

Your Guide To Upcoming Opera League Events

ISSUE 44
WINTER 2016

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES



Photo by Steve Kohn.

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CHRISTOPHER KOELSCH IS THE OPERA LEAGUE'S
2017 PETER HEMMINGS AWARD HONOREE

Christopher Koelsch, LA Opera's President and Chief Executive Officer, is either astonishingly modest or tremendously reverential to those who have gone before him... or both.

Mr. Koelsch is this year's recipient of the Opera League's Peter Hemmings Award – given to individuals “who have made significant contributions to the development of opera in the greater Los Angeles area.” He speaks of the achievements of LA Opera in his four years at the helm as little more than the natural extension of ideas and programs put forth by his predecessors – and by “the incredible team we have here.”

From the President



Eat, drink, and be merry!

Those are the operative words as we approach our annual Peter Hemmings Award Dinner on Saturday, March 4, 2017.

Join your fellow and festive Opera Leaguers and LA Opera leadership as we gather at the historic and elegant California Club in downtown L.A. to celebrate and honor LAO President and CEO Christopher Koelsch. As we feast on the finest wine and champagne with our hors d'oeuvres and three-

course dinner, we'll toast Christopher for his innovative contributions to and tireless passion for the art form we all know and love.

So watch out for that invite. You'll get one in the mail as well as an email with a link to the online ordering form. The Hemmings is our biggest fundraiser of the year with net proceeds donated to LA Opera's Opera Camp.

The holidays always bring to mind themes like peace, happiness and good fortune. We hope you experience this trifecta this holiday season. Psychologists are all but unanimous that one of the main expressways to a purposeful and fulfilling life is to reach out and form connections.

The Opera League offers you the opportunity to do just that in the form of innumerable volunteer opportunities. It could be picking up your favorite diva from LAX, preparing a gourmet masterpiece for cast and crew, selling our finest wares at the Shop at the Opera to raise funds for projects like the school bus fund and Opera Camp, herding those bright minds at Education events, even writing for this publication! There are oodles of opportunities to get involved, form connections and achieve a sense of self-fulfillment.

Oh wait, did I mention that volunteers are eligible for dress rehearsal tickets and have their own chance to bask in the spotlight every May at our volunteer appreciation event?

No time to volunteer? That's okay, as there are less time-consuming but just as effective ways to support your Opera League. How about upgrading your membership? Did you know League Sustainers are honored every year at an exclusive salon? And Premier members attend a swank dinner with live entertainment? Financial support allows the League to continue our mission to support LA Opera and provide invaluable educational events for Leaguers and their friends.

Speaking of friends, why not whet their appetite for joining the League? Invite them to the Season Preview on Monday, January 23. We're always looking to attract new membership. Our entry-level dues are minimal, and the benefits are many.

This brings me back to Christopher. As you read the cover story, keep in mind that opera nationwide is seeing a drop in ticket sales. LA Opera? Is thriving! And it's thanks in no small measure to Christopher Koelsch. I've always considered music to be a sort of equalizer, something people of all ages and backgrounds can enjoy together.

Enjoying this issue of BRAVO could be an equalizer too. So sit back, take it in... and don't forget to like us on Facebook!

See you at the opera!

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BEYOND BOUNDARIES

CONTINUED FROM COVER

Asked about the company's accomplishments during his tenure, he evokes none other than Peter Hemmings himself, LA Opera's first general director during its "startup years" of the 1980s and '90s. "There were no rules, no established tradition to combat. He could design a repertory for this unique city and forge a path for the future of the art form."

Koelsch says that leaders such as Kent Nagano, Edgar Baitzel, Stephen Rountree and, more recently, Music Director James Conlon and General Director Plácido Domingo, set and reinforced the "core values" that he is proud to have had a part in upholding:

- **Fidelity to storytelling.**
- **Investing in our artistic corps.**
- **Inviting the best and the brightest, even from outside the opera community, to play in our sandbox.**
- **Working outside the Dorothy Chandler in spaces such as REDCAT and the Ace Hotel.**
- **An emphasis on community engagement and accessibility for all.**

Those values are fully ingrained in Koelsch—a trim, dapper, direct man who uses the syntax and vocabulary of an English professor—because he has spent 19 years, nearly half his life, at LA Opera.

That life began in Brockton, Massachusetts, a small blue collar city outside Boston that calls itself the City of Champions because it is the birthplace of both Heavyweight Boxing Champion Rocky Marciano and Middleweight titleholder Marvin Hagler.

Fortunately, Koelsch was drawn not to the ring but to the theater, in part because Brockton High School had just opened a new state-of-the-art theater where he acted in and directed his own shows. This led to undergraduate work at Colgate University and a master's degree at the University of Michigan, where he trained as a dramaturg and stage director.

In 1997 he joined the artistic team at LA Opera and rose through the ranks, becoming Senior Vice President and Chief Operating Officer in 2010. He assumed his current position of President and Chief Executive Officer in 2012.

Of the aforementioned core values, Koelsch has received more recognition for helping LA Opera stretch beyond the traditional boundaries of the opera house, particularly with programs like Off Grand, community outreach and a simulcast opera under the stars.

But while artistic values and aspirations may not change for opera, audiences and audience behaviors do. "Fifty percent of the audience for our Off Grand programs are completely new to the company," he says.

Koelsch sees outreach to a more diverse audience as much more than "a business development plan" to ensure seats are filled in the future, instead stressing his belief that "access to the arts is a fundamental human right," and that LA Opera needs to ensure it builds a diverse audience to match our "increasingly diverse county."

He dismisses the "lazy idea that the art form is in peril" because of the greying of the audience. He believes that anyone – maybe everyone – can feel the spark that comes from opera.

Asked about his hopes for the future, Koelsch reinforces his desire to remain focused on the core values, continuing to invest in artistic excellence and finding ways to expand access to the art form for the whole community.

He sees twin initiatives in the next several years as central to keeping that momentum.

First, he is hopeful that the company will "expand the scale of the mainstage season." He sees this in terms not of getting bigger for bigger's sake but of providing broader artistic experiences for the audience. "I would like to have seasons that, while not necessarily



Photo by Alma Guzman.

comprehensive, are at least emblematic of the historic continuity of opera – from the Baroque to the Contemporary."

And second, he hopes to invest "so that the doors are (figuratively) always open."

While the specifics have yet to be determined, he would like to see the opera house "continue to take steps to be at the center of an ever more vibrant performing arts culture in Los Angeles."

And what does Koelsch think of receiving the Hemmings Award?

As you can imagine, an opera executive who places such high value on the traditions and beliefs of those who went before him was touched when given the news.

Sitting in his office on the third floor of the Dorothy Chandler Pavilion, he notes, "Peter Hemmings hired me in this very office. I was quite honored and surprised to get this recognition. In truth, I was deeply moved. I am inspired by the legacy, promise and dedication of my forebears and privileged to continue their great work." 🌟

KOREAN LOVE CONNECTION

AN INTERVIEW WITH SOOK AND DWIGHT HEIKKILA

By PAULA CORREIA

Their love story echoes that of *Madama Butterfly*. Only, theirs has a happy ending. And with a Korean twist!

It's a miracle Sook and Dwight ever met. Soon after Sook left Korea for America at age 25, to seek adventure and graduate school, Dwight was sent to her native country with the U.S. military as an interpreter.

"Fresh out of Cornell, I faced the 1968 Vietnam War draft," he recalls, "The Army offered the Monterey military language school and duty as an interpreter." He was assigned the difficult Korean language.

Sook, meanwhile, was a free-spirited young woman who hailed from the highly-structured traditional Korean society of the early 1970s. "My parents urged me to marry, but I wanted to be free to go to America to study and work for the United Nations."

Marriages in Korea at that time were mostly by arrangement, which was totally against Sook's independent nature. Being multi-lingual, she had been working as an interpreter in Seoul for Korean government agencies with ties to tourism. With her strong will and \$300 (all her student visa allowed) she managed to come to America, much to the chagrin of her parents. It was scandalous for single Korean girls to travel by themselves. Here in America she had many friends she had met during her Korean work days who hosted her as she travelled to 21 states in three months. Soon she was employed, becoming partner in a Los Angeles travel agency where she stayed for four years.

Suffice it to say her parents were less than thrilled. They flew to L.A. to take her home and see to that arranged marriage. Sook refused. Not only did her parents relent, they stayed in L.A. and asked her help in launching a sportswear business. Sook threw herself into the work of creating hip junior garments such as disco outfits and

other '70s couture. In due time she was managing nearly 200 employees. Who had time for dating?

Meanwhile, Dwight returned to L.A. and landed a job as a loan officer in the Korean Bank of Los Angeles while he attended nights at the UCLA Anderson School. Sook,



who had been a customer of the bank for all of a month and had only dealt with the president of the bank, came in one day to close her account.

The only person there to help her?

While Sook waited for the president at Dwight's desk, sparks crackled. At least on his side. Sook's were ignited somewhat later.

Dwight mustered the courage to call Sook late at night at her factory. She remembers: "We talked for hours and found we had so much in common."

They dated for six months, during which time Dwight came under her parents' magnifying glass. They were concerned this American wouldn't fit into a traditional Asian family. And yet, he passed all the tests. Sook and Dwight married, and their daughter was born nine months later.

Sook dissolved her business. When Dwight started a lucrative financial planning business, Sook began working with him. Three years later, they had a son.

Then tragedy struck. Going to the office one day alone, Sook was hit in the head by a heavy door and suffered major head injuries. A six years-long marathon of healing treatments began. One day her mother invited her to a Christian retreat where Sook experienced a spiritual epiphany and full recovery. She became passionate about her spiritual journey. "I became obsessed, and it became a life passion of mine to explore spirituality and be of service." She attended Claremont School of Theology for a Masters of Divinity and became an ordained minister of the Methodist Church. With her characteristic fervor, she embarked on missions to feed the homeless, and Dwight lost his business partner.

Sook was exposed to classical music as a child and loved to sing. Her music teacher was an opera singer. Dwight, in contrast, had little connection to music. About ten years ago, a friend enticed them to go to a performance at LA Opera. They fell in love, this time with opera.

"We regularly went to LA Opera with her," Sook recalls. "Sadly, our friend died three years ago, and we felt lost." So they decided to join the Opera League to help fill the void. Now they can be seen at every cast dinner where they serve home-cooked meals to the cast and crew.

Now semi-retired, Sook and Dwight love going to cultural events: operas, concerts, theater, you name it. They often visit their married children who live in New York: daughter Jennifer and her two daughters, and son Sean who has a baby boy.

A very happy, non-Butterfly ending indeed! 🌸

ROCK THE VOLUNTEERING!

AN INTERVIEW WITH NEW OPERA LEAGUE VOLUNTEER CARLI ROGERS

By TOM LADY

“I only just started volunteering this summer under the good influence of Lenore Rodah. She would talk about these things she had done and give me a couple names of events and say, ‘You’ve got to try this!’ So I signed up for Opera for Educators...”

Carli Rogers is one of the Opera League’s newest volunteers. Yet this neophyte is anything but when it comes to music, especially classical, and most especially good ol’ fashioned rock ‘n roll.

“My dad loved classical, but I didn’t really start enjoying it until I was in grad school studying Italian...I’m still a rock ‘n roll person, rock ‘n roll is still my favorite.”

It’s important to note that when Carli says rock, she means the pure gold they now call classic rock. I ask her to tick off some of her favorite rockers, and she lets it rip: “The [Rolling] Stones, Credence [Clearwater Revival], the Beach Boys, Elvis, the Doors, Bob Seger...”

After getting her undergraduate degree in history and Italian and graduate degree in Italian, Carli left her native West L.A. for New Jersey where she taught Italian at Rutgers while also serving as faculty advisor to the university’s Italian club. Every year this club would take opera trips to the Big Apple. During her second year, the opera bug bit hard. “I went as much as possible my second year,” she says.

Among the performances that year was *Don Carlo* starring mezzo-soprano Tatiana Troyanos and baritone Sherrill Milnes. “That was one of the moments when I realized I loved opera.” Another such moment came during a production of *Rise and Fall of the City of Mahagonny*. “That was when I discovered *Mahagonny*

was the source for [the Doors song] ‘The Alabama Song (Whiskey Bar).’”

Two years in the Garden State were enough before the self-described “weather wimp” relocated back to West L.A. She landed a job in UCLA’s contract and grant administration department, first as the campus copyright officer, and then as part of the team that negotiates clinical trial contracts with pharmaceutical and medical device companies.

Speaking of that beautiful Romanesque campus, Royce Hall was the setting of another defining operatic moment for Carli. “I saw Pavarotti give a recital at Royce Hall. He knocked out aria after aria after aria. [laughing] And that’s what I thought all classical concerts were like...I always felt an affinity for Pavarotti because he came from the same town as my maternal grandparents [Modena].”

She may have been a relative late bloomer when it comes to classical music and opera, but Carli has more than made up for it with volunteerism. Since 1994 she’s been part of the Committee of Professional Women, one of LA Phil’s affiliate committees. That’s where she met and befriended Lenore Rodah. Lenore joined the League in December 2013 and convinced Carli to join the following month.

“Education events, especially Operawise, and light walking have been my favorite volunteer activities,” Lenore says. “I encouraged Carli to contact [Opera League



Education Chair] Larry Verdugo and [Light Walker Chair] Lynne Mitchell, and she has become a very valuable participant.”

Carli recalls the light walking she did for *Macbeth*. “It was great fun! And you can’t really tell what’s what until you see the production. ‘Oh yeah! I was standing right there!’”

Carli extends her volunteerism to her alma mater. “I’m a member of and participate in the activities of the UCLA Retirees’ Association, the Westwood Women’s Bruin Club and the UCLA Faculty Women’s Club...I am a true and loyal Bruin!”

She’s also a true and loyal volunteer, whatever the organization or cause. “It’s very rewarding. You feel much more invested as a volunteer than when you’re just viewing the opera.” 🌟

WHEN THE YAPS DON'T YAP

By BEVERLY PHILLIPS and RENEE SALICK

Prime example? Food! Cooking is an easy favorite for traveling artists. **Michelle Siemens**, mezzo-soprano, finds baking a "sweet way to decompress at the end of the day and rest my voice." Pianist **Aurelia Andrews** hopes one day to "run my own cake business." Tenor **Brian Michael Moore** finds "making croissants an entirely meditative experience" and perfect for relieving stress.

How about video games? Did you think your kids or grandkids were the only video gamers in the house? Check out these young artists. Brian is so into gaming, he prefers to custom-build his own computer to guarantee the highest-quality gaming experience. Take THAT, Electronic Entertainment Expo groupies! Never thought you'd meet someone who actually composes music specifically for video games? Cross it off the bucket list, because **Elizabeth Zharoff** does just that. This soprano composes and produces music for video games when she's not working

with other composers on improving their vocal writing skills. "I love being able to create music while resting my voice," she says. Elizabeth is the creative director and producer of *Song Cycle: The History of Video Games*, which contains 26 songs for classical singers, based on iconic game tunes. "I wanted to create a repertoire to which a young generation could instantly connect."

Some young artists step away from their laptops and mobile devices to pursue more energetic hobbies. Pianist **Milena Gligic** is an avid dancer and recently joined a Bulgarian Folk Dance ensemble. "I also joined a super cool choir led by actress Maggie Wheeler where people learn music by ear and sing complex lines in a foreign language along with simple dance movements. It's so inspiring and refreshing to be around amateurs who approach music from another perspective, more intuitive and more heartfelt." Tenor **Josh Wheeler** likes hiking

and fishing. Right now he's focusing on hiking Yosemite and fishing off Santa Monica pier.

Then you have driving and theme parks, not to speak of driving to theme parks. Baritone **Theo Hoffman**, a native Manhattan-ite, only just learned to drive in May of this year. He drove cross country from New York to L.A. and saw his "world view expanded in beautiful new ways." Aurelia is struggling with driving in L.A., which of course means she now has something in common with her audience. "I have accidentally turned the wrong way onto a one-way street SO MANY TIMES!" She and her three-year old son experienced a magical time at Disneyland, coupled with a not-so-magical time negotiating the I-5. At least the jaunts to Anaheim force her to get the hang of driving, and in the right direction! As for Michelle, she admits to "having a weakness for theme parks, so moving to L.A. definitely meant buying season passes to Universal Studios."

RING IN THE SPRING WITH A RING

By TOM LADY

Are you ready for a first from your friendly neighborhood Opera League?

When we say first, we're talking about the first event of its kind not just in Los Angeles, but in the U.S.

Brita Millard, the big brain behind a lot of our most ambitious, creative programming (opera trips to Santa Barbara, San Diego, and Santa Fe, the odd jaunt to Europe) is bringing the Norse gods to Westwood with Richard Wagner: A Ring for All Seasons. What's that, you say?

That's right. On Saturday and Sunday, April 1 & 2 and 8 & 9, 2017 at James Bridges Theater on UCLA campus, we'll be screening filmed productions of all four parts of Wagner's Ring Cycle, each from a different production (and different interpretation).

UCLA Professor Michael Hackett, Department of Theater, Film and TV, and a regular speaker at our seminars, will kick off each day with introductory remarks providing a historical context for the production and visuals from other historic Ring Cycles.

Next to the Peter Hemmings Awards, Richard Wagner: A Ring for All Seasons will be our biggest fundraiser of 2017. In Wagnerian terms, it'll be the Fasolt to Hemmings' Fafner. Now we just need that hoard of gold, and that's where you come in, natch.

By now you should've received Save the Date cards. Official Opera League invitations will go out the end of January, at which time you'll be able to order tickets either through the mail or online at operaleague.org.

Questions? You can reach Brita at bmillard_99@yahoo.com.

See you in the halls of Valhalla! 🍷

Even in their downtime, some young artists still gravitate toward musical pursuits. Theo incorporated his early passion for guitar with classical performing and developed a concert with mentor Steven Blier called Schubert/Beatles. "It's so important never to forget what inspired one to start making music in the first place." Theo does have a non-musical hobby on the brain. He's planning to learn to unicycle. Baritone Kihun Yoon, meanwhile, used to sport Metallica T-shirts and long hair while he banged the drums. These days the decidedly more mellow, and more tightly coiffed, Kihun prefers kicking back on the couch to watch the odd flick...but with laser focus. "Watching and studying the diverse characters in movies—a murderer, a crazy guy and a mental patient—inspired my cover for the role of *Macbeth*."

Whether musical or non-musical, the young artists agree that in the end, the hobbies only improve their YAPPING. Tenor Carlos Enrique Santelli, a huge Star Trek fan [a.k.a. Trekkie] and coffee gourmand, says, "All the practice in the world won't improve our art if we don't take the time to live a nonmusical life as well. I don't think there's a hobby that doesn't play into our careers as opera singers."

The above is just a sampling of what the young artists do outside the Dorothy Chandler. Would you like to know more? Visit operalague.org for the full interview.

CLOCKWISE FROM LEFT: Brian Michael Moore baking; Kihun Yoon (RIGHT) in *La Bohème*; Brian Michael Moore, Josh Wheeler & Summer Hassan during Improv class; Theo Hoffman; (L TO R) Theo Hoffman, Elizabeth Zharoff, Aurelia Andrews, Plácido Domingo, Liv Redpath, Carlos Santelli, Michelle Siemens, Brian Michael Moore & Milena Gligic; Milena Gligic backstage; Michelle Siemens & Elizabeth Zharoff ☀



Photo by Elizabeth Moore



Courtesy of LA Opera



Photo by Maggie Langhorne



Photo by Unknown



Photo by Elizabeth Zharoff



Photo by Amisha Patankar



Photo by Cody Quattlebaum

THE ROARIN' TWENTIES DOWN THE COAST

OPERA LEAGUE DAY TRIP TO SAN DIEGO

By BEVERLY PHILLIPS

Join your fellow Leaguers on Sunday, April 30, 2017, for an exciting day trip to San Diego.

We'll transport you to the roaring twenties of *La traviata* as directed by Marta Domingo. With the sensational soprano Corinne Winters and handsome, passionate rising star tenor Joshua Guerrero, *La traviata* will be mesmerizing and unforgettable.

Conducted by Stephen Lord, the opera will showcase Stephen Powell as Germont, Peabody Southwell as Flora, Kevin Langan as Dr. Grenville and Brenton Ryan as Gastone. Brenton was a Domingo-Colburn-Stein Young Artist who recently had his debut at the Met.

This all-inclusive package is arranged by the League's Fundraising / Special Events Chair Brita Millard. Any trip with Brita is always fun and relaxed because she sees to every detail. You will travel in comfort by air conditioned bus (refreshments provided), receive an opera ticket in your choice of orchestra or mezzanine, enjoy a

backstage tour to see what goes on behind the curtain, attend a pre-performance lecture, and enjoy a light lunch at a restaurant within walking distance to the opera. All tips are included as well as a \$50 tax deductible donation to the Opera League of Los Angeles.

For more information on the all-inclusive packages, please call Brita Millard at 310.877.6285 or email bmillard_99@yahoo.com.

With this cast of singers, the spaces will fill up fast so get your name on the list.

See you at the opera! ☀

IN THE PIT

DAVID WASHBURN: TRUMPETER ON THE GO

By DIANE EISENMAN

The story of how David Washburn found the trumpet has become a family legend.

David's father, an engineering professor, played cornet. He eventually gave that cornet to a friend. One evening, while the Washburns were visiting this friend, someone brought out the cornet. Little David gave it a go. After one lesson, his father's friend exclaimed: "You'd better get him a trumpet!"

Born in Pasadena, raised in Long Beach, David has played a major role in the classical music scene throughout his career, participating in orchestras as far flung as Hong Kong and performing solos throughout the world.

Photo by Diane Eisenman.



In 1993 he won a joint position with the Los Angeles Chamber Orchestra (LACO) and the Los Angeles Opera (LAO) Orchestra. Today he is LAO's Associate Principal Trumpet and LACO's Principal Trumpet. Summers are spent with the California Philharmonic and various music festivals.

Heads up, movie buffs: David is very active in recording studios for such films as *Avatar* and last year's *Star Wars: Episode VI – The Force Awakens*. Indeed, he's been part of the John Williams Orchestra for over 20 years.

Always looking to share his love and knowledge of the trumpet, David is a member of the faculty at University of California Irvine, Azusa Pacific University, and Biola University. Previous teaching positions include Chapman, Cal State Northridge, Cal State Long Beach, and Redlands University.

David himself has been the beneficiary of many masters before him: Joan LaRue with the Long Beach Public School system, John Clyman at University of Southern California where he received his Bachelor of Music, and Robert Nagel at the New England Conservatory of Music where he received his Master of Music.

When it's time to prepare for a new opera, David has to plan out which of his 12 trumpets will give the best sound to each passage. He often uses three different trumpets during a single opera, plus several mutes to give a variety of color to the sounds.

The trumpets vary in size, pitch range, and valve systems, while the mutes vary in length, material, and shape. Furthermore, before he even practices the notes, David must transpose much of his music to the appropriate key, depending on which trumpet he is using.

Besides orchestras, David has had many opportunities to perform as a soloist. This year he performed the Bach Cantata #51 with LACO. And this month he tours with the Lincoln Center Chamber Music Society, playing Bach's Brandenburg Concerto #2.

Fun fact: He has performed the Brandenburg Concertos over a hundred times!

For you aspiring trumpeters, being in this profession means keeping those lips in peak condition. David practices literally every single day, even when on vacation, even when that vacation sees him kicking back on his 38-foot "motor home on water" in Catalina with his four kids, one of whom, a son, plays trumpet. Another plays flute. A third son is a singer who's already been in several LAO productions. A fourth, his daughter, has inherited her dad's love of the ocean with her plans to pursue marine biology.

Anything involving the water—diving, surfing, kayaking, snorkeling, just walking on the beach—has been a Washburn family pastime since David was a kid. So in one way or another, all four of his children are truly cut from his cloth.

When I ask him what he loves about the trumpet, he says he enjoys the soothing sound of the brass in a chorale, and he loves playing hero themes. With the bold sound of the trumpet, he must be aware not to get carried away and cover up the singers' voices.

Summing up the trumpet's role in opera, he says, "We are the icing on the cake." 🍷

ALL A BOARD!

By TOM LADY

The Opera League's Board of Directors is the true lifeblood of our organization. The board is comprised of approximately 35 people. These hearty volunteers were elected to the board by previous board members who saw something special in them that cried out "leadership!" The board is where the most significant decisions are made about League programming, policies and procedures.

Would you or someone you know be interested in joining the board? Your chance is about to arrive.

From January to end of February, the League is accepting board candidate nominations for any League member at any level who has been in good standing for at least a year prior to the board elections in May.

All nominations are reviewed by the Nominating Committee.

Interested? First, here are some things to know about what's required of Opera League board members.

- One term on the board is three years, starting in July.
- Board meetings are held usually on the third (sometimes second) Monday of each month starting at 5pm and usually lasting ninety minutes to two hours.
- Board members must have League membership at Contributing level (\$200) or higher.
- Board members must subscribe to LA Opera for at least three performances a season.
- Since it's volunteering that even gets you considered for the board, board members are expected to keep that up and assist with League activities.

Still interested? Don't dawdle. The nomination form is available on our website, operaleague.org. When you land on the homepage, just click on **Board Nomination Form**.

The best way to get us your form is to download it from the site, fill it out, and email it to Charles Stern, Nominating Committee Chair, at charles.m.stern@gmail.com.

Or you may fill it out and then print it out and mail it to Charles Stern, Nominating Committee Chair, PO Box 49-1057, Los Angeles, CA 90049-9057.

Questions? Just email Charles at charles.m.stern@gmail.com. 🍷

SUPPRESSED NO MORE

JAMES CONLON'S
RECOVERED VOICES
COURSE OFFERED AT
THE COLBURN SCHOOL

By PAULA CORREIA

Registration is now open for a 15-week seminar exploring the fate and music of composers who were suppressed by the Nazi regime.



Photo by Bonnie Perkinson

The course is free to the public and will be held at the Colburn School's Thayer Hall from 7 to 8:50pm on Monday evenings, from January 9 to April 24, 2017.

Made possible by a generous grant from Marilyn Ziering (Ziering-Conlon Initiative for Recovered Voices), this seminar is an outgrowth of LA Opera's Recovered Voices series and also of the OREL Foundation, launched by LA Opera Music Director James Conlon ten years ago.

"My mission is the revival of works suppressed by the Nazi regime between 1933 and 1945," Maestro Conlon says. "They have been left unperformed, widely unknown, and underappreciated for far too long."

I have attended these classes since their beginning in 2014. Having a great passion for classical music, I was saddened by the tragedy of these composers' lives, yet uplifted by their compositions as lovely pieces of their music were played in class and in concert. And the stature and knowledge of the lecturers is impressive.

In past years the guest lecturers have included such notables as Jeffrey Kahane (Music Director of the Los Angeles Chamber Orchestra); Alex Ross (Author and Music Critic of *The New Yorker*); Harvey Sachs (author of *Music in Fascist Italy*, and the biography of Arturo Toscanini); Bret Werb (Curator of Music and Sound Collections at the United States Holocaust Memorial Museum); Simon Wynberg (Artistic Director of the ARC Ensemble of the Royal Conservatory of Toronto, Canada); Michael Beckerman (Professor of Music at New York University and Academic Advisor to The OREL Foundation).

Maestro Conlon will lead a number of the classes along with renowned guest lecturers. Robert Elias administers the Ziering-Conlon Initiative. Questions may be directed to him at comments@orelfoundation.org.

Registrants may attend all lectures or only those of particular interest.

Please note that online registration is required. For more info and to register, please visit the seminar page using the direct URL: colburnschool.edu/page.cfm?p=3184

Approximately three weeks before the first class, a detailed class schedule will be sent to those who have pre-registered. ❁

WHY I BECAME A MEMBER: FEED THE SOUL

By EDITTE ALSEN



When we got married, Aris, my husband, insisted on a line in our family budget dedicated to “the arts.” We affectionately refer to that line as the “feed our soul” line.

A couple of years ago I stopped by the Shop at the Opera as I always do. Our routine is to get to the opera early, and while we wait for the pre-performance talk, I browse the Shop.

On one of these occasions, I observed, as I always do at the Shop, the fun everyone on the other side of the counter was having. They all seemed to truly enjoy each other’s company and the task at hand. They engaged each customer browsing through the scarves and jackets, chatting and sharing trivia nuggets about that night’s opera, the cast, what to look forward to during this production. I casually commented on the fun they were having, and the gentleman behind the counter told me to join in on the fun. He handed me a copy of BRAVO and said I should join the Opera League.

With Aris’s encouragement, I joined at intermission!

I volunteer at the Shop now, participate in cast dinners and hope to serve in the Educational and Outreach programs soon. Opera continues to “feed our soul,” and now we have the pleasure of new friends, newly acquired knowledge and new life experiences. ☀

QUIZ TIME! ‘TIS THE SEASON FOR OPERA TRIVIA

The holiday season brings families and friends together, along with all of their hopes, expectations, high emotions... and an orchestra pit full of opera trivia. So of course it’s not surprising that the holidays have provided the perfect dramatic backdrops for operas. In that spirit, here’s our opera holiday quiz to help you jingle all the way...

Question 1: The first half of what perennial favorite takes place on Christmas Eve?

- A. *Die Fledermaus*
- B. *La Bohème*
- C. *Hansel and Gretel*
- D. *The Marriage of Figaro*

Question 2: As Violetta lay dying in the final act of *La Traviata*, she overhears merrymakers carousing in the streets of Paris outside. What are they celebrating?

- A. Carnival
- B. Christmas
- C. All Saints’ Day
- D. Bastille Day

Question 3: In Benjamin Britten’s *Albert Herring*, the title character becomes the unexpected focus of what holiday?

- A. Easter
- B. Valentine’s Day
- C. Victoria Day
- D. May Day

Question 4: Which opera (last performed at LA Opera in 1998) begins with children practicing a Christmas carol in the summertime?

- A. *Where the Wild Things Are*
- B. *Eugene Onegin*
- C. *Werther*
- D. *Porgy and Bess*

Question 5: This Handel oratorio—which has been staged as one of LA Opera’s annual community productions presented at the Cathedral of Our Lady of the Angels for families—is based on the Old Testament story of the victorious Jewish leader who liberated and reconsecrated the Temple of Jerusalem, an event celebrated on the eight nights and days of Hanukkah. Name that oratorio.

- A. *Samson*
- B. *Esther*
- C. *Judas Maccabeus*
- D. *Saul*

Be sure to visit operaleague.org for the answers!

THE MILLER'S BEAUTIFUL DAUGHTER, THREE SPIRITUALS, ONE AMAZING TENOR

ASHLEY FAATOALIA CAPTIVATES CROWD AT AALAO FALL RECITAL

By SHELL AMEGA



Photos by Alma Guzman.

A crowd of nearly 90 opera lovers attended the African Americans for Los Angeles Opera (AALAO) Fall Recital in September at the new home of Alice and Joe Coulombe, a resort-style community with an intimate performance theater.

Tenor Ashley Faatoalia, accompanied by pianist Douglas Sumi, wowed the crowd with four selections from *Die Schöne Müllerin* (The Miller's Beautiful Daughter) by Franz Schubert, three spirituals including "Deep River" and rousing renditions of "Rondo (Peter Go Ring Dem Bells)" from "Cantata" by John Carter and "Lonely House" from the opera *Street Scene* by Kurt Weil (music), Langston Hughes (lyrics) and Elmer Rice (book).

AALAO Board Member Michael Melton served as the MC while Alice Coulombe, a founding member of AALAO and co-founder of the

Opera League, welcomed the audience. League President Marlene Chavez also welcomed guests.

Noted for his soaring voice and warm stage presence, Ashley's recent and numerous engagements include a debut performance as Marco Polo in the Emmy-winning *Invisible Cities* with The Industry as well as Albert Hoffman in *LSD: The Opera* at Disney Concert Hall. Past performances include Habakkuk in *The Festival Play of Daniel* with LA Opera, his debut performance with San Francisco Opera as Crab Man in *Porgy and Bess* and *Candide* with LA Philharmonic at the Hollywood Bowl. Ashley has also sung "The Star Spangled Banner" to sold-out audiences at both Dodger Stadium and the Staples Center. He is currently a resident artist with LA Opera's Education and Community Engagement team.

A delicious buffet was served afterward as guests enjoyed mingling with the artists.

Big thanks to all who attended, and especially to the volunteers who helped make this event happen, advancing AALAO's mission to increase awareness of opera throughout the Los Angeles community. 🌟

SHOPERA TIL YOU OPERA

By TOM LADY

Shop at the Opera opens two hours before curtain in the lobby of the Dorothy Chandler Pavilion. Stop on by, browse 'n buy.

Did you read the cover story in our previous issue ("A Night at the Shopera")? Then you know the Shop's inventory is

updated all the time with collections of jackets, scarves, purses, jewelry and boundless volunteer cheer. Proudly don your purchases like the diva you've always aspired to be and belt out an aria knowing you are supporting the Opera League's goal in bringing culture—and style!—to our community.

Shop at the Opera is a major fundraiser for the Opera League. Profits support the LA Opera Education and Outreach Program. 🌟

ANNUAL SEASON PREVIEW

By REBECCA BOWNE

MONDAY, JANUARY 23, 2017
5:30PM RECEPTION | 6:30PM PROGRAM
EVA AND MARC STERN GRAND HALL 2ND FLOOR

Opera League members and invited LA Opera subscribers will be the first to learn about the 2017-18 season on Monday, January 23, 2017!

News travels faster than a Facebook Like and Share, so be sure to include yourself among those to hear it first.

The Opera League of Los Angeles and LA Opera are jointly hosting the largest Preview event ever in Eva and Marc Stern Grand Hall on the second floor of the Dorothy Chandler Pavilion. A hosted reception from 5:30 to 6:30pm precedes the start of the program at 6:30pm.

League members will receive a mailed formal invitation to this festive event and should RSVP promptly on the League website or by mail to reserve their seats.

LA Opera President and CEO Christopher Koelsch will make the first announcement of the new season, revealing each opera with its key performers, directors, new productions and co-productions. LA Opera's immensely talented Domingo-Colburn-Stein Young Artists will perform arias, duets and scenes to tease the new season. In addition, visual displays of costumes, sets and production details will be added to the program for the first time.

League members anticipate the inclusion of "something" by Leonard Bernstein (could it be

Candide or *West Side Story*?), as we continue the celebration of his 100th birthday. Will there be any Verdi, Puccini, Mozart or Wagner? What are the new, innovative productions Off Grand? Community educators eagerly await the announcement so they may begin planning for presentations at your Opera League regional gatherings, local libraries, schools, civic groups and senior centers. Which productions will be featured at Opera League's stellar academic seminars?

Guests of Opera League members are invited to attend for \$50, which may be applied to a Regular or higher annual League membership with full benefits, including event vouchers, when purchased at the Preview. League membership renewals, as well as new subscription materials, will be available at designated tables.

This event remains free as a benefit to Opera League members. Parking is \$9.

It goes without saying that you should show up with a baritone-sized appetite for delicious opera treats.

We look forward to seeing you and your guests! 🌟

Information: Beverly Phillips bevwhite@aol.com or 310.454.5609

2017 OPERA LEAGUE SEMINARS

SUNDAY, JANUARY 29, 2017

12:00pm – 2:00pm: *Salome* Seminar with James Conlon
11:30am: Complimentary Reception / Orientation for new members

Once again our beloved Music Director, James Conlon, will be honoring the Opera League by addressing us at our seminar on *Salome*, the first opera by Richard Strauss to become well known. With Maestro Conlon's astonishing energy, he will donate his time to us in the midst of conducting *The Abduction from the Seraglio* and preparing to conduct *Salome*. Maestro will look at the genesis of the opera from the play by Oscar Wilde, discuss the extraordinary music and story, and perhaps look at any influences that this early work of Strauss might have had on the work of the Recovered Voices composers.

There will be no lunch intermission but light refreshments will be served prior to the start of the seminar.

SCHEDULE:

11:00am – 12:00pm: Check-in
11:30am – 12:00pm: Orientation for new members
12:00pm – 2:00pm: Presentation and singer

DOROTHY CHANDLER PAVILION

135 North Grand Avenue 5th floor
(ENTER THROUGH DOUBLE DOORS NEXT TO KENDALL'S)

SUN, MARCH 12, 2017

12:00pm – 2:00pm: *The Tales of Hoffmann* Seminar with Dr. Kristi Brown-Montesano
11:15-11:45am: Orientation for new members
11:15am: Check in

The Tales of Hoffmann seminar will be held on Sunday, March 12 in the auditorium at MOCA downtown (adjacent to The Colburn School). Our speaker, Dr. Kristi Brown-Montesano, a musicologist on the faculty of The Colburn School, will focus both on the history and the musical line of the opera. This seminar is held in conjunction with the Opera Buffs, which will present its Spring Showcase at 3:00pm in Zipper Hall of The Colburn School, highlighting arias from *The Tales of Hoffmann*. The seminar will take place from 12:00pm - 2:00pm, allowing time for lunch or a tour of the exhibits at MOCA prior to attending the Opera Buffs' show.

SCHEDULE:

11:15am – 11:45am: Orientation for new members
(HELD AT THE COLBURN SCHOOL CAFE)
11:15am: Check-in at MOCA
12:00pm – 2:00pm: Presentation
3:00pm: Opera Buffs' Spring Showcase
(ZIPPER HALL OF THE COLBURN SCHOOL)

MOCA
250 South Grand Avenue

THE COLBURN SCHOOL
200 S Grand Avenue

CALENDAR

JANUARY

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

Annual Season Preview
Mon, Jan 23, 5:30-7:30pm
DCP, 2ND FLOOR, STERN GRAND HALL

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

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

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

FEBRUARY

Elementary Student Matinees 🌟
FIGARO'S AMERICAN ADVENTURE
Thu, Feb 2, 8:30am-1:00pm
Fri, Feb 3, 8:30am-1:00pm
NEED 20 VOLUNTEERS EACH

Sustainer's/Premier Salon
Thu, Feb 2, 6:00pm RECEPTION / 7:00pm PROGRAM
GARY MURPHY INTERVIEWS | GAIL EICHENTHAL,
EXECUTIVE PRODUCER OF CLASSICAL KUSC, DCP

Saturday Mornings at the Opera 🌟
FIGARO'S AMERICAN ADVENTURE
Sat, Feb 4, 8:30am-11:30am
NEED 12 VOLUNTEERS

Opera for Educators 🌟
SALOME
Sat, Feb 11, 8:00-11:00am
NEED 4 VOLUNTEERS EACH

Operawise 🌟
SALOME
Mon, Feb 13, 2:00-6:00pm
Mon, Feb 13, 6:30-10:30pm
NEED 7 VOLUNTEERS EACH

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)
Mon, Feb 13, 5:00pm *SALOME*
(REHEARSAL ROOMS 1 & 2)

Opera Prep 🌟
SALOME
Wed, Feb 15, 5:00-10:30pm
NEED 8 VOLUNTEERS

MARCH

Opera for Educators 🌟
THE TALES OF HOFFMANN
Sat, Mar 4, 8:00-11:00am
NEED 4 VOLUNTEERS

Peter Hemmings Award Dinner
Sun, Mar 4, 6:00pm
CALIFORNIA CLUB

Seminar
THE TALES OF HOFFMANN
Sun, Mar 12, 11:30-2:00pm
(11:00 NEW MEMBER ORIENTATION)
MOCA MUSEUM, 260 SOUTH GRAND AVENUE

Cathedral Projects Rehearsal
NOAH'S FLOOD
Sun, Mar 12, 12:00-2:00pm
NEED 4 VOLUNTEERS

Saturday Mornings at the Opera 🌟
PUCCINI OPERA TALES
Sat, Mar 18, 8:30am-11:30am
NEED 12 VOLUNTEERS

Operawise 🌟
THE TALES OF HOFFMANN
Mon, Mar 20, 6:30-10:30pm
Tue, Mar 21, 6:30-10:30pm
NEED 7 VOLUNTEERS EACH

Opera Prep 🌟
THE TALES OF HOFFMANN
Thu, Mar 23, 5:00-10:30pm
NEED 15 VOLUNTEERS

Discover Opera 🌟
Sat, Mar 25, 8:00-11:00am
DOROTHY CHANDLER PAVILION
NEED 2 VOLUNTEERS

APRIL

Wagner: A Ring for All Seasons
DAS RHEINGOLD Sat, Apr 1, 11:00am-TBA
DIE WALKÜRE Sun, Apr 2, 11:00am-TBA
SIEGFRIED Sat, Apr 8, 11:00am-TBA
GÖTTERDÄMMERUNG Sun, Apr 9, 11:00am-TBA
UCLA, JAMES BRIDGES THEATER

Cast Dinner (TIME IS WHEN TO DELIVER FOOD)
Fri, Apr 7, 5:00pm *TOSCA*
(REHEARSAL ROOMS 1 & 2)

Opera for Educators 🌟
TOSCA
Sat, Apr 8, 8:00-11:00am
NEED 4 VOLUNTEERS

Operawise 🌟
TOSCA
Mon, Apr 17, 2:00-6:00pm
Mon, Apr 17, 6:30-10:30pm
NEED 7 VOLUNTEERS EACH

Opera Prep 🌟
TOSCA
Thu, Apr 20, 8:30am-3:30pm
NEED 30 VOLUNTEERS

Premier Dinner
Sun, Apr 23
BROOKSIDE GOLF CLUB

Discover Opera 🌟
Sat, Apr 29, 8:00-11:00am
NEED 2 VOLUNTEERS

San Diego Opera Trip
LA TRAVIATA
Sun, Apr 30
CONTACT: BRITA MILLARD
310.877.6285 OR BMILLARD_99@YAHOO.COM

🌟 EDUCATION EVENTS

🌟 Discover Opera (FORMERLY OPERA 101)
Volunteers will host and provide direction to teachers and sign-in participants.

🌟 Elementary Student Matinees
Volunteers welcome, supervise and guide elementary age children who attend opera.

🌟 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
Volunteers assist with elementary age children who attend opera and art workshops.

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

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

Sun, Jan 22, 10:00am

405 South Cliffwood
Los Angeles, CA 90049
Host: Audrey Slater

Hollywood / Hancock Park

Marlene Chavez 323.934.5777 *RSVP*
Sean Muhlstein 818.825.2228

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

Sun, Jan 22, 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

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

Sun, Mar 26, 2:00-4:30pm

854 Glenwood Circle Club House
Fullerton, CA 92832
Host: Mary Rupp

San Fernando Valley

Regi Merwin 818.400.2578 *RSVP*

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

Sun, Jan 15, 10:30am

The Vintage Apartments
2721 Willow Street
Burbank CA 91505

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

The Abduction from the Seraglio

Wed, Jan 18, 7:00pm

Salome

Wed, Feb 15, 7:00pm

The Tales of Hoffmann

Mon, Mar 20, 7:00pm

Tosca

Mon, Apr 17, 7:00pm

VISIT THE WEBSITE CALENDAR FOR CURRENT INFORMATION: OPERALEAGUE.ORG

OPERA TALKS

Opera Talks at Julianne's

Welcome back to *Opera Talks at Julianne's!*

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CONTACT: Carol Sholer, Csholer1@att.net
818.243.1818

TO MAKE A RESERVATION (\$10)

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

CONTACT: Julie@julienne.us or call
626.441.2299, ext. 20

Opera Talks at 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.
CLICK ON **General** AND SELECT THE **Opera Talks** TAB. CHECK BACK MONTHLY AS ADDITIONAL LOCATIONS ARE ADDED.

5278 La Cañada Boulevard
La Cañada, CA 91011
Hosts: Barbara and Jack Dawson

Santa Clarita

Ann Anderson and Ron Gordon
661.259.9619 *RSVP*

The Abduction from the Seraglio

Mon, Jan 23, 6:30pm

Salome

Mon, Feb 13, 6:30pm
Monday, Mar 20, 2017 6:30

The Tales of Hoffmann

Mon, Mar 20, 6:30pm

Tosca

Mon, Apr 17, 5:30 pm "Potluck"

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

Southeast

Ifang (ee-fong) Hsieh 310.279.9927 *RSVP*
TBA

South Bay

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

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

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

2017 OPERA LEAGUE SEMINARS

Dedicated to Sherwin Sloan, Founder of the Opera League Seminar

Sun, January 29, 12:00pm – 2:00pm

11:30am: Complimentary Reception / Orientation for new members

SALOME

SPEAKER: **James Conlon**

There will be no lunch intermission but light refreshments will be served prior to the start of the seminar.

DOROTHY CHANDLER PAVILION

135 N. Grand Ave.

(Enter through double doors next to Kendall's)

Sun, March 12, 12:00pm – 2:00pm

11:15am: Orientation for new members (The Colburn School Cafe)
11:15am: Check in (MOCA)

THE TALES OF HOFFMANN

SPEAKER: **Dr. Kristi Brown-Montesano**

THE COLBURN SCHOOL (ORIENTATION)

200 S Grand Avenue

MOCA (CHECK IN)

250 S Grand Avenue

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 - OR - Use attached order form.

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

Jan 29 / Mar 12 SEMINAR ORDER FORM

Check the number of tickets you want for each seminar. Include your check or voucher(s) for the total amount. Same-day purchase at the door will be \$45. (Vouchers are valid for seminars, master classes, and musicales.)
Sorry, no refunds!

	JAN 29	MAR 12
_____ x Member @\$35	\$ _____	\$ _____
_____ x Member (Voucher)	\$ 0	\$ 0
_____ x Non-member @\$45	\$ _____	\$ _____
_____ x Student member @\$10	\$ _____	\$ _____

TOTAL

\$ _____

NAME(S)

ADDRESS

CITY

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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.

For more information, call 213.972.7220,
or send email to: 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 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!

Annual Season Preview

Mon, Jan 23

Seminar: *Salome*

Sun, Jan 29

Sustainer's/Premier Salon

Thu, Feb 2

Peter 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

San Diego Opera Trip: *La traviata*

Sun, Apr 30

Cathedral Projects: *Noah's Flood*

Sat, May 6

Volunteer Appreciation

Thu, May 25

AALAO Father's Day Recital

Sun, Jun 18

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IN "LEAGUE" WITH THE BROAD By GARY MURPHY

THE BROAD STAGE HAS A VERY SPECIAL OFFER FOR THE OPERA LEAGUE

This spring, several of the opera world's top stars will perform at the intimate Broad Stage in Santa Monica. And you're invited!

Opera League members are invited to attend the spring 2017 Celebrity Opera Series at a special 20% discount. These elegant evenings will include a complimentary pre-performance reception as well as dessert during intermission. Sweet!

The opera stars will include German soprano **Diana Damrau**, "the leading coloratura in the world," (*New York Sun*), French bass-baritone **Nicolas Testé**, **Vittorio Grigòlo**, who co-stars this spring with Ms. Damrau in LA Opera's *The Tales of Hoffman*, American tenor **Michael Fabiano**, the first-ever winner of both the Richard Tucker Award and the Beverly Sills Artist Award in

the same year (2014) and widely considered one of the greatest young tenors in opera today, and **Joseph Calleja**, Grammy-nominated Maltese tenor with "one of the loveliest voices in opera right now." (*New York Times*).

Tickets are on sale now at www.thebroadstage.com or by calling 310.434.3200. When purchasing tickets, please use this special Opera League code: OPERALEAGUE.

The Celebrity Opera Series at the Broad Stage is made possible by generous support from The Lloyd E. Rigler-Lawrence E. Deutsch Foundation. The Foundation continues to make contributions to strengthen the concert series at the Broad and enrich the cultural life of Los Angeles.

Full more details, please visit operaleague.org.