

Your Guide To Upcoming Opera League Events

ISSUE 46
FALL 2017

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

FIERCE!

ANA MARÍA MARTÍNEZ TALKS BERNSTEIN, VOLUNTEERISM AND THE IMPORTANCE OF OPERA AS SHE CELEBRATES HER 20TH YEAR IN LOS ANGELES.

By GARY MURPHY

Photo by Tom Specht.

WHAT'S INSIDE

Spotlight on
Matthew Aucoin

Meet the
Kohn Heads!

In the Pit with
Olivia Tsui

One of the world's most acclaimed opera stars, American soprano Ana María Martínez first graced the Dorothy Chandler Pavilion stage in 1997 singing Mimi in Puccini's *La Bohème*, not long after she took a top prize in Plácido Domingo's *Operalia* competition.

Since then, she has sung five roles in six LA Opera productions—Violetta in *La Traviata*, Mimi (again in 2004), Amelia in *Simon Boccanegra*, Nedda in *Pagliacci*, and Cio-Cio-San in *Madama Butterfly*. In September, she will mark her 20th anniversary in L.A. by making another LA Opera role debut as the fiery Carmen in Bizet's eponymous opera.

From the President

Photo by Gary West



Welcome to the 2017/18 season!

I am excited to take the helm as the new president of the Opera League. We are in for a fantastic season, and with all the programming in the works and wonderful people to interact with, it's easy to conclude that it's magical to be enveloped in the League.

For one thing, I'm not the only one taking on a new role. We have no less than six new, and already quite accomplished, League board members. New to the board but not to the League, they are veteran volunteers who are already toiling away to help with our upcoming programming. Read Tom Lady's piece about them in this issue.

Speaking of our programs, if you haven't done so already, mark those calendars for Sunday, September 3. That is when we will bring you the first of our season's in-depth seminars. This one will cover LA Opera's first two productions, Bizet's *Carmen* and *The Pearl Fishers*. I don't need to tell you how magnificent the music will be, but I do want to impress upon you how enlightening this seminar will be. Be sure to check out Bill Kennedy's seminar piece in this issue.

On a personal note, it is so fitting that LAO concluded its past season with the mainstage production of *Tosca*, while the new season begins with *Carmen*. My love for opera was ignited when I came home one day from college, and my mother, who had been a gifted mezzo-soprano, handed me the libretto and score of one of her favorite operas. Yes, it was *Tosca*. As I immersed myself in the music, I found the intense interplay of magnificent voices, storyline and gorgeous music truly magical. I became hooked on opera. But earlier impressions helped bring me to that point. As a very young child, I often watched my mother rehearse excerpts of *Carmen*. I can still hear the interaction of castanets with her sublime voice.

This connects to what we do as the Opera League. We enable others not just to hear, but to experience the kind of introduction I had when I first discovered opera. We fund the buses that bring students and seniors to rehearsals, while the volunteers from our Education team assist and coordinate these and other events. Last spring, over fifty League volunteers assisted in welcoming the community to the Dorothy Chandler Pavilion for LAO's Open House. While I was coordinating the League's involvement with this event, I found the warmth and energy of our volunteers to be contagious. That same warmth and energy carried into this summer's Opera Camp for youngsters, which the League also funded.

As the new season approaches, our programming slate will continue to expand, including Saturday morning events for the very young. Beyond education, you can look forward to musicales, gatherings and many other events for League members and the community at large. We strive to captivate vibrant minds of all ages and enrich all who are a part of that experience, from volunteer to spectator.

We are truly privileged to share a special relationship with LA Opera, one of the top opera companies in the world. It affords us unique opportunities to go behind the scenes at this premier institution. So visit our website regularly (operaleague.org) and see what the League is up to. Want to sign up to volunteer or just to attend one of our many events? Don't be shy! Renew or upgrade your membership, and invite others to join the League. And when you attend an LA Opera performance, don't forget to drop by our Shop at the Opera in the lobby. Net proceeds from the Shop further our support of LAO and its education and community outreach.

As we touch the lives of others through music, it is amazing to experience the wonderful smiles and energy this engenders. Being part of the Opera League is nothing less than priceless!

Gayle



EXECUTIVE COMMITTEE

Gayle Kirschbaum President
Laurel Howat Vice President
Editte Alsen Secretary/Parliamentarian
Sean Muhlstein Treasurer/Aria Liaison
Marlene Chavez, Ph.D. Immediate Past President
Bill Green Education/Community Engagement Chair
Tom Lady Communications Chair
Regina Merwin Membership Chair
Mimi Rotter Shop at the Opera Coordinator
Lisa Rowley Asst. Finance
Anne Russell Social Chair/Gatherings

DIRECTORS

Shell Amega AALAO Liaison/Asst. Preview	Tanya Len Co-Chair Dress Rehearsals/Asst. Communications/Web/Eblasts
Patricia Burke Asst. Cast Dinners	Christa Marks Asst. Communications/eBlasts
Todd Calvin Co-Chair Seminar Liaison	Morency Maxwell Co-Chair Seminar Liaison
Paul Derouin Asst. Overtures/Shop Manager	Brita Millard Special Events/ Fundraising/PO Box
Shell Brown Derouin New Member/ Volunteer Outreach Chair	Gary Murphy Special Opportunities
Diane Gray Preview Chair/ Special Projects Liaison	Renee Salick, Ed.D. Asst. Bravo Editor/Asst. Membership/Hotline
Alma Guzman Photographer	Barbara Schelbert Asst. Education
Diane Henderson, M.D. Cast Dinner Chair	Dick Wollmer Overtures Chair
Ivan Huber, Ph.D. Asst. Bravo Editor	David Yaroslavsky Speakers Bureau
Judith Hyman, Ph.D. Marketing Chair	

CONSULTING DIRECTORS

Kathy Crandall Seminars Programming
W. Allen Edmiston, M.D. Seminars Programming/
Opera Docs Coordinator

Ifang Hsieh Gatherings
Judy Lieb Shop at the Opera Scheduler
Lynne Mitchell Light Walking
Beverly Phillips Communications/BRAVO
Mary Riggs Shop at the Opera Buyer
Larry Verdugo Education and Community Engagement

VISIT US AT operaleague.org

Send email to: info@operaleague.org
Send mail to: Opera League of Los Angeles
PO Box 49-1057
Los Angeles, CA 90049-9057
24-hour League Message Line: 213.972.7220
Like us on Facebook: www.facebook.com/operaleague

BRAVO TEAM

Editor: Tom Lady
Asst. Editors: Beverly Phillips, Ivan Huber, Renee Salick
Photographer: Alma Guzman
Contributors: Editte Alsen, Shell Amega, Paula Correia, Diane Eisenman, Judith Hyman, Bill Kennedy, Gary Murphy
Newsletter Design: Studio Fuse, Inc.
Printer: Licher Direct Mail

FIERCE!

CONTINUED FROM COVER

Born and raised in Puerto Rico before moving with her family to New York, Ana María was educated at Juilliard and has performed at every great opera house in the world. Today she lives in Houston, which keeps her close to Houston Grand Opera, an institution with which she has had a long relationship.

As she was wrapping up her performances as Donna Anna in *Don Giovanni* at the San Francisco Opera, Ana María sat down with BRAVO for a chat.

BRAVO: Everyone who loves opera is always eager to introduce people to this wonderful, passionate art form and tries to break down barriers which prevent many from full enjoyment of it. When you come across people who say that opera is not for them, or they don't get it, what can you do to change their perception?

ANA MARÍA MARTÍNEZ: Opera is for everyone! The creation of opera began as the popular music of the day. The subject matter can include every-day experiences and relationships, or a mystical world, fantasy, magic...in summary, a limitless spectrum stemming from imagination. Remember that the singers are not amplified, and for that reason alone, it is absolutely worth the trip!

BRAVO: You were named one of the inaugural Community Ambassadors at the Lyric Opera of Chicago and are actively involved with Houston Grand Opera's community programs. I understand that even when you are home in between performances, you often make yourself available to HGO's community outreach programs. What drives that volunteerism in you?

AMM: I do my best to make time to volunteer within my community, whether that is at home or when I am working with another company outside of Houston, in order to champion the importance of the performing arts—and in particular, the value of opera, as it is the only art form that unites all of the other art forms. Attending live performances is an experience that nurtures empathy and inspires a connectedness within ourselves and within our community.



BRAVO: We all look to those who came before us and influenced our life choices, whether we knew them personally or not. I read that Leonard Bernstein had an impact on your life. As we celebrate his 100th birthday this year, can you tell us a bit about how his music influenced you?

AMM: I have loved the music of Leonard Bernstein ever since I can remember. I was four years old when I first heard the *West Side Story* soundtrack. I was never the same again. That began a love affair between his masterwork and me, and my imagination and deep immersion into theatrical music.

BRAVO: You were born in Puerto Rico and grew up in New York City where you went to Juilliard. I would imagine your community outreach work with the Latino community to be especially rewarding. Is it?

AMM: I love connecting with people and seeing their lightbulbs at full force when they gain a new perspective. All communities and cultures are dear to me, and yes, I feel an extra joy when addressing members of the Latin community throughout the world!



BRAVO: We are excited about your Los Angeles debut in *Carmen*, your sixth role for us. Congratulations! Can you give us a hint at what we might expect from your take on opera's beloved bad girl?

AMM: It's interesting to me that many regard *Carmen* as a "bad girl." I don't think of her that way. She is brutally honest with herself and everyone around her. She is raw, a creature of the earth and of the mystical world. She is passionate and courageous, and will challenge anyone or anything that threatens her freedom. She is fierce. We all, deep down inside, either want to be her or be consumed by her... what's your pick? 🌸



MEET THE KOHN HEADS!

AN INTERVIEW WITH KAREN AND STEVE KOHN

By RENEE SALICK, ED.D. and IVAN HUBER, PH.D.

TELL US HOW YOU MET AND GIVE A BRIEF OVERVIEW OF YOUR CAREERS AND FAMILY.

We met at a fraternity party at Queens College in New York from which we both graduated. Love at first sight, or second; Karen's main criterion was that her boyfriend be a great dancer, and I passed the test. We married upon Karen's graduation.

We have two married sons. David and his wife have two daughters and live in California. Gary and his family live in Illinois. Being grandparents is fantastic, and we are so proud of our grandchildren.

Steve had a career as Chief Financial Officer for a magazine publishing group and later changed careers to become a marketing executive for a sports marketing company. Karen has been a school teacher, science specialist for Las Virgenes School District, and was further promoted to Department Chair. She also had a second job as consultant and founder of a business in SAT prep, study skills and tutoring in math and science.

HOW MUCH OF AN ADVANTAGE IS YOUR LOVE OF OPERA TO YOUR RELATIONSHIP? WHAT ELSE ARE YOU PASSIONATE ABOUT?

It is either a coincidence of circumstance or profound respect for each other that have made things work out so well. Music, dance, family and travel are priorities, and we are also interested in trying new things. While each of us worked intently on our careers, having time of our own to plan is wonderful. Retirement is an opportunity to work hard at our passions, and we spend many hours a day not relaxing but indulging fervently in things we love. Our work and play ethic is vital. Supporting each other's passions is likewise important. Enjoying our mutual interests is sublime. We have no plans to slow down. Karen's current passions are photography, dance and exercise. Seriously, who can ask for anything more?!

WHEN YOU CONTEMPLATE OPERA, YOU OBSERVE, INTERPRET AND ANALYZE MANY NUANCES AND OVERARCHING THEMES. YOU CAN DISCUSS INFORMATION PROVIDING INTERESTING SIMILARITIES AND COGENT FACTS AMONG HUNDREDS OF OPERAS. IS THIS SOMETHING YOU BRING FROM YOUR PAST CAREERS OR STUDIES?

STEVE: Karen and I can be strategists and tacticians. We are very well matched in our desire to keep our minds sharp. Since our approach to our careers was comprehensive, we apply the same approach to other passions. But we pull from every experience in our past to do good work in the present.

KAREN: I agree with Steve. We are constantly active and plan our free time as we did our work schedules. We are busy and keep life challenging. I love to listen to Steve's presentations before he finalizes them. We both cherish this collaboration. I know enough to make comments that make Steve think. I believe Steve is a star presenter.

STEVE, WHEN RENEE FIRST HEARD YOU DELIVER AN OPERA TALK AS PART OF THE OPERA LEAGUE'S COMMUNITY EDUCATORS PROGRAM [SEE THE ARTICLE IN THIS ISSUE ABOUT THE COMMUNITY EDUCATORS], SHE CALLED YOU A SAGE WITH VAST OPERATIC ERUDITION AND IMPECCABLE DELIVERY. WHAT COMPELS YOU TO ABSORB OPERA SO COMPREHENSIVELY?

I have a specific approach to learning an opera. I listen to an opera twice with an open mind for what compels and engages me. I automatically contrast, compare and then research many related topics.

HOW DO YOU PREPARE YOUR TALKS?

I make an outline with themes or anything that comes to mind. My result is like a formal paper. I am very proud of the library we have designed in our house that contains hundreds of DVDs, CDs and books about opera. I have about 150 good-to-go presentations. It takes about 40-80 hours to prepare for each talk. I'm lucky to have a great memory, but I deliver my message from the heart.

Be sure to visit operaleague.org for the full version of this interview! 🌟

A PORTRAIT OF THE MODERN ARTIST AS A YOUNG MAN

SPOTLIGHT ON
MATTHEW AUCOIN

By PAULA CORREIA

He just turned 27 in April. Yet he has already composed two operas, several concerti, sonatas, published multiple poems and essays, conducted opera at the Metropolitan Opera, Lyric Opera of Chicago and LA Opera (LAO), just to name a few feats.

Meet Matthew Aucoin, Artist in Residence at LAO since 2016.

The Boston-born Aucoin delighted and thrilled LAO audiences last fall with his inaugural conducting of the company premiere of Philip Glass's very modern opera *Akhmaten* to sold-out houses. In some of his pre-performance talks he interviewed composer Glass, displaying confidence and ease in the subject matter. Of all musical forms, he loves opera in particular "because it encompasses all ranges of the beauty of human expressions and passions—music, singing, costumes, scenery, movements, dance, drama, comedy."

Seemingly tireless, Aucoin has been hosting a post-show program called *After Hours: A Musical Nocturne*, presented in the Dorothy Chandler Pavilion's Founders Room. There he displays up close and personal his virtuoso skills as a pianist spanning from classical to folkloric, accompanying those up-and-comers from LAO's Domingo-Colburn-Stein Young Artist Program in a variety of vocal presentations.

Meeting Aucoin, one gets the feeling of being in the presence of rapidly budding greatness, with his taut, irrepressible energy, enthusiasm and some otherworldly, ineffable aura from which he seems to draw unending inspiration. Being of slight build and stature, sporting a beard and an artistic-looking shock of dark curly hair, and equally dark, alert eyes, he might just be our very own portrait of the modern artist as a young man. Very approachable and accessible, with a disarmingly modest demeanor, he waves away the idea that in some musical circles he is called a "Wunderkind" and compared

to Bernstein, Mozart and other legendary composers. "While it's flattering, I don't want to be compared to other composers, I want to write my own kind of music."

To the question of how current and future fame will affect him, he answers, "I'm not interested in being popular and having a position in society. My entire focus is on creating music and teaching. Composing music keeps me humble because every day in the morning I discipline myself to sit down to work and compose. I just start writing something until it flows. Then in the afternoon when my energy ebbs, I work on arrangements and orchestration."

To keep up his energy, Aucoin runs six miles a day. And when he has free time, he loves to hike in the mountains with his bassoonist partner Clay Zeller-Townson, executive director of the baroque orchestra Musica Angelica. "I love the wide open spaces in Los Angeles and its easy access to nature. When we have time, my partner and I want to train a dog to take along on our treks."

So when did Aucoin realize he wanted to be a composer? "I was around five or six when I first envisioned this calling." He has a younger sister Christine who is into theater arts, writing plays, and exploring women's issues. "Although not professional musicians, my family was very supportive," he says, "particularly my mother, who plays oboe and piano. I was very lucky."

Aucoin was discovered in 2015 by a fellow Boston native, LAO President and Chief

Executive Officer Christopher Koelsch, when Christopher attended the premiere of *Crossing*, an original opera by Aucoin, at Boston's American Repertory Theater. He was so impressed with the young composer's talents that he recommended LAO create a first-ever Artist in Residence position just for him.

In announcing Aucoin's appointment, Plácido Domingo, LAO's Eli and Edythe Broad General Director stated, "The three-year appointment, which began in the company's 2016/17 season, represents a major step forward in LA Opera's longstanding commitment to the development of music and composers of our time...LAO has always fostered emerging artists and emphasized the creation of new works."

During the 2017/18 season Aucoin will conduct *Rigoletto* and the local premiere of *Crossing*. Future seasons will see him conduct the world premiere of his newest opera, commissioned by LAO.

ABOUT MATTHEW: JUST THE FACTS

Matthew Aucoin is a 2012 graduate of Harvard College (summa cum laude), where he studied with the poet Jorie Graham; and a 2013 recipient of a graduate diploma in composition from The Juilliard School, where he studied with composer Robert Beaser. Shortly before he graduated from Harvard, he was hired as the youngest assistant conductor in the history of the Metropolitan Opera, where he worked with Thomas Adès, James Levine and Valery Gergiev. For more info, visit matthewaucoin.com. ✨

Photo by Steven Laxton.



HONEY AND YOU

SOPRANO ALANNAH GARNIER MESMERIZES AT THE AFRICAN AMERICANS FOR LA OPERA ANNUAL MEMBERSHIP RECITAL

By SHELL AMEGA

Photos by Alma Guzman.



Soprano Alannah Garnier wowed the crowd with a repertoire of French and German arias and spirituals at the African Americans for Los Angeles Opera's (AALAO) Annual Membership Recital.

The standing-room-only audience was treated to selections from "Goethe Lieder" (Hugo Wolf) and "Cinq Mélodies Populaires Grecques" (Maurice Ravel) and "Honey and Rue" (Andre Previn) as well as "Summertime" from *Porgy and Bess* and the African-American spiritual "Deep River."

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

Ms. Garnier's operatic experience includes performing as Beth March in *Little Women*,

La Fée in *Cendrillon*, and as a soloist in "Donna Nobis Pacem" (Vaughan-Williams) and "Carmina Burana" (Carl Orff). She began her first season with the LA Master Chorale in the winter of 2016 and will be joining LA Opera as a chorister in Bizet's *Carmen* in the fall of 2017.

Pianist and vocal coach Catherine Miller accompanied Ms. Garnier. A long-time staff member of both Los Angeles Opera and Opera Pacific, this season Ms. Miller returns as a principal pianist/coach for Opera Santa Barbara and for the vocal/opera department at the University of California Herb Alpert School of Music in Los Angeles.

Mr. Michael Melton served as the MC and introduced the Opera League's outgoing President Marlene Chavez who greeted the audience.

Opening for the headliner, three AALAO Aspiring Young Artists, Milo and Julian Sposato and Jade James, performed traditional and jazz music accompanied by Van Young, friend and president of the William Grant Still Community Arts Center.

AALAO has been hosting opera events for more than a decade and is dedicated to increasing awareness of opera throughout the Los Angeles community.

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

1. Alannah Garnier 2. (l to r) Delores Kerr, Shirley Banks, Michael Melton, Julian Sposato, Jade James 3. Milo and Julian Sposato 4. Concert 5. MC Michael Melton 6. Catherine Miller and Ms. Garnier 7. Alannah Garnier, Catherine Miller and Delores Kerr 🌟

IT'S ALL GREEK TO HER

By JUDITH HYMAN, PH.D.

When most people mention the lost city of Atlantis, mentioning it is usually all they do, perhaps with a certain measure of awe or reverence that we reserve for myths and fables. Then you have Valerie Estes. She actually traveled across the world and tried to find it!

Your new affable and enthusiastic co-chair of the Opera League's Westside Gatherings, Valerie Estes brings her rich Greek heritage to her volunteerism with the League.

Valerie grew up in Modesto, CA, a town with a vibrant Greek community. Her grandparents came over from Crete in the 1910s.

An integral part of Greek culture is music. When Valerie was seven, her father bought her a piano. "If you learn to play something, I will buy you a bicycle," he said. Suffice it to say that very quickly, Valerie began to master that instrument. In no time she was belting out the beloved Greek melody of "Misertlou." By nine she was the organist for Modesto's Greek Orthodox Church, a position she held for the next 10 years.

At the USC School of Music (now the USC Thornton School of Music) Valerie pursued her education as a Mable Wilson Richards Scholar. En route to earning her Bachelor of Music in piano and accompanying, she volunteered and was selected to be the teaching assistant for the Carl Orff Schulwerk program for preschoolers. Through movement, singing, playing and improvisation, Orff's method aimed to develop musical intuition. "Orff Schulwerk was the perfect segue to my Greek formative years," Valerie says. "When I was a child, my grandfather would play bouzouki and sing folk tunes while my grandmother led my sisters and me in a circle dance. Opa!

Other highlights of her musical life include collaborating in recitals with students of Piatigorsky, Heifetz, and Rejto, and when her piano trio was named a finalist at the Coleman Chamber Music Competition at Caltech.

The opera love bug didn't strike Valerie until after college, courtesy of LA Opera. No less than seven of her fellow Trojans, two singers and five musicians, were performing at the Dorothy Chandler in those early years. Valerie scooped up a four-opera subscription for the company's second season, 1987/88. From there, she was hooked. "It was thrilling to watch and listen to my fellow Trojans," she says. "I'd usually steal backstage to congratulate them afterwards....For me, LA Opera was an interpersonal experience about renewing relationships, experiencing a new art form and finding a musical home in opera."



Photo by Beverly Phillips.

Her entry into the Opera League wouldn't happen until 2009, after she took Jay Galbraith's six-week Nibelung Study Group on Wagner's *Ring Cycle*. One of her fellow students was a certain eager Leaguer, and fellow Westsider, named Monika Whitaker. When Monika decided to step down as Westside Gathering co-chair earlier this year, the first person she thought of as her replacement was Valerie. "I've been attending the Westside Gatherings since I joined the League. I would often bring a friend to share the experience....Monika and Chuck [Bragg, Westside Gathering co-chair] agreed I'd be a natural to take her place."

Valerie has been working with Chuck to develop a survey to explore member interests and expand League membership on the Westside. This has included visiting Westside homes in search of new Gathering venues.

Setting music aside, Valerie's insights and leadership skills helped her to develop a successful career in direct marketing. Here she connected customers with products, measured campaign performances and produced advertising materials. She held a variety of positions including Development Associate at Sierra Club, Marketing Director for TOVA, and contractor to ad agencies and clients.

Her Greek heritage continues to resonate through Valerie's life experiences. She whips up a mean pastitsio and loves to folk-dance. In June, when the American Cinematheque hosted the Los Angeles Greek Film Festival at the Egyptian Theatre, Valerie was first in line to see *Our Own Maria Callas*, a documentary about the legendary Greek-American diva. Fun fact: Valerie sits on the board of directors for the Hellenic University Club of Southern California, one of the organizations that has sponsored this festival since it began in 2006.

So after all this Greek talk, I have to ask: Does she actually talk Greek? "I speak Greek like a second grader," she says. "I learned the oral language while visiting my grandparents on weekends and hearing Byzantine Greek in the church....I know enough to traverse my way through Greece, and did so on two extended visits. I met cousins and family, toured islands, ruins and the mainland, and in 1992 accompanied an Earthwatch Institute expedition on an archeological dig in Santorini. We were searching for the lost city of Atlantis. Best vacation ever ... especially for a Minoan!" 🌟

IN THE PIT

WEARING TWO HATS: IT'S ALL IN THE FAMILY

AN INTERVIEW WITH OLIVIA TSUI By DIANE EISENMAN



A proud member of the first violin section in Los Angeles Opera Orchestra for a quarter century, Olivia Tsui has been successfully pursuing her career ever since completing her violin studies at the Central Conservatory of Music in Beijing.

Her westward journey began in 1986, when Olivia arrived in the U.S. to continue her studies at the Cleveland Institute of Music, followed by USC where she studied under Alice Schönfeld. Quickly becoming active in the Los Angeles music scene, she joined the LA Opera (LAO) Orchestra in 1992, followed by appearances with other local orchestras and chamber groups.

"How can you not love the violin?" she exclaims. "It's my first love, since my grandfather, who was the first generation to play western instruments in China, started teaching me violin when I was four years old." Her father was a math and physics professor and an amateur violinist, while her mother was an engineer. Olivia was surprised to discover only last year that her mother had also been a college choral conductor. Finally, Olivia realized the family roots in her "two hats!"

Olivia loves the color she can create on the violin. But she also realized that the entire orchestra included a full palette of colors, and the conductor had all of these at her disposal with which to create beautiful music. She determined that she wanted to learn conducting and forged her own path of study to that end.

After meeting with Olivia, Maestro Jorge Mester agreed to teach a weekly master class in conducting which she organized with a few USC conducting students and herself, continuing over three years. In her time off, she continued to attend conducting institutes in Europe and New York, and even studied with Esa-Pekka Salonen's conducting teacher.

This spawned a conducting career that has grown steadily over the last 20 years. "Playing violin in an orchestra gives me a distinct advantage for conducting. As an orchestra member, I understand what musicians want and need from their conductor. Further, with my violin, I can demonstrate what I am looking for without a language barrier." As guest conductor for the National Philharmonic of Mexico, you can imagine this strategy has clearly worked.



SUNDAY FUNDAY WITH SEMINARS!

By BILL KENNEDY

Opera is full of death and loss, but Simon Williams believes opera's greatest loss was not in a particular opera but of an opera composer.

"Bizet's death was the greatest loss ever to opera," says Dr. Williams, professor in the Department of Theater and Dance at the University of California, Santa Barbara. "*Carmen* was not just a lucky hit. It was the culmination of a very well-developed body of work by a musical genius who died too young."

Dr. Williams will speak on the subject of Georges Bizet in the first of the Opera League's exciting lineup of Sunday seminars for the upcoming season. His program will run from noon to 3:00 pm (including a 45-minute lunch break) Sunday, September 3 on the fifth floor of the Dorothy Chandler Pavilion.

Insights into Bizet's musical accomplishments are particularly timely this year because not only does the LA Opera season begin with *Carmen*, but the second offering is Bizet's earlier work, *The Pearl Fishers*.

Dr. Williams will look not only at these two works but at the entire body of work of a man who died at the height of his artistic powers at age 36. He promises you will be "astonished at the pieces of music I will present that they have not heard before. Bizet had an unparalleled capacity to write music that is moving and especially moving, tragic music."

Next up in the League's seminar lineup will be a presentation on the arc of Verdi's genius, running from *Nabucco* (LA Opera's third production of the season) to *Rigoletto*. The seminar will run from 11:30 am to 1:30 pm Sunday, October 8 at the Colburn School's Thayer Hall. Returning to the presenter stage will be Professor Kristi Montesano-Brown, who is on the music faculty at the Colburn Conservatory and who spoke at our *The Tales of Hoffmann* seminar last March, also at the Colburn.

The remainder of the seminar series will return to the fifth floor at the Dorothy Chandler Pavilion Sunday, January 21, from noon to 2:15 pm, with a seminar based on the work of Leonard Bernstein with a focus on his opera *Candide*, which LA Opera opens later that same week. Speaker and details have not been finalized.

The final offering will be "*Orpheus and Eurydice*: Early 17th Century Opera and Dance in Opera." The program and speakers haven't been finalized, but there will be a reception at 11:00 am with the seminar starting at 11:30 am Sunday, February 25 and finishing at 1:30 pm.

Tickets for the Bizet seminar are already available on our website, operaleague.org. The remaining seminars will be online as those dates creep closer. Please note the League will also host an orientation meeting for new members a half-hour before each seminar.

See you Sunday! 🌟

In seeking conducting opportunities, Olivia has created some wonderful experiences. She grew with the Glendale Symphony Orchestra, from assistant concert master to music director in 2006. After that, she wanted to bring first class music to audiences on the Westside who were unable to attend downtown musical events. So she founded the Los Angeles Virtuosi Association in 2005, where she is music director, conductor and performing artist in chamber concerts. She especially enjoys inviting talented young musicians to participate in these performances, including our very own Domingo-Colburn-Stein Young Artists.

This summer was Olivia's eighth year at the three-week Astoria Music Festival in Oregon where she serves as resident conductor, assistant concert master and director of the young artists' program. The festival upholds high standards for music, attracting Metropolitan Opera singers, soloists from international stages and "In the Pit" section leaders from our LAO Orchestra. Olivia conducts a staged opera there each year with young singers and appreciates how much she has learned about opera production from her LAO experience. It is a special challenge to produce such an opera in just three weeks.

Her son Caelan, at only 13, is already a veteran of the LAO stage. Getting his start with a small part at the Astoria Festival in *Gianni Schicchi*, Caelan has since sung one of the three spirits' parts in *The Magic Flute*, and the young midshipman in *Billy Budd*. Her second son Adrian, age eight, is hoping to follow in his big brother's footsteps. For a change in scenery, Mom and sons enjoy spending special time together outdoors in nature.

"How can you not love the violin?" she exclaims. "It's my first love, since my grandfather, who was the first generation to play western instruments in China, started teaching me violin when I was four years old."

"I love this all so much," Olivia says. "It is so inspiring and energizing for me. And the end product is so beautiful." She feels very lucky to have had the best teachers and great opportunities to pursue her dual careers. Her first musical priority is always as performer at LAO, yet she happily finds ample time to wear both hats, and to be a mom. Truly not just a super musician, but a super woman! 🌟

SPEAK EASY

GETTING TO KNOW THE COMMUNITY EDUCATORS By TOM LADY

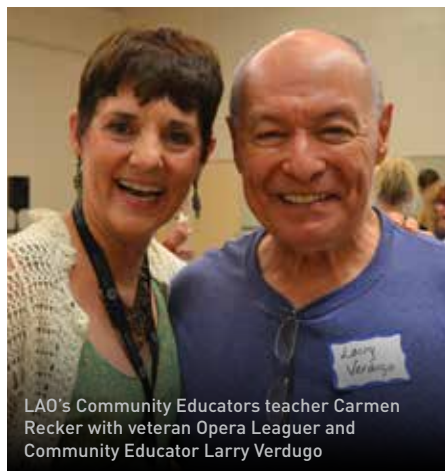
Photos by Jennifer Babcock



A graduating class of Community Educators, (l to r) Rachel Staples Guettler, Sean Mulstein, Brandon Wise, Jessica Gonzalez-Rodriguez, Ray Busmann, Elizabeth Burke, David Yaroslavsky, Tanya Lin.



Community Educator Geoff Kuenning



LAO's Community Educators teacher Carmen Recker with veteran Opera Leaguer and Community Educator Larry Verdugo

"We have such a great diversity of speakers," says Stacy Brightman, VP of LA Opera's Education and Community Engagement Department (EduCom). "The speakers are this cohort of heroes and heroines from all sorts of different backgrounds who have fallen in love with opera. They show how opera is this great unifier."

When Stacy says "speakers," she means the Community Educators, that intrepid band of Opera League volunteers who crisscross the region spreading in-depth operatic knowledge with a level of passion matched only by their erudition.

"When LA Opera started, Peter Hemmings said it was very important to him to reach out to kids," says Carmen Recker, who handles special projects for EduCom and teaches the eight-week speakers class. "But at a performance of *Lucia di Lammermoor*, some of the kids were very boisterous, turning their programs into paper airplanes and throwing them over the balcony. So a bunch of folks got together and said, 'Either we do this better or we stop.' And so what was originally called the Speakers Bureau was born, with the original mission to prep kids to come to the opera."

Carmen was a student in the very first speakers' class back in the nineties, taught by Stacy Brightman's predecessor, Llewellyn Crain. When it was over, she told Llewellyn the class would be better served with a more interactive component. An Arizona native, Carmen used to be a performer with Childsplay, a Tempe-based children's troupe that performs in schools across the Grand Canyon State. As she says: "You don't get more interactive than children's theater!"

Llewellyn's response to Carmen's feedback? Why don't you teach the speakers class?! Carmen has been teaching it ever since.

So what exactly does a speaker, well, speak about?

"The format of the talks is flexible, but there are benchmarks," Stacy says. "There has to be a big idea. It can't be just a story synopsis."

When I talk to some of the speakers, I try to get a sense of some of their big ideas.

"Priestesses" is the first word I hear when I talk to Mary Johnston about her upcoming talk on *The Pearl Fishers*. Mary became a Community Educator in 2010 after 34 years as an Occupational Therapist. "My talk will cover Bizet and priestesses in different cultures... I'll examine Hinduism and Buddhism in Sri Lanka [where *The Pearl Fishers* is set]. And I'll play clips from movies like *Mists of Avalon*."

Sean Muhlstein, League treasurer who works by day as a financial advisor, gave a talk last season on *Salome* that explored the character's Biblical roots and how those roots connect up to the Oscar Wilde play as well as the opera.

"Mozart Speaks" was the title of Bettyna Bluwal's talk last season in conjunction with Mozart's *The Abduction from the Seraglio*. Bettyna, a native of Argentina whose mother was an opera singer, volunteers for the League's Education team in many capacities. For her *Abduction* talk, she decided to take a cue from Mozart's copious correspondence. "I used Mozart's letters to his father to

show how autobiographical the opera is. I concentrated on the lyrics, which Mozart admitted (in his letters) to having practically 'spoon-fed' to the librettist."

Taylor McCallum, an electrical engineer from Texas, is a woman of many "justs": just fell in love with opera a couple years ago in Cincinnati, just arrived in L.A., just joined the Community Educators, and just gave her first, and still only, talk. Her talk on *Tosca* last season focused on the text. She drew upon her knowledge of Italian to point out various parts of the libretto she felt the audience should keep a sharp ear out for.

What about Carmen Recker's talk about *The Barber of Seville*? "I talk about hair," she says. "Everyone's got an opinion about hair...Figaro is a guy who does hair. But in those days, a barber could take care of your toothache, or a kidney stone..."

Then you have Jessica Gonzalez-Rodriguez. A lyric mezzo born and bred in L.A., Jessica has a specialty talk called "How to be an Opera Singer." "I talk about how we train our voices," she says, "the different repertoire that each voice type performs and how the voice can evolve."

Taking in the breadth of topics here, I can't help but ask the speakers how long it takes them, on average, to prepare a talk. Answers range from forty hours to eighty-five to "who the heck knows?"

"I think the speakers spend more hours than they count or know," says veteran Opera Leaguer Larry Verdugo, Education volunteer coordinator and consultant. "These talks don't come easy and can take months to consider, develop and polish....For me to give more than two talks a season can be difficult. I try to give at least seven to ten repetitions of each to justify the time spent."

A strong through-line in my conversations with the speakers is how they pick an opera they know little or nothing about as a way to force themselves to get smarter about it. Carmen Recker's research for *The Barber of Seville*, for example, led her to brush up on dentistry. "I am now L.A.'s foremost authority on the history of barbering and dentistry," she cracks.

The Community Educators deliver their talks in a wide variety of venues, within and beyond Los Angeles County. Stacy and her team tell me that the 2016-17 season saw no less than 210 opera talks delivered.

"The Community Educators program is a very Los Angeles story," Stacy says. "It reflects our city and our county in a very poetic way. A beautiful, poetic metaphor of the city itself." 🌸

QUIZ TIME!

PARLEZ-VOUS BIZET?

Carmen has all the looks, but you've got the brains...right? Let's find out!

The forthcoming season at LA Opera has a decidedly French accent, with two Bizet operas to begin the season, plus Gluck's *Orpheus and Eurydice* coming in the spring. Mon Dieu! So BRAVO invited Mark Lyons, LA Opera's Associate Director of Communications / Publications, to assemble a quiz on the subject of French opera. Bonne chance!

1. French composers are often known for their particularly imaginative orchestrations. Which unusual instrument is heard in such French operas as *Werther* (by Jules Massenet) and *Hamlet* (by Ambroise Thomas)?

- A. Bagpipes
- B. Glass harmonica
- C. Saxophone
- D. Zither

2. Bizet's *Carmen* had its world premiere at which of these iconic theaters in Paris?

- A. Moulin Rouge
- B. Opéra-Comique
- C. Théâtre du Grand-Guignol
- D. Palais Garnier

3. Which of these composers of French opera was the only native-born Frenchman?

- A. Georges Bizet
- B. Jacques Offenbach
- C. Jean-Baptiste Lully
- D. André Grétry

4. Which of these French operas is the only one actually set in France?

- A. *Roméo et Juliette*
- B. *Carmen*
- C. *The Tales of Hoffmann*
- D. *Manon*

5. French opera composers loved their low-voiced heroines. Which of the following female leading roles is the only one written for soprano?

- A. Dalila in *Samson et Dalila*
- B. Charlotte in *Werther*
- C. Carmen in *Carmen*
- D. Juliette in *Roméo et Juliette*

6. The term "grand opera" originally referred to a specific type of large-scale, spectacle-driven opera created for the Paris Opéra in the first half of the 19th century. Which of these quintessential grand operas is the only one produced at LA Opera to date?

- A. *William Tell* (Rossini)
- B. *La Juive* (Halévy)
- C. *Les Troyens* (Berlioz)
- D. *Les Huguenots* (Meyerbeer)

7. Richard Wagner famously met with disaster when he adapted one of his works to include features (such as the prominent use of ballet) expected by audiences at the Paris Opéra. Which one?

- A. *Tannhäuser*
- B. *The Flying Dutchman*
- C. *Tristan und Isolde*
- D. *Parsifal*

8. *Les vêpres siciliennes* was one of two Verdi operas that were created specifically for the Paris Opéra. Which was the other one (now typically performed in Italian)?

- A. *Aida*
- B. *La Forza del Destino*
- C. *Don Carlo*
- D. *Simon Boccanegra*

9. Plácido Domingo has performed a number of French tenor roles in Los Angeles...except which one of the following?

- A. Hoffmann in *The Tales of Hoffmann*
- B. Don José in *Carmen*
- C. The title role in *Werther*
- D. Samson in *Samson et Dalila*



Ruby Levin. Photo by Sierra Mann.

Brundibar. Courtesy of LA Opera (11/12 Season). Photo by Robert Millard.



NOT YOUR GRANDDADDY'S SUMMER CAMP

By GARY MURPHY

A CONVERSATION WITH OPERA CAMP'S RUBY LEVIN

For many young students, summer is a time for exploration, a time to push boundaries and try something new and different. Perhaps even, yes, opera.

Well, for 50 lucky students, LA Opera (LAO), with the support of the Opera League of Los Angeles, once again presented Opera Camp. This year's Camp was held from July 24 to August 5.

This two-week intensive program provides students between the ages of 9-17 an opportunity to experience the world of opera, from rehearsals to final performance. It's a unique experience that challenges and guides each student in developing his or her technical skill and artistry.

This year's Opera Camp production was Hans Krása and Adolf Hoffmeister's *Brundibár*, originally written for the children of the Jewish orphanage in Prague. With the Nazi takeover of the country, Krása and the Jewish children were sent to the Czech concentration camp, Terezín. The piano score for *Brundibár* was subsequently smuggled into the camp where it was performed by camp children at least 55 times, including a performance for the International Red Cross Inspectors on June 22, 1944.

This will mark the seventh production of *Brundibár* at LA Opera.

Sixteen-year-old Ruby Levin was one of the lucky students chosen for Opera Camp 2017. Like many a budding star, Ruby's summer may have started in the chorus, but her path is heading straight to center stage.

We sat down with Ruby earlier this summer as she was preparing to head off to Camp.

OLLA: Why do you want to participate in LA Opera's Opera Camp this summer?

RUBY: I want to participate in Camp because it's L.A., which is the place to be for creative

people like me! Also, I really want to see what it's like to try another aspect of the performing arts. And opera is a genre of music I've never tried! But I believe my vocal range and my stage presence will help me fit right in.

OLLA: I can tell from your photo that you must like the performing arts. Tell us about that.

RUBY: I love the performing arts! Dance is my favorite, and just last September I joined Joel Hall Dancers Youth Company which is a pre-professional youth company, and I love it there. I'm also in my high school's dance program as I enter my junior year. I have choreographed multiple pieces which have all been in all the school shows. I dance a total of 25 hours a week, which is a lot, but it's what I want as my career when I grow up. And I enjoy dance, to me it's like "putting your emotions into motion."

OLLA: What are you most looking forward to at Opera Camp this summer?

RUBY: I am most looking forward to the singing. I love singing, and I've had private vocal classes, and I write music, and play the piano a lot. I find it wonderful that we visually can bring music to life on stage. Also, I'm just very excited to sing opera, which I never have before.

OLLA: Is there one thing you hope to learn at Camp?

RUBY: There isn't just one thing I hope to learn at Opera Camp because I'm ready to just take in and learn anything and everything there is to being on stage, in an opera, and knowing the process and steps it takes to have the play performed on stage. I'm ready to just learn everything!

OLLA: And, finally, do you see a life on the stage in your future?

RUBY: Hopefully one day I'll be in the Alvin Ailey Company, somewhere in New York City, or somewhere on the big stage. Performing arts are what I live for and enjoy the most of everything. I won't be sitting at a desk as my future career, that's for sure! I absolutely can't see myself anywhere other than on stage doing what I love. 🌟

BOARD TO CHEERS

Do you know of another nonprofit arts board that includes a federal prosecutor and a cockroach expert? We thought not.

By TOM LADY



Photo by Scott Seomin.

TODD L. CALVIN

Todd is a six-year eager Leaguer who volunteers for the Education team. He is an entertainment attorney with Viacom Media Networks. Previously he worked at the San Francisco Opera where he ran the rehearsal department for the main house, handled visa and immigration issues for Merola Opera Program, managed the supernumeraries and participated in labor negotiations with American Guild of Musical Artists and American Federation of Musicians. He has been an opera lover ever since he saw *Ringetto* on PBS at the age of twelve (Plácido was the Duke!).



Photo by Anthony Neila.

RENEE SALICK, ED.D.

Renee's professional career has spanned the proverbial gamut, from teaching, marketing and communications to organizational analysis and business development. A life-long traveler and volunteer, her retirement plan is devoted to studying and enjoying opera. Renee's extensive list of those she respects and admires begins and ends with her three children, and also includes artists and supporters of the arts. With appreciation, she learned about the League from veteran League volunteer Steve Kohn (check out his interview in this issue).



Photo by Beverly Phillips.

DIANE GRAY

Los Angeles native Diane Gray received her B.A. in Education at Cal State, Northridge, and her M.S.W. from the School of Social Work at USC. For 20 years she worked as a teacher for L.A. City schools, then put in another 20 as a Licensed Clinical Social Worker where she focused on battered women and children, children's grief and divorce issues. Diane also ran a private psychotherapy practice. Since 2011 she has served on the LA Opera Board. Her volunteerism with the League has seen her serve on every team. She's also a past League president. Suffice it to say music has always been an integral part of her life. Diane and husband Pete travel the world pursuing music, art and theater. They are now registered "Ringophiles," having attended over 20 Ring Cycles.



Photo by Heinz Schelbert.

BARBARA SCHELBERT

Barbara Schelbert grew up in Germany in a music-loving family and has been exposed to classical music all her life. She and husband Heinz have been opera lovers for half a century, and have been LA Opera regulars for about the latter half of that time. They have been League members for several years. Other musical adventures include the LA Phil, concerts at the Colburn School of Music and recently added Long Beach Opera. They've participated in several opera tours to Germany, Austria and England. Barbara recently retired from Santa Monica College where she taught English as a Second Language (ESL) and Basic Skills for 24 years. She's a veteran volunteer for the League's Education team.



Photo by Alma Guzman.

IVAN HUBER, PH.D.

New Jersey transplant Ivan is a Professor Emeritus of Biology and an entomologist who specializes in cockroaches. His love for opera began when his mother took him to the Met to see *Carmen* starring American mezzo Risë Stevens. With no equivalent to the Opera League at the Met, Ivan considers himself fortunate to be in L.A. His late wife also loved opera, and they attended whenever possible. As a League volunteer, Ivan is part of both the Education and Opera Shop teams. Whenever cockroaches bore him, he dabbles in Italian language and culture.



DAVID YAROSLAVSKY

A native Angelino, this Los Angeles County Deputy District Attorney has been a fan of opera since studying it at James Monroe High School through the Academic Decathlon program. David has volunteered for the Education team as a Community Educator since 2012 (see the article about the Community Educators elsewhere in this issue). He speaks at libraries, bookstores and senior centers across the city, fulfilling his passion for sharing the opera art form with the next generation in new and exciting ways. 🌟

CALENDAR

AUGUST

Opera for Educators 🌟

BIZET DAY

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

DOROTHY CHANDLER PAVILION

NEED 4 VOLUNTEERS

SEPTEMBER

Seminar

BIZET: THE PEARL FISHERS AND CARMEN

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

(11:30AM NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Cast Dinner

Tue, Sept 5

CARMEN

DOROTHY CHANDLER PAVILION

Operawise 🌟

CARMEN

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

NEED 7 VOLUNTEERS

Opera Prep Activities 🌟

CARMEN

Wed, Sept 6, 5:00-10:30pm

NEED 12-15 VOLUNTEERS

OCTOBER

Cast Dinner

Mon, Oct 2

THE PEARL FISHERS

DOROTHY CHANDLER PAVILION

Operawise 🌟

THE PEARL FISHERS

Mon Oct 2, 6:30-10:30pm

NEED 7 VOLUNTEERS

Opera Prep Activities 🌟

THE PEARL FISHERS

Wed, Oct 4, 5:00-10:30pm

NEED 12-15 VOLUNTEERS

Opera for Educators 🌟

NABUCCO

Sat, Oct 7, 8:00am-12:00pm

DOROTHY CHANDLER PAVILION

NEED 5 VOLUNTEERS

Seminar

VERDI: THE CREATIVE ARC FROM

NABUCCO TO RIGOLETTO

Sun, Oct 8, 11:30am-1:30pm

COLBURN SCHOOL'S THAYER HALL

Opera Prep Event 🌟

HUBBLE CANTATA

Tue, Oct 10, 5:00-9:30pm

NEED 12-15 VOLUNTEERS

FORD THEATER

Operawise 🌟

NABUCCO

Wed, Oct 11, 6:30-10:30pm

DOROTHY CHANDLER PAVILION

NEED 7 VOLUNTEERS

Cast Dinner

Wed, Oct 11, 5:00pm

NABUCCO

DOROTHY CHANDLER PAVILION

Opera Prep Activities 🌟

NABUCCO

Thu, Oct 12, 5:00-10:30pm

NEED 8-10 VOLUNTEERS

Open Door Days 🌟

Mon, Oct 16, 9:15am-12:30pm

Fri, Oct 20, 9:15am-12:30pm

Mon, Oct 23, 9:15am-12:30pm

Thu, Oct 26, 9:15am-12:30pm

NEED 6-8 VOLUNTEERS FOR EACH

AALAO Fall Recital

Sun, Oct 15, 3:00-6:00pm

VILLA GARDENS, PASADENA

QUESTIONS: JACQUE LYNE WALLACE 424.245.4659

JANUARY

Annual Season Preview

Thu, Jan 18, 5:30-8:00pm

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Cast Dinner

Sun, Jan 21

CANDIDE

Tue, Jan 23

CANDIDE

DOROTHY CHANDLER PAVILION

Seminar

BERNSTEIN AND CANDIDE

Sun, Jan 21, 12:00-2:15pm

(11:30AM NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 5TH FLOOR

🌟 EDUCATION EVENTS

🌟 Open Door Days

Volunteers help move groups around the Dorothy Chandler, greet bus groups and assist with the lunch table.

🌟 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 Activities

Volunteers will host secondary school students at performance and pre-performance activities, greet bus groups and assist with sign-in or lunch table.

🌟 Opera Prep Event

TBD

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 / Hollywood / Hancock Park

Anne Russell Sullivan 323.697.9733 *RSVP*
Carol Daskal 310.552.2765

Carmen and *The Pearl Fishers*

Sun, Aug 27, 10:00am
10430 Wilshire Boulevard #504
Los Angeles, CA 90024
Host: Ruth Lavine

Nabucco

Sun, Sep 24, 10:00am
10530 Edgeley Place
Los Angeles, CA
Host: Rosalie Kornblau

Orange County

Lorna Blancaflor 562.259.7426 *RSVP*
Christa Marks 714.871.5525

Carmen and *The Pearl Fishers*

Sun, August 27, 2:00pm
Club House
631 West Glenwood Drive
Fullerton, CA 92832
Host: Mary Rupp

San Fernando Valley

Regi Merwin 818.400.2578 *RSVP*

Carmen and *The Pearl Fishers*

Sun, Sep 10, 10:30am
The Heights at Burbank
2721 West Willow Street
Burbank, CA 91505
Host: Regina Merwin

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

Carmen

Mon, Aug 28, 7:00pm
The Pearl Fishers
Mon, Sep 18, 7:00pm

VISIT THE WEBSITE CALENDAR FOR CURRENT INFORMATION: OPERALEAGUE.ORG

Nabucco

Mon, Oct 9, 7:00pm
5278 La Cañada Boulevard
La Cañada, CA 91011
Hosts: Barbara and Jack Dawson

Santa Clarita

Ann Anderson and Ron Gordon
661.259.9619 *RSVP*

Carmen

Mon, Sep 11, 5:30pm
The Pearl Fishers
Mon, Oct 2, 6:00pm

Nabucco

Mon, Oct 9, 6:00pm

Candide

Mon, Jan 22, 6:00pm

Orpheus and Eurydice

Mon, Mar 5, 6:00pm

Rigoletto

Wed, Mar 7, 5:30pm
25506 Longfellow Place
Stevenson Ranch, CA 91381
Hosts: Ann Anderson and Ron Gordon

Southeast

Ifang [ee-fong] Hsieh 310.279.9927 *RSVP*

The Pearl Fishers

Sat, Oct 21, 1:00pm
Stay Gallery & Studio
11140 Downey Avenue
Downey, CA 90241

Westside

Valerie Estes 310.826.0288 *RSVP*
Chuck Bragg 310.454.9662

The Pearl Fishers and *Nabucco*

Sun, Sep 24, 1:00pm
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, September 3, 12:00pm – 3:00pm

11:30am: Orientation for new members
1:15 pm – 2:00pm: Lunch

BIZET: THE PEARL FISHERS AND CARMEN

SPEAKER: **Simon Williams**

DOROTHY CHANDLER PAVILION

135 N. Grand Avenue
5th Floor
(Enter through double doors next to Kendall's)

Sun, October 8, 11:30am – 1:30pm

11:00am: Orientation for new members in Colburn School Cafe

VERDI: THE CREATIVE ARC FROM NABUCCO TO RIGOLETTO

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

There will be no lunch intermission.

THE COLBURN SCHOOL

200 S Grand Avenue
Thayer Hall

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!

Sep 3 / Oct 8 SEMINAR ORDER FORM

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

	SEP 3	OCT 8
___ x Member @\$35	\$ ___	\$ ___
___ x Member (Voucher)	\$ <u>0</u>	\$ <u>0</u>
___ x Non-member @\$45	\$ ___	\$ ___
___ x Student member @\$10	\$ ___	\$ ___

Lunch Choices for Sept 3 seminar only (\$20)

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

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

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

___ x Tuna Salad: Albacore tuna, mayonnaise, red onion, celery, parsley, olives, tomatoes, capers, lemon aioli \$ ___

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

TOTAL \$ ___ \$ ___

NAME(S) _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TELEPHONE _____ EMAIL _____

Enclose check made payable to **Opera League of Los Angeles** and mail with this form to:

Opera League of Los Angeles
PO Box 49-1057
Los Angeles, CA 90049-9057

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

For more information, call 213.972.7220, or send email to: info@operaleague.org

OPERA TALKS

Opera Talks at Julianne's

Mondays at 7:00pm
JULIENNE'S FINE FOODS
2649 MISSION ST, SAN MARINO
Oct 2, Mar 5

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.

OPERA LEAGUE MEMBERSHIPS

There is an opera league membership for everyone! Join at 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!

Seminar: Bizet: The Pearl Fishers and Carmen

Sun, Sept 3

Seminar: Verdi: The Creative Arc from Nabucco to Rigoletto

Sun, Oct 8

AALAO Fall Recital

Sun, Oct 15

Annual Season Preview

Thu, Jan 18

Seminar: Candide and The Bernstein Festival

Sun, Jan 21

Seminar: Orpheus and Eurydice

Sun, Feb 25

San Diego Opera Day Trip: Turandot

Sun, Mar 4

Hemmings Award Dinner

Sat, Apr 7

AALAO Father's Day Membership Recital

Sun, Jun 17

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

SHOP SHOP SHOP! SHOP THE NIGHT AWAY...

CARMEN HAS NOTHING ON US!

Glam, sparkle, drama and beauty are right here in the lobby of the Dorothy Chandler Pavilion. And as a bonus, no jealous lovers are getting stabbed!

Come explore thousands of dollars of new and stylish merchandise in our Shop at the Opera boutique. Mary Riggs and Mimi Rotter, the Opera League's red-hot buyers, never disappoint.

Shop at the Opera opens two hours before curtain in the lobby of the Dorothy Chandler Pavilion.

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



(l to r) Carole Bobren, Steve Kohn, Mimi Rotter, Marlena Pfeifer, Elaine Hill, Pauline Smith, Karen Kohn. Photo by Marlena Pfeifer.