpie*, a charming production directed by UCLA's Peter Kazaras.

Also on the bill was an evening with Stephen Sondheim and Jamie Bernstein, as well as Stephanie Blythe in concert, a Jamie Barton master class and, get this, an evening with Supreme Court Justice Ruth Bader Ginsburg. Yes, *that* Ruth Bader Ginsburg. This jurist's passion for opera inspired the comic one-act *Scalia/Ginsburg*, to be unveiled at the 2017 festival, albeit without the Trump aria.

### SANTA FE OPERA: A LEAGUE OF OUR OWN

I can't think of a more perfect way to end one's summer festival tour than at Santa Fe Opera, especially as it celebrates its 60th anniversary season with five mainstage productions....

**Would you like to read more about board member Gary Murphy's summer of summers? Head over to [operaleague.org](http://operaleague.org) for the full article and photo carousel!** 🌟

## FLOATING ON A SOUND CLOUD:

Soprano Dabney Ross Jones Sings the Gamut at the AALAO Annual Membership Recital By SHELL AMEGA



Michael Melton, Dabney Ross Jones and Brian Farrell Photo by Paula Correia

Soprano Dabney Ross Jones performed a repertoire of arias and spirituals ranging from Mozart to "Deep River" at the African-Americans for Los Angeles Opera's (AALAO) Annual Membership Recital.

AALAO board member Michael Melton noted that a highlight of her performance was her artful presentation of several challenging German arias. The appreciative crowd rose for a standing ovation.

Ben and Delores Kerr, longtime hosts of the popular event at their Hancock Park home, invited guests to meet the artist at a garden reception following the performance.

Ms. Jones made her debut in 2011 with Long Beach Opera, singing the role of Virginia Creeper in the Southern California premiere of David Lang's *The Difficulty of Crossing a Field*. She sang with them again in 2012 and also sang in the Salzburg Voice Festival.

Pianist Brian Farrell, Music Director and conductor of the Repertory Opera Company of Los Angeles, accompanied Ms. Jones. A graduate of Juilliard, Mr. Farrell is also a member of the voice faculty of the Bob Cole Conservatory of Music at Cal State Long Beach.

Mr. Melton served as the MC and introduced Opera League of Los Angeles President Marlene Chavez. Prior to the performance, Jade James, a gifted young vocalist, sang several songs while trumpeter Tatiana Tate delighted the crowd with classic jazz melodies.

AALAO has held more than ten annual events and is dedicated to increasing the awareness of opera throughout the Los Angeles community.

Mark your calendars! The AALAO Fall Recital will take place on Saturday, October 15, at Villa Gardens in Pasadena. For more information, contact Jacque Lyne Wallace at 424.227.7254 🌟

# IN THE PIT

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## JENNIFER JOHNSON: PASSION AND PERSEVERANCE

By DIANE EISENMAN

**“I love the oboe for its many colors and expressiveness. On rare occasions, when the reed and the instrument are working just right, the instrument becomes an extension of myself. I feel vulnerable, yet I stay in the moment as nerves and distractions disappear. It is an incredible experience!”**

The oboe itself is finicky—a screw can come loose, a crack can form, a pad can break off or an adjustment may shift. During performances, Jennifer keeps a tool bag under her chair with screwdrivers and superglue for just those occasions.

Having reeds that work is a constant battle. On some days, Jennifer will spend a good two hours making reeds. Reeds change with temperature, humidity, time played and other factors. While a good reed can last several operas, each one is still a daily gamble.

Jennifer’s start as an oboist was also a bit of a gamble. After studying piano from age six in Grand Junction, Colorado, she decided to join her friends in the middle school band. The director requested that she learn the oboe, asking her if she were up for a challenge. “Little did I know how much of a challenge it would be!” Primarily self-taught until college, she performed in several honor bands.

She earned a B.M. degree from the University of Colorado (Boulder) studying oboe with Peter Cooper, came to Los Angeles, and received her M.M. at USC and her Artist Diploma at Colburn with Allan Vogel. Four summers at the Aspen Music Festival with Metropolitan Opera’s principal oboist Elaine Douvas allowed her to hone her skills for the Los Angeles Opera (LAO) Orchestra.

Photo by Diane Eisenman.

"I appreciate all of my teachers who stood by me through my growing pains," Jennifer says.

Her challenges included auditioning for over 30 orchestra positions in eight years. Jennifer was determined to have an orchestra career and was willing to endure many rejections to fulfill that dream. The pace was grueling, the travel costly. On the brink of giving up, she secured her first position in 2012 with the Santa Barbara Chamber Orchestra.

Shortly thereafter, Jennifer auditioned for the LAO Orchestra. "I was very surprised when they called my name, and so excited to have won such an amazing job." Nervous at having to perform an English horn solo in *Carmen* for Plácido Domingo at her very first rehearsal, she was reassured by Leslie Reed, principal oboist, who exclaimed after the rehearsal, "Welcome to the orchestra!" Jennifer just finished her third full season, still not believing she is actually "going to work."

"Playing opera is challenging," Jennifer says. "I must be aware and alert at all times, responsive to the conductor, singers and action. Yet, I have found opera music to be some of the most gorgeous music ever written. It's so rewarding to perform."

Similar to the oboe, the English horn has the same fingering, but the instrument and reeds are larger, requiring different use of air. Jennifer usually plays the English horn solos while Leslie takes the oboe solos.

Jennifer's other musical activities include participating in two orchestras in Santa Barbara, teaching at the Pasadena Conservatory of Music and occasional freelance and studio work. Additionally, she enjoys playing in small chamber groups where she can showcase her musical voice.

To relax, she goes mountain hiking and camping, practices yoga and gets together with friends. This year, though, a lot of free time will be devoted to planning her wedding to Will, a high school history teacher and cross-country coach. They understand music together, yet he also brings another world of interests to the table.

Jennifer thanks Opera League members for all of their support. "We are so glad you share a passion for opera with us. We appreciate the time and love you devote to making LA Opera such a successful venture." 🌸

**"...I must be aware and alert at all times, responsive to the conductor, singers and action. Yet, I have found opera music to be some of the most gorgeous music ever written. It's so rewarding to perform."**

# WALK LIKE AN EGYPTIAN:

## Fall Seminars Include *Macbeth* and *Akhnaten* By KATHY CRANDALL



Akhnaten. Photo by Richard Hubert Smith.

Few, if any, operas were as important to Verdi's development as a composer as *Macbeth*. The Bard's play depicts an eerie world of physical and psychological malevolence—a world of witches, ghosts and dark magic.

The seminar on Sunday, September 11 will examine the ways Shakespeare created this bizarre *mise en scène* and the effect his supernatural characters have on his audiences to this day.

Longtime League faves, Professor Michael Hackett of the UCLA School of Theater, Film and Television, and Professor Simon Williams of UC Santa Barbara's Department of Theater and Dance, will speak at our *Macbeth* seminar to shed light on how Verdi adapted such a complex, endlessly fascinating play.

On Sunday, October 30, we will hold our seminar on Phillip Glass' *Akhnaten*, a three-act piece based on the life and religious convictions of the pharaoh Akhenaten (Amenhotep IV). *Akhnaten* caps off a trilogy of biographical operas by Phillip Glass, the first two being *Einstein on the Beach* (about Albert You-Know-Who) and *Satyagraha* (about Mohandas Gandhi), three operas about three people driven by an inner vision that altered the age in which they lived. Akhenaten specifically impacted religion, Einstein, science and Gandhi, politics.

The *Akhnaten* seminar will introduce you to two first-time seminar speakers: Professors Kara Cooney and Veronika Krausas. Dr. Cooney is a professor of Egyptian Art and Architecture at UCLA and was co-curator of *Tutankhamun and the Golden Age of the Pharaoh* at the Los Angeles County Museum of Art. Dr. Krausas is professor of Composition, Theory and Analysis at USC and is a highly regarded contemporary composer.

As always, the seminars will be held on the top floor of the Dorothy Chandler Pavilion. Each will take place from noon to 3pm on its respective date.

You may order using the tear-off form in this issue. Or why not just go online to [operaleague.org](http://operaleague.org) and do it the quick and easy way?

See you at the seminars! 🌸

# MAESTRO OF RESONANCE

AN INTERVIEW WITH DR. STEPHEN KING By RENEE SALICK, ED.,D.

**Dr. King, it is a privilege and honor to share your career highlights with our audience. As an internationally recognized teacher, you fly into L.A. to work with our young artists three days every month.**

## **HOW DO THE GREAT VOCAL TEACHERS GET GREAT? MAY WE RECAP A BIT OF YOUR FORMAL ACADEMIC PATH?**

I was hooked nearly from the beginning. I went to college at Auburn University in Alabama and began by studying biochemistry. When I made the critical discovery that it would never be my passion, I joined the choir and auditioned for the voice program. After acceptance, I started intensively studying voice. Within six months, I was on stage singing in my first show, *Gianni Schicchi*. I cringe when I think of how I must have sounded then! After that, I entered graduate school at Florida State University and began singing.

## **IN A FEW SHORT YEARS, YOU GAINED NOTED EXPERTISE AS AN ACCLAIMED SINGER AND ESTEEMED VOCAL TEACHER.**

Music is a small world, and your students can be your best advertisement. I was teaching a student who was in the finals at the Houston Grand Opera Eleanor McCollum competition. The person running the opera studio asked me outright if I would teach for them. She said, "We keep hearing exceptional things from your students!" I agreed to fly from the University of Kentucky in Lexington, where I was teaching, to Houston once a week, and give it a try. Rice University became involved and asked me to formally interview with them for a faculty position. I eventually became the Lynette S. Autrey Professor of Voice, and Chair of Vocal Studies at the Shepherd School of Music at Rice.

Singing has provided me with a diverse career. I have been fortunate to sing in Italy, China and throughout the U.S. Once I came to Houston, my teaching left little time for singing. Now, in addition to my responsibilities in Houston and L.A., I am on the artist faculty for Aspen Music Festival, the Ravinia Festival and the International Meistersinger Academy.

## **BRAVO FOR YOUR COMBINED TALENTS IN SINGING AND TEACHING. DOES IT WORK TO COMBINE THESE TALENTS?**

Teaching and singing are pretty mutually exclusive. You won't find a lot of great singers who are also great teachers. They are spending all their time being great singers, which is inward



Photo credit to David Long Shepherd School of Music

looking. You have to be really good in order to give to the audience what the audience and the music demand. Teaching is the opposite of that—showing someone else how to maximize what they do really doesn't have anything to do with what you yourself can do.

**WHAT DO YOU DO TO CONVEY THE "POWER OF VOICE" THAT MANY STUDENTS SAY THEY GET FROM YOUR UNIQUE TEACHING METHOD?**

"Power" is resonance. It is producing the most brilliant sound for the least effort. It's like swinging a baseball bat or a golf club; the harder the swing doesn't produce the best result. Producing an operatic sound is a game of momentum and velocity, not effort.

Teaching young singers is a multi-layered and long-term project. Helping each singer discover how to use his/her voice properly in service to the music takes years of understanding how the voice functions and then, like sports, becoming an elite vocal athlete. This is why the great singers always seem to embody the music without the audience seeing or hearing the technical challenges.

**WHAT ARE YOU FOCUSING YOUR TALENTS ON THESE DAYS?**

I work extensively with young artists at LA Opera and Houston Grand in addition to my teaching at Rice and my other appointments. We have been really fortunate at LAO that singers have won major competitions such as Operalia, Metropolitan Opera, International Belvedere, and been engaged for artistic representation. Recent young artists include Ben Bliss, Nicholas Brownlee, Janai Brugger, Josh Guerrero, Brenton Ryan and Amanda Woodbury. LAO engages on the mainstage some of the approximately 100 singers that I teach—Ana María Martínez, Ryan McKinny, Jamie Barton, Tamara Wilson, J'nai Bridges, and more.

**ON THE PERSONAL, HOME SIDE AND HOBBY SIDE, WHAT ARE THE INFLUENCES IN YOUR LIFE?**

After college, I married my beautiful bride, Amy. We live in Houston with our two sons, Matthew and Stewart. Golf is my number one hobby when I am free in Houston. Fly fishing is my boyhood hobby, and I still do it whenever I have down time in Aspen. As a member of the artist faculty of the Aspen Music Festival, I am in Aspen every summer.

**PLANNING YOUR SCHEDULE MUST REQUIRE FINESSE IN ORDER TO ACHIEVE AT LEAST ONE OF YOUR PRIMARY GOALS, "A COMFORTABLE LIFE'S BALANCE." DOES THIS GET EASIER FROM YEAR TO YEAR?**

I wish. I do love it all. 🌻

# QUIZ TIME! BARD EDITION

Out, damned spot! Out, I say!  
I need to take  
the opera quiz!

LA Opera launches its 31st season this fall with Verdi's take on Shakespeare's *Macbeth*, with Maestro Plácido Domingo singing the title role.

Shakespeare's works have been intertwined with opera almost as frequently as, well, they have been with virtually all the other arts. To warm you up for the Bard, let's test your Shakespeare-in-opera smarts, shall we?

**Question 1: Verdi, avid Shakespeare fan as he was, composed no less than three operas based on the Bard's works. He very much wanted to write a fourth, working on it with two different librettists over the course of two decades, but it came to nothing. Name that play.**

- A. *Hamlet*
- B. *Romeo and Juliet*
- C. *King Lear*
- D. *Richard III*

**Question 2: Charles Gounod's *Roméo et Juliette* is one of the most frequently performed Shakespearean operas. Monsieur Gounod made a significant change to the play's original ending. How does the opera end?**

- A. Romeo survives, but Juliet dies in his arms.
- B. Romeo lives long enough to sing a duet with Juliet; they die together.
- C. Romeo and Juliet drink poison together in a double suicide; the stage censors of Gounod's era wouldn't allow blood onstage.
- D. Romeo is killed in the Act Three duel with Tybalt; Juliet kills herself in grief in Act Four.

**Question 3: Samuel Barber's *Antony and Cleopatra* was written for which auspicious occasion?**

- A. The inauguration of the new Metropolitan Opera House
- B. The quadricentennial celebration of Shakespeare's birth
- C. A commission awarded in conjunction with soprano Leontyne Price's Presidential Medal of Freedom
- D. The Metropolitan Opera's 100th anniversary

**Question 4: In Bellini's operatic adaptation of *Romeo and Juliet* (*I Capuleti e i Montecchi*), what is unusual about the role of Romeo?**

- A. Bellini didn't like the tenor assigned to create the role of Romeo, so he made it a supporting role, with little music of any importance to sing.
- B. Romeo sings an offstage serenade in Act One, but doesn't appear onstage until the third and final act of the opera.
- C. Romeo's only aria was written by Bellini's assistant after the composer's untimely death. (It is typically cut in modern performances.)
- D. Romeo is a trouser role, designated for a mezzo-soprano.

**Question 5: Shakespeare's *Hamlet* famously ends with a stage littered with corpses, including that of the title character. Ambroise Thomas took great liberties with the plot in his French grand opera adaptation. How does his *Hamlet* end?**

- A. Hamlet is the only fatality, stabbed by Claudius and Laertes.
- B. Hamlet is proclaimed king of Denmark.
- C. The opera ends with the wedding of Hamlet and Ophelia.
- D. Having gone mad, Ophelia kills Hamlet.

**Question 6: Which Shakespearean opera was the first production ever at LA Opera?**

- A. *Falstaff*
- B. *Roméo et Juliette*
- C. *Macbeth*
- D. *Otello*

**Be sure to visit [operaleague.org](http://operaleague.org) for the answers!**

A close-up portrait of Kihun Yoon, a young man with dark, curly hair, smiling slightly. He is wearing a dark blue corduroy jacket over a black t-shirt. The background is a dark, textured wall.

By CAROL ANN PETERSON

# KIHUN YOON:

THE SEOUL OF THE  
YOUNG ARTIST PROGRAM

Imagine being invited by a  
world-renowned opera  
legend to move to a  
country where you don't  
speak the language.

Would you hesitate?  
Or embrace the  
opportunity?

Photo by HyunJung Choi.

This is how the powerful and sonorous baritone Kihun Yoon, a native of Seoul, South Korea, answers the question. "I first met Plácido Domingo in Verona at the 2013 Operalia Competition. Maestro Domingo told me that I was using my vocal skill in a dangerous way, and if I continued, I could be shortening my singing career."

Maestro Domingo encouraged Kihun to preserve his voice and invited him to join the Domingo-Colburn-Stein Young Artist Program (YAP) in L.A. "We couldn't meet for some time because I lived in Germany and Maestro was traveling all over the world." When they later reconnected, the maestro again invited Kihun to join one of his training programs in either Los Angeles, Valencia, Spain or Washington, D.C. Even with his lack of English, Kihun chose the City of Angels.

As a youth, Kihun took to music and sports. He loved playing the violin, drum, accordion and guitar, and also developed an interest in cars. Among the many ways he made ends meet was being a bodyguard for José Carreras when Carreras was performing in South Korea.

No one in Kihun's family was musical, and they did not recognize his talent. And now? "Every day my parents say, 'We cannot believe it! You didn't study much, but now you are this opera singer on stage, whom people pay money to see!'"

By age 24, Kihun was singing in a church choir. That's when everything changed. His choir director asked him to sing a solo and then afterwards encouraged Kihun to sing for the classical community with his "big voice." That night, Kihun couldn't sleep. He began imagining a life in music. The next day he asked the choir director to help him kick off his operatic journey.

Along the way, Kihun met the lovely and charming HyunJung Choi, now his wife, who joined us for our interview. Kihun and HyunJung met at Hanyang University while Kihun was pursuing his master's degree in voice and HyunJung was an undergrad

studying piano and accompaniment. Kihun was the TA for her accompaniment class. HyunJung and the other musical students knew of Kihun, as he was already famous as the only individual ever to win both premier voice competitions in South Korea. The talented couple has worked extensively together in the U.S. and Germany. Last year they flew back to Seoul for their wedding and performed a recital.

Kihun shares a tender memory of his mainstage debut at LA Opera in 2014, as the Servant in *Thais*. "I was really nervous. Following the dress rehearsal, Maestro Domingo came into my dressing room and asked, 'Are you okay? How are you feeling? You sing well!'" Kihun remembers, "I sang only two words, but Maestro took the time to give me power and encouragement. He was so kind and supportive. I love him as a human being."

As we talked about his operatic training, Kihun said that although he had studied voice in school, his training truly began in Los Angeles – the vocal coachings, the stage experiences, the music with James Conlon. "One of the best parts of being a young artist is working with and observing professional singers. When you are in rehearsals or on stage for productions, you see how the singers warm up and how they prepare for performance."

The summer of 2016 has seen Kihun perform at Wolf Trap in the U.S. premiere of Florian Gassmann's 1769 comedy *L'Opera Seria*, in the role of Delirio, the librettist. For LAO's 2016-17 season, he will cover *Macbeth* for Plácido Domingo. And look for him as Horemhab in *Akhnaten* and Sciarrone in *Tosca*.

This leads me to ask what his dream role is. "Scarpia!"

After he wraps up YAP, Kihun and HyunJung plan to relocate to Oldenburg, Germany, to join the Oldenburg State Theatre.

The fine folks at Oldenburg can look forward to Kihun's now firm command of English. 🌸

## CUP OR BOWL? By MARLENE CHAVEZ

### Bowl, of course!

On Sunday, July 24, a sold-out crowd of 150 Opera League members and their friends and family gathered at the Hollywood Bowl for our annual summer picnic. Yes, it was hot, but what's a little heat between opera buffs and revelers? Everyone enjoyed the summer evening with wine and yummy food. Oh, and of course we enjoyed a fabulous concert of *Tosca* to cap off the evening.

As with all our events, the volunteers made it possible. To those who came early to help set everything up and then stayed after to help clean up, BIG THANKS!

I have to give special shout-outs to a few folks: Charles and Terri Stern for bringing the wine and ice; Guy Crawford for being such an efficient and gracious bartender; and Anne Russell-Sullivan, Mirjana Mahnovski, Gayle Kirschbaum, Scott Baskin, Carol Ann Peterson and Lorna Blancaflor for being such excellent, considerate helpers.




Finally, special thanks to our official Opera League photographer, veteran all-around volunteer, and one of our new (returning) board members, Alma Guzman, for capturing the event so well.

Thanks for another great Hollywood Bowl picnic, everyone! 🌸

# CALENDAR


## AUGUST

**Opera for Educators**   
*MACBETH*  
Sat, Aug 27, 8:00-10:00am  
NEED 4 VOLUNTEERS EACH


## SEPTEMBER

**Cast Dinner** (TIME IS WHEN TO DELIVER FOOD)  
Sat, Sept 10, 4:30pm *MACBETH*  
Tue, Sept 13, 4:30pm *MACBETH*  
(REHEARSAL ROOMS 1 & 2)

**Seminar**  
*MACBETH*  
Sun, Sept 11, 12:00-3:00pm  
(11:30 NEW MEMBER ORIENTATION)  
DCP, 5TH FLOOR

**Operawise**   
*MACBETH*  
Tue, Sept 13, 1:30-5:30  
Tue, Sept 13, 6:00-10:00pm  
NEED 7 VOLUNTEERS EACH

**Opera Prep**   
*MACBETH*  
Thurs, Sept 15, 5:00-10:30pm  
NEED 15 VOLUNTEERS

**Discover Opera #1**   
Sat, Sept 24, 8:00-11:00am  
NEED 2 VOLUNTEERS

**Musicale**  
Sat, Sept 24, 2:00pm  
QUESTIONS: ANNE RUSSELL SULLIVAN  
ANNERS@AOL.COM

## OCTOBER

**AALAO Fall Recital**  
Sun, Oct 15, 3:00-6:00pm  
AT THE HOME OF ALICE AND JOE COULOMBE  
QUESTIONS: JACQUE LYNE WALLACE 424.227.7254

**Opera for Educators**   
*AKHNATEN*  
Sat, Oct 29, 8:00-11:00am  
NEED 4 VOLUNTEERS EACH


**Seminar**  
*AKHNATEN*  
Sun, Oct 30, 12:00-3:00pm  
(11:30 NEW MEMBER ORIENTATION)  
DCP, 5TH FLOOR

## NOVEMBER

**Cast Dinner** (TIME IS WHEN TO DELIVER FOOD)  
Tue, Nov 1, 5:00pm *AKHNATEN*  
(REHEARSAL ROOMS 1 & 2)

**Operawise**   
*AKHNATEN*  
Tue, Nov 1, 2:00-6:00pm  
Tue, Nov 1, 6:30-10:30pm  
NEED 7 VOLUNTEERS EACH


**Opera Prep**   
*AKHNATEN*  
Thu, Nov 3, 5:00-10:30pm  
NEED 10 VOLUNTEERS

**Discover Opera #2**   
Sat, Nov 5, 8:00-11:00am  
NEED 2 VOLUNTEERS

## DECEMBER

**Opera Prep**   
*WONDERFUL TOWN*  
Thurs, Dec 1, 5:00-10:30pm  
NEED 15 VOLUNTEERS


## JANUARY

**Opera for Educators**   
*THE ABDUCTION FROM SERAGLIO*  
Sat, Jan 21, 8:00-11:00am  
NEED 4 VOLUNTEERS EACH

**Operawise**   
*THE ABDUCTION FROM THE SERAGLIO*  
Tue, Jan 24, 2:00-6:00pm  
Tue, Jan 24, 6:30-10:30pm  
NEED 7 VOLUNTEERS EACH

**Cast Dinner** (TIME IS WHEN TO DELIVER FOOD)  
Tue, Jan 24, 5:00pm *THE ABDUCTION FROM THE SERAGLIO*  
(REHEARSAL ROOMS 1 & 2)

**Annual Preview Celebration**  
Tue, Jan 24, 3:30-6:00pm  
DCP, 5TH FLOOR

**Opera Prep**   
*THE ABDUCTION FROM THE SERAGLIO*  
Thurs, Jan 26, 11:00-5:00pm  
NEED 15 VOLUNTEERS

**Seminar**  
*SALOME*  
Sun, Jan 29, 11:30-2:30pm  
(11:00 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.

## 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

Anne Russell Sullivan 323.697.9733 *RSVP*  
Carol Daskal 310.552.2765

### *Macbeth* and *Akhnaten*

Sun, Sep 4, 10:00am

10530 Edgeley Place  
Los Angeles, CA 90024  
Host: Rosalie Kornblau

## Hollywood / Hancock Park

Marlene Chavez 323.934.5777 *RSVP*  
Sean Muhlstein 818.825.2228

### *Macbeth* and *Akhnaten*

Sun, Sep 4, 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

### *Macbeth* and *Akhnaten*

Sun, Aug 28, 2:00pm

Walnut Village Rehabilitation and Care Center  
1401 West Ball Road  
Anaheim, CA 92802

## San Fernando Valley

Regi Merwin 818.400.2578 *RSVP*

### *Macbeth* and *Akhnaten*

Sun, Aug 28 10:30am

The Vintage Apartments  
2721 Willow Street  
Burbank CA 91505

## San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

### *Macbeth*

Mon, Aug 29, 7:00pm

### *Akhnaten*

Mon, Sep 26, 7:00pm

### *The Abduction from the Seraglio*

Mon, Jan 23, 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*

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

## South Bay

Taylor McCallum 214.478.0609 *RSVP*  
Ifang (ee-fong) Hsieh 310.279.9927

### *Macbeth*

Wed, Sep 14, 7:00pm

Toyota Automobile Museum  
19600 Van Ness Avenue  
Torrance CA 90501

### *Akhnaten*

Sun, Oct 23, 2:00pm

28 Aurora Drive  
Rolling Hills Estates, CA 90274  
Hosts: Lenita and David Witherspoon

### *The Tales of Hoffmann*

Sun, Mar 12, 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

### *Macbeth* and *Akhnaten*

Sun, Sep 11, 10:00am  
TBA

### *The Abduction from the Seraglio* and *Salome*

Sun, Jan 22, 11:00am

### *The Tales of Hoffmann* and *Tosca*

Sun, Mar 19, 11:00am

585 Almar Avenue  
Pacific Palisades, CA 90272  
Hosts: Alice and Chuck Bragg

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

# OPERA TALKS

### Opera Talks at Julianne's

Opera Talks at Julianne's will be on hiatus for the fall due to Julie's travels abroad. We hope to resume opera talks in the spring and will keep you informed.

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

### 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.

# 2016 OPERA LEAGUE SEMINARS

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

## Sun, September 11, 12:00pm – 3:00pm

11:30am: Orientation for new members

## MACBETH

SPEAKERS: **Professor Michael Hackett and Professor Simon Williams**

## DOROTHY CHANDLER PAVILION

135 N. Grand Ave.

(Enter through double doors next to Kendall's)

## Sun, October 30, 12:00pm – 3:00pm

11:30am: Orientation for new members

## AKHNATEN

SPEAKERS: **Professor Kara Cooney and Professor Veronika Krausas**

## DOROTHY CHANDLER PAVILION

135 N. Grand Ave.

(Enter through double doors next to Kendall's)

# 2016 FALL MUSICALE

Sat, September 24, 2:00pm – 4:00pm

## Power Duo: Suzan Hanson and Roberto Gomez

LOCATION IN MID-WILSHIRE TO BE ANNOUNCED

### 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 LUNCH ORDERS (SEMINARS ONLY):

*Macbeth* Sept 6

*Akhnaten* Oct 25

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

## Sept 11 / Oct 30 SEMINAR ORDER FORM and Sept 24 MUSICALE

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 11	OCT 30	MUSICALE SEPT 24
___ x Member @\$35	\$ _____	\$ _____	\$ _____
___ x Member (Voucher)	\$ 0	\$ 0	\$ 0
___ x Non-member @\$45	\$ _____	\$ _____	\$ _____
___ x Student member @\$10	\$ _____	\$ _____	\$ _____

## Lunch Choices for seminars only (\$15)

\_\_\_ x Asian Chicken Salad: Chinese cabbage, mesclun mix, Asian vegetable, grilled chicken breast, lotus root, crispy wonton, soy lime dressing \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_ x Taco Salad: Shredded cabbage, romaine hearts, diced tomatoes, red onions, roasted corn, Monterey cheddar cheeses, avocado, sour cream, taco chips \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_ x Chipotle Chicken Sandwich: Roasted chicken breast, fresh mozzarella, Roma tomato, red onion, and chipotle aioli on ciabatta \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_ x Tuna Salad Sandwich: Tuna, red onions, olives, tomatoes, capers, romaine on brioche \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_ x Vegan Wrap: Spinach tortilla, creamy hummus, roasted vegetables, grilled red onions, saba \$ \_\_\_\_\_ \$ \_\_\_\_\_

TOTAL \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

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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 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](http://operaleague.org) and click on *Membership* to learn about the great benefits. Regular memberships and above are for two people.

STUDENT MEMBERSHIP	\$25
ASSOCIATE MEMBERSHIP	\$50
REGULAR MEMBERSHIP	\$100
CONTRIBUTING MEMBERSHIP	\$200
SUSTAINING MEMBERSHIP	\$350
PREMIER MEMBERSHIP	\$550

## 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: *Macbeth***

Sun, Sept 11

**Musicale**

Sat, Sept 24

**AALAO Fall Recital**

Sat, Oct 15

**Seminar: *Akhnaten***

Sun, Oct 30

**Annual Season  
Preview Celebration**

Tue, Jan 24

**Seminar: *Salome***

Sun, Jan 29

**AALAO Black History Seminar**

Sun, Feb 12

**Hemmings Award Dinner**

Sat, Mar 4

**Seminar: *The Tales of Hoffmann***

Sun, Mar 12

**Wagner Ring Festival**

Sat, Apr 1 - *Das Rheingold*

Sun, Apr 2 - *Die Walküre*

Sat, Apr 8 - *Siegfried*

Sun, Apr 9 - *Götterdämmerung*

**Premier Dinner**

Sun, Apr 23

**Santa Barbara Opera Trip:**

*La Rondine*

Sun, Apr 30

**Cathedral Project: *Noah's Flood***

Sat, May 6

**AALAO Father's Day Recital**

Sun, Jun 18

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## MARK YOUR CALENDARS!

## POWER COUPLES MUSICALE Saturday, September 24, 2016, 2-4pm

Bill and Hillary. Prince William and Kate Middleton. Will and Jada Smith. Barack and Michelle. David and Victoria Beckham. Beyoncé and Jay-Z...

### Amateurs!

Today's power couples have nothing on the operatic kind. Want proof? Come to our Power Couples Musicale on Saturday, September 24 from 2-4pm, at a private residence in the Mid-Wilshire neighborhood.

Soprano Suzan Hanson and Baritone Roberto Gomez will be getting their power couple on to the accompaniment of pianist Victoria Kirsch. After the performance, we'll have a reception where you'll get to schmooze with the artists.

We encourage you to order online at [operaleague.org](http://operaleague.org). If you prefer snail mail, please use the order form at the back of this issue.

