

Your Guide To Upcoming Opera League Events

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BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES



TO NURTURE THE FUTURE

AN INTERVIEW WITH HEMMINGS HONOREES
MINDY AND GENE STEIN By BILL KENNEDY

Mindy and Gene Stein have been generous donors to LA Opera (LAO) for many years, and Gene has been on the board for 15 of them, including service as chair of the Budget Committee and the Compensation Committee.

Their special love at LAO, though, is the program that shares their last name: the Domingo-Colburn-Stein Young Artist Program, which they helped kick forward with a major gift in 2013.

For their long and dedicated support of opera in Los Angeles, Gene and Mindy have been selected to receive this year's Opera League of Los Angeles' Peter Hemmings Award, the League's premiere annual recognition.

Photo by Lawrence Ho.

WHAT'S INSIDE

Interview with
Francesca Zambello

Spotlight on Mimi Rotter
and Mary Riggs

In the Pit with
Jim Self

From the President

Photo by Gary West



I revel in the artistry that is so much a part of an opera performance.

For some of you it is the intense drama that captivates you the most, or the gorgeous blending of voice and orchestra, or costume and set design. If you love the world of dance, it might be the flamenco dancers in *Carmen* or Joffrey Ballet's role in the upcoming *Orpheus and Eurydice* that feeds your soul and delights your senses.

It is this notion of full theater and our communal sharing of this expression that keeps me returning time and again to LA Opera and to the myriad events we offer as a League. We interact with spectator, fellow volunteers, performing artists, and LA Opera to bring those we touch closer and connect them more deeply to the operatic world.

We share a special affinity for the energies and commitment of the artists who appear on the stage. During our two in-depth seminars this fall, two very gifted LA Opera Domingo-Colburn-Stein Young Artists sang the duet from *The Pearl Fishers*. At our second seminar, tenor Mario Chang sang for us while also headlining LA Opera's *Nabucco*. We brought you a musicale with arias and duets on a theme of war and peace, and African Americans for LA Opera (AALAO) brought you an intimate recital. AALAO is a part of our Opera League, and we always love the emerging talent they showcase at our many recitals and salons.

Many of you help feed the cast and crew during working rehearsals for LA Opera's productions, and you've heard Plácido Domingo, James Conlon, Christopher Koelsch and Marc Stern all tell us, personally, how highly we are regarded by visiting artists, the chorus and LA Opera orchestra, because of the caring we provide for them. It's no secret we love to watch them in rehearsals!

Do you know we have over 80 volunteers who drive visiting artists to and from the airport, sometimes at the wee hours of the morning, or take them to the doctor or to get groceries? You'll want to check out our article in this issue on LA Opera's "Lyft."

Do you know we also have over forty League volunteers who are specially trained by LA Opera to be Community Educators? They fan out across the county and beyond to give free talks at libraries, senior facilities and other venues. They spend untold hours preparing their presentations. In this issue we interview one such Community Educator: Jessica Gonzalez-Rodriguez. An opera singer herself, Jessica's talks focus on the operas from the singer's point-of-view.

League volunteers assist hundreds of young and old, students, teachers and others, who arrive regularly at the Dorothy Chandler Pavilion to watch rehearsals and attend workshops. They often arrive in buses courtesy of funds provided by the Opera League. Attendees at all these events experience opera in ways that can truly captivate them. If you follow the League's Facebook page, you've no doubt seen the oodles of photos from these events.

Mark your calendars for **April 7** for the Opera League's *Annual Hemmings Gala* at the California Club. This year we proudly honor the warm and genuine Gene and Mindy Stein, who have been devoted to LA Opera's Domingo-Colburn-Stein Young Artist Program. Proceeds from the Hemmings Gala fund Opera Camp, a program of LA Opera's Education and Community outreach. Don't miss the excellent cover story on the Steins in this issue.

With so many stimulating and meaningful events just around the corner, we look forward to seeing you again very soon.

Gayle

P.S. Don't forget to follow the Opera League of Los Angeles on Facebook ([facebook.com/operaleague](https://www.facebook.com/operaleague)).



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TO NURTURE THE FUTURE

CONTINUED FROM COVER

We thought it might be interesting not just to talk to Mindy and Gene about their commitment, but to invite two beneficiaries of their support to join in on the conversation. After all, the Young Artists—in this case first-year program members Taylor Raven and Juan Carlos Heredia—will be extremely busy during their years here but are not necessarily likely to spend much time with the people who underwrite their development as artists.

Gene retired a year-and-a-half ago after a long and successful leadership career at the Capital Group Companies. This allowed Mindy and Gene to increase their long-standing commitment to philanthropy. As Mindy puts it: “We have been very fortunate and we believe it is our responsibility to share our resources with others.”

“[Philanthropy] is one of the joys of my life,” Gene says. “To be able to help make things better in the world makes me genuinely happy.”

A focus of their philanthropic energy is supporting the healthy development of very young children, pre-natal through age three, in a host of ways (see sidebar), so it seemed logical to them to combine their love of opera with supporting development of the art form’s own younger people—in this case emerging artists.

“I am so proud of what LAO is able to do,” Gene says. “We can support their growth in singing, acting, language improvisation and career planning.”

“It means a lot to us that we are able to help them in their careers,” Mindy adds. She and Gene are hopeful that the wide exposure the Young Artists have not just on the mainstage but in performances throughout the community will help draw younger people into opera and thereby help build tomorrow’s audiences.

And they eagerly sought feedback on the program from Juan Carlos and Taylor who, though only months into the program, waxed enthusiastically about what the Domingo-Colburn-Stein Program means to them. Unlike many opera singers, neither was singing patter arias in the crib. Taylor had her sights set on a career as a teacher of mathematics and Juan Carlos was a budding heavy metal guitarist.

But when the muse finally hit them, they put LA Opera squarely in their sights. Taylor said she has talked to peers in other programs who have had mixed experiences but, as she put it: “You can’t come here and not get better.” Juan Carlos was hooked from the beginning. He says Maestro Domingo came to him after last year’s Operalia event and said, “I want you to come to Los Angeles.” Who would dare say no?

Mindy asks each of them how they interact with others in the program.

Taylor: “We support each other and we know we will hear honest answers if we ask our peers for feedback. It feels like a nurturing, family-oriented place.”

Juan Carlos: “Oh we compete, but not with each other. We compete with ourselves and we listen to each other to improve our work, just as I learned so much from Taylor when she was singing the letter song from Werther a few minutes ago.” (They had both just sung at the end of an LA Opera board meeting.)

As a businessman, Gene is very interested in the assistance the Young Artists get with career development, asking how the program helps them (Taylor: “They expect us to be professional in every way: good colleagues, leaders and thoughtful.”) and whether the program helps them vet agents (It does).

“What do you expect from us?” Juan Carlos asks Gene.

“That you work hard and get the most you can from this program,” Gene replies. He adds that he hopes the artists will learn from Maestro Domingo’s example. “To be humble, to listen, to genuinely care about other people.”

Mindy concludes the conversation by asking if there is anything more she and Gene can do for the Young Artists. Responds Taylor: “We have everything we need to get it together, to get better. Thank you.”

And what do the Steins think of receiving the Hemmings Award? Mindy notes the luminaries and leaders who have won in the past and responds: “It’s like getting into the Hall of Fame.”

We hope Opera League members will share in honoring Mindy and Gene at their induction ceremony Saturday, April 7 at the California Club. 🌸

THE FUTURE IS NOW

THE PHILANTHROPIC FOCUS OF GENE AND MINDY STEIN

In addition to LA Opera, Gene and Mindy Stein’s philanthropic focus is early childhood development and spreading awareness of the need for greater attention to this area.

They embarked on this voyage of passion years ago in a philanthropy discussion with their three children in their La Cañada Flintridge home. Mindy says her children were of an age where they were naturally “aware of young people and young families.”

Gene points out that the human brain has 25 percent of its capacity at birth but that this figure grows to about 80 percent in three years. Mindy notes that many children are born into families that need help in providing the nurturing and support that will enable their children to be happy and successful in the world.

In 2001, the Steins established the Tikun Olam (“Healing the World”) Foundation at the Jewish Community Foundation of Los Angeles.

In the ensuing years, through the foundation, the Steins have supported:

- **An early childhood correspondent at KPPC radio;**
- **An infant-family mental health program at Children’s Hospital Los Angeles;**
- **The Magnolia Community Initiative, aimed at improving the lives of 35,000 needy Los Angeles children;**
- **The Children’s Bureau of Southern California, a child abuse prevention agency, and many other efforts.**

Both Mindy and Gene serve on the board of **Zero to Three**, a national organization whose mission is to ensure that all babies and toddlers have a strong start in life. 🌸



HER TALKS REALLY SING

AN INTERVIEW WITH JESSICA GONZALEZ-RODRIGUEZ

By TOM LADY

"I've been in performance my whole life. My parents put me in dance class when I was three or four. Performance has always been part of what I do. And I still dance!"

I'm on the phone with Opera Leaguer Jessica Gonzalez-Rodriguez on another hectic weekday morning. She's en route to the Waverly School in Pasadena where she occasionally substitute teaches.

If Jessica's name rings a bell, that might mean you're one of the lucky ones who's seen her give an opera talk. That's right, Jessica is a Community Educator. As you may have read in the previous BRAVO ("Speak Easy"), Community Educators, informally known as Speakers, are a hearty, hardworking band of Opera League volunteers who deliver talks in venues across Southern California, such as libraries and community centers.

Jessica's talks come with a special twist. Whereas most Speakers pick a topic based on one of the themes of an upcoming opera (e.g. a *Pearl*

Fishers talk about priestesses), Jessica will talk about the opera from the point of view of the singers who've sung it.

Perhaps I should've mentioned that before: Jessica is an opera singer!

"By the time I started high school, I knew I wanted to sing. But I wanted to find a way to develop in a healthy, technically correct way that wouldn't hurt my voice. So my parents enrolled me at LAMAS [Los Angeles Music and Art School]. I studied there for eight years."

Once again confirming Uncle Walt's theory that it really is a small world after all, Jessica's voice coach for those eight years was Melodee Fernández...who now happens to run the Zarzuela Project at LA Opera.

The Boyle Heights native stayed local for college, getting her bachelor's in vocal performance at Mount Saint Mary's followed by her master's at Cal State L.A. That master's was practically still in her hand when the Opera League came calling.

"Right after grad school I enrolled in the Opera Scenes program at Santa Monica College," she says. "They have performances at the Broad every semester. That's where I met an Opera League member who told me about the Speakers Bureau [now called Community Educators]."

When researching and preparing for a talk, Jessica tries to find out who the audience will be and how well versed in opera they are. This determines how deep she'll dive. "I especially love to talk about the singers who premiered these roles because people don't talk about them a whole lot. A lot of times these singers are favorites of that composer and premiered other roles from that same composer. The composer sometimes changed their score for it to work with that singer."

For the 2017-18 season Jessica is doing talks on the two Verdi operas LAO is putting on, *Nabucco* and *Rigoletto*, as well as *Orpheus and Eurydice*.

Meantime, when she's not speaking about singing, you can be sure Jessica is out there singing. She has landed gigs in New York and Chicago and was a resident artist at Redlands Opera. A recent concert with a Peru-based company saw her give a concert with arias translated into Spanish.

If you'd like to follow her budding career, check out her professional Instagram page at [jessgonz86](#).

What about when she's not immersed in opera? "I love the beach!" she says. Her favorites include Matador Beach and Manhattan Beach. Cinespia's classic movie screenings at the Hollywood Forever Cemetery are another fave. And of course, as you'd expect, she [hearts] live music. Growing up with classic rock fans for parents, Jessica has fond memories of seeing bands like The Who at the Staples Center. Lady Gaga has grown on her, and Alicia Keys is among her all-time favorites. "I've seen her live many times. I think she's amazing."

If you'd like to see how amazing Jessica is live, be sure to attend one of her talks. "It's always fun for me to do all that research. I end up learning a lot." 🌟

A CANDIDE FOR NOW

AN INTERVIEW
WITH FRANCESCA
ZAMBELLO

By GARY MURPHY

Director Francesca Zambello talks to the Opera League about Bernstein's *Candide*, her inspirational parents and running two major opera companies.

BRAVO: WELCOME BACK TO LOS ANGELES FOR THE SEVENTH TIME. WE ARE LOOKING FORWARD TO YOUR PRODUCTION OF LEONARD BERNSTEIN'S *CANDIDE* IN JANUARY AS PART OF THE BERNSTEIN 100 WORLDWIDE CELEBRATION. WHAT IS IT ABOUT *CANDIDE* THAT CONTINUES TO RESONATE WITH MODERN AUDIENCES?

FRANCESCA ZAMBELLO: I urge folks to read the slim volume of Voltaire's *Candide*, a central work of satire written during the French Enlightenment in 1759. It tells of a simple servant's journey through many lands after being thrown out from the German estate where he worked, after falling in love with the master's daughter, Cunegonde. She ends up on her own journey after running away and we watch them travel separately to the four corners of the earth in search of one another. He is relentless in his optimistic belief that "all is for the best in this best of all possible worlds," that their tutor Pangloss taught them, meaning whatever happens, it happens for a reason and it is for the best of all.

But next, *Candide* witnesses the horrors of oppression by the authorities of numerous states and churches. Catholic authorities burn heretics alive, priests and governors extort sexual favors from their female subjects, masters mistreat slaves, and *Candide* himself is drafted into and abused in the army of the King of Westphalia. Powerful institutions like the church and government seem to do no good—and instead, much harm—to their defenseless subjects. Voltaire himself protested loudly against political injustice throughout his life.

Bernstein and his many librettists take up asking the same questions of governments and societies. Eventually all forms of government are rebuked as the characters in *Candide* choose a different route. Shortly after hearing about the politically motivated killings of several Turkish officials, they take an old farmer's advice deciding to ignore the injustices that surround them, channeling their wealth and energy instead into the simple labors that bring them happiness. This satire still resonates with audiences today as it uses dark humor to

question prevalent issues. The music in *Candide* is infectious as one would imagine. It is an ingenious blend of melodies and lyrics that defy categorization. It is a mix of operetta, opera, American musical theater and symphonic orchestrations that is thrilling. We are lucky to celebrate his genius with this work along with *West Side Story* written in roughly the same period. These two pieces defined musical theater for the second half of the 20th century.

BRAVO: ONE OF YOUR GOALS AS AN ARTIST AND DIRECTOR IS TO PRODUCE THEATRE AND OPERA FOR WIDER AUDIENCES. LA OPERA AUDIENCES—BOTH TRADITIONAL AND NEW—EMBRACED YOUR PRODUCTION OF THE GERSHWINS' *PORGY AND BESS* IN 2007, AND YOU REMAIN A TIRELESS ADVOCATE FOR PRESENTING CLASSICS OF AMERICAN MUSICAL THEATRE IN OPERA HOUSES. DO YOU FIND SUCH PROGRAMMING BRINGS NEW AUDIENCES INTO THE OPERA HOUSE?

FZ: It serves multiple functions. Yes, it does bring in new audiences, and often younger ones, or helps to be a gateway for families to us. It also helps to revitalize existing audiences and make them understand the importance of the American musical theater as being our voice, our own opera, our way of story-telling through song, words and dance.

BRAVO: NOT ONLY DO YOU RUN THE WONDERFUL GLIMMERGLASS FESTIVAL IN COOPERSTOWN, NEW YORK, BUT YOU ALSO OVERSEE PROGRAMMING AT WASHINGTON NATIONAL OPERA AS ARTISTIC DIRECTOR. IN THAT CAPACITY, YOU KNOW THE VALUE THAT VOLUNTEER SUPPORT GROUPS, SUCH AS THE OPERA LEAGUE OF LOS ANGELES, BRING TO THE WORK ONSTAGE THAT WE ALL LOVE. CAN YOU SPEAK TO THE IMPORTANCE OF SUCH SUPPORT GROUPS?

FZ: There is no successful arts organization without a volunteer support arm. I know how crucial it is for any of us to survive, we cannot do so without the help of strong and well-organized volunteers for a myriad of ways to further the mission of any company.

BRAVO: YOU HAVE WORKED AT LAO ON MANY OCCASIONS OVER THE YEARS. YOUR MOM, JEAN, WHO LIVED IN L.A., WAS SUCH A GREAT SUPPORTER OF YOUR WORK AND WE WOULD ALWAYS SEE HER IN THE AUDIENCE AT THE DOROTHY CHANDLER PAVILION. WERE YOUR PARENTS INSTRUMENTAL IN CREATING A LOVE FOR THE PERFORMING ARTS?

FZ: Absolutely, they brought us up surrounded by the arts. Whenever I visited here I loved taking my mom to LAO and the LA Phil. It gave us many special outings, so coming back to L.A. has both melancholia and nostalgia. She only passed away a few years ago and I am sorry she never saw this *Candide*. My father passed away when I was much younger, but they both loved the performing arts and worked in those fields. Their love of music and theater was certainly passed on to me, and I would not be what I am without their encouragement and love of the arts.

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



SPANISH FOLK, FRENCH LOVE, AND SPIRITUALS

AALAO FALL RECITAL SERVES UP A HEAPING OF WOW

By BEVERLEY CLARKSON



The African Americans for Los Angeles Opera (AALAO) Fall Recital was hosted by Alice and Joe Coulombe at Villa Gardens on Sunday, October 15, 2017.



Alice welcomed the nearly one hundred guests and gave a brief history of the community support of AALAO. Opera League President Gayle Kirschbaum promoted the benefits of membership in the League, including this very newsletter, BRAVO.

Michael Melton, co-president of AALAO, introduced mezzo-soprano Joanna Lynn-Jacobs, accompanied by pianist Catherine Miller. Ms. Lynn-Jacobs delighted the crowd with a concert of arias taken from *Il Barbiere di Siviglia* and *Carmen*, Spanish folk songs from *Siete canciones populares españolas*, Barber's "Nuvoletta, Op. 25," and French love songs by William Bolcom, Kurt Weill and Charles Dumont. She brought it home with spirituals "Give Me Jesus," "Heav'n, Heav'n" and "He's Got the Whole World in His Hands." As an encore, Ms. Lynn-Jacobs sang "La Vie en Rose," made popular by French singer Edith Piaf.

Mark your calendars: Joanna Lynn-Jacobs will be a featured artist in the LA Opera Outreach Program in January 2018, performing in schools and at community centers.

Closing remarks included the announcement of AALAO's Black History Recital on Sunday, February 11, 2018, featuring noted bass baritone Cedric Berry. For more information, contact Jacque Lyne Wallace at 424.227.7254. Guests were invited to a reception hosted by Villa Gardens and AALAO.

AALAO is dedicated to increasing the awareness of opera throughout the Los Angeles community. 🌟



1 & 2: Joanna Lynn-Jacobs with Catherine Miller
3: AALAO Fall Recital guests
4: Alice Coulombe and Joanna Lynn-Jacobs
5: Michael Melton
6: Beverly Johnson

Photos by Alma Guzman.



Photo by Ana Lourdes Herrera.

FROM GARAGE ROCKER TO MAINSTAGE BARITONE

AN INTERVIEW WITH
JUAN CARLOS HEREDIA

By JUDITH HYMAN, PH.D.

When he was 17, Juan Carlos Heredia had a face full of piercings—lips, ears, tongue—with, of course, long hair. Living in his native Chihuahua, Mexico, he was playing in a garage band with his friends and “having a blast ...just going crazy with the sound and the beat.”

And today? This 6’1”, handsome, polished and charming young man is one of the newest members of LA Opera’s Domingo-Colburn-Stein Young Artist Program. He is focused purely on the operatic world. Less heavy metal, more heavy wigs.

Which obviously begs the question: How did this evolution take place?

Wanting to improve his guitar playing, Juan Carlos enrolled in the local conservatory in Chihuahua and ended up studying there for four years. In addition to his performance coursework, he studied the normal lessons such as languages, history, piano and, most importantly to his future, choral singing.

Enter the choir conductor, who noticed the quality of Juan’s singing and told him she believed he had a good voice. She made arrangements for him to have an audition with a teacher, her sister, flying in from Armenia. Her sister agreed: The young man had real talent. Juan Carlos devoted himself exclusively to singing over the next six months. After that, he knew what he wanted to do.

“When I started singing, the experience was so different. Suddenly, I could really express what I wanted to say with my voice. I experienced a much greater sense of intimacy and honesty with the audience. Perfection doesn’t exist, but I strive toward it as so many of us do in this field.”

Juan Carlos was a 2016 finalist at Operalia in Guadalajara, Jalisco, Mexico, where he met Plácido Domingo. He sang one of Maestro Domingo’s favorites, “Amor vida de mi vida.” The result? He won the Don Plácido Domingo Ferrer Prize for Zarzuela.

Maestro Domingo invited Juan Carlos to Los Angeles to try out for the Domingo-Colburn-Stein Young Artist Program. After enjoying the production of *Salome* on the LAO stage, he auditioned for this prestigious program.

This year Juan Carlos performed in the opening operas of the season. In *Carmen*, he played the role of Morales; in *The Pearl Fishers*, he was the cover for Zurga; he will perform in a gala in Toronto; and in the spring he will sing the role of Marullo in *Rigoletto*.

He exercises daily, and when he has the time, he likes to swim and go for walks “while listening to all kinds of music—but something different from opera.” He enjoys watching movies and devouring the rich array of ethnic foods available in Los Angeles or in any of the places he visits.

Dreams? Getting to know new places and cultures. And of course, new venues with amazing musicians will always be part of his dream. “I would love to play a Verdi role or a great masterpiece from a living composer.” And we must ask, whose voice do you love? “I won’t say names for this one. Every voice has its charm. I love virile voices, the ones that connect with the audience and keep that connection.” 🌟

IN THE PIT

JIM SELF: BLOCKBUSTER TUBA By DIANE EISENMAN

I knew I had arrived at Jim Self's house when I saw the window shaped like a tuba, and a tuba silhouette on the white metal gate. The license plate on the car read "I OOMPAH."



Photo by Diane Eisenman.

As I climbed a short flight of stairs, Jim opened the door to his magnificent music room, built 20 years ago to house his tuba collection and support his many other musical activities, including teaching, recording, practicing, composing and jamming. He dubs himself a "musicaholic," and here he spends most of his days making his life a creative one.

Why a tuba? Back in Oil City, Pennsylvania, the junior high band director needed a tuba player who knew something about music. Thus Jim, a guitar player, was recruited and received honors for his playing. Eventually he decided to become a band director. After college, he joined the U.S. Army Band. Subsequently, he added university teaching, freelance work, and a symphony orchestra to his CV.

Pursuing a doctoral degree at USC brought him to Los Angeles. Originally planning for a one-year residency, he immediately discovered countless opportunities freelancing in the entertainment industry and thus decided to make L.A. his home. To date, Jim has played in over 1,500 movies, television shows, and recordings. One major highlight was his five-note tuba solo near the end of *Close Encounters of the Third Kind*, which he declares the biggest tuba solo ever. He parlayed that into being John Williams's go-to tuba player for 25 years.

Meanwhile, he joined orchestras including the Pasadena Symphony in 1975 as well as the Pacific Symphony and the Los Angeles Opera Orchestra in 1986. Because a tuba player is not required for all orchestra performances, Jim is able to stay involved in a variety of musical pursuits. He teaches at USC, performs chamber music, and enthusiastically pursues his creative talents through composing and jazz improvisation. He has composed over 60 pieces for solo, chamber groups, and orchestra and has recorded 14 CDs that are a mix of classical and jazz.



In an orchestra, the tuba doesn't always get to do that much. Jim says the hardest part about being in an orchestra is just to get the job. After that? It's easy. The most difficult thing can be to count rests, sometimes for 20 minutes. "But if I were playing all the time, it would be called a band!"

Still, the tuba can't hide. All mistakes show. It is easy for the tuba to outdo the orchestra. The challenge is to create a blend with the trombones, basses, bassoons and tympani. Jim says his part in the orchestra is a social thing, building connections with others, since he doesn't get many solos for himself. "It is more important to be a team player than to stand out. The bass sounds establish the root, bottom notes. When the root is in tune, the whole orchestra shines."

Operas by Verdi and other Italian composers from the 19th century use the cimbasso rather than a tuba. The cimbasso is a valved (not a slide) contra-bass trombone that is very awkward to handle and hard to find. Jim asked Yamaha to make him a cimbasso that was easier to hold and transport. They did, and Yamaha dubbed it the Jimbasso (pictured here) in his honor. He is looking forward to performing with it this year in *Nabucco* and *Rigoletto*.

His challenge to us, the audience? "Listen to the tuba. Be aware of when it is and is not playing, and see what it adds to the drama. Note the beautiful chords it supports." Though the orchestra is background, he suggests our experience will be heightened if we focus on the orchestral music as well as on the singers and the drama.

In the meantime, when he's not making magic with his tuba, Jim flies his plane across the United States as well as to his second home in San Luis Obispo. "Even my plane has a tuba painted on the tail." 🌟

One major highlight was his five-note tuba solo near the end of *Close Encounters of the Third Kind*, which he declares the biggest tuba solo ever.

BERNSTEIN AND GLUCK INTERTWINED SEMINAR PREVIEW

By KATHY CRANDALL

Mark those calendars for some serious brain growth. During these months of limited daylight, the Opera League will be putting on two seminars to shine the hot light of knowledge upon you.

First up will be our *Candide* seminar on Sunday, January 21, at noon (11:30am new member orientation), on the 5th floor of the Dorothy Chandler Pavilion. With American composer, conductor, and classical music icon Leonard Bernstein's 100th birthday occurring this year, LA Opera has included *Candide* in their 2017-18 season. This is Bernstein's takeoff on Voltaire's humorous short story about the young man who endures terrible setbacks in his life, only to reassure himself that "all is for the best in this best of all possible worlds."

We are thrilled to be introducing Professor Sarah Gibson of the USC Thornton School of Music, who will introduce us to Bernstein's body of work. Dr. Gibson is a composer, pianist, conductor, and educator who has been called "a serious talent to watch" by the Atlanta Journal Constitution. Following her presentation will be our perennial favorite speaker Dr. Michael Hackett, who will acquaint us with Bernstein's *Candide*. Dr. Hackett has been chair of the theater department at UCLA, has directed numerous plays and operas, most notably at the Royal Opera House, Covent Garden among many others.

About a month later will be *Ballet and Opera Intertwined*, our seminar on Gluck's *Orpheus and Eurydice*. This will take place on Sunday, February 25, at 11:30am (11:00am new member orientation). We will be back at Thayer Hall, a venue that has been praised for its very comfortable seating, its raked seating so that all can see the stage, and its large screen and excellent audiovisual for a wonderful seminar experience.

Orpheus and Eurydice includes an extended ballet that, in a serendipitous occurrence, will occur when the Joffrey Ballet is in town for its season with the Gloria Kaufmann ballet series. As if that isn't amazing enough, we are amazingly even more fortunate to have two speakers who have great insight into both *Orpheus* and dance in opera. Desiree Mays, a perennial favorite speaker who was first a dancer and then went on to a career leading opera tours, will present information on how ballet was an integral part of opera until the late 19th century. Then we will have a presentation by Professor Bruce Brown, an award-winning scholar who recently published a book on the works of Gluck.

We will start the Gluck seminar early so that those who have tickets to see Maestro Conlon conduct at LA Phil at 2:00pm will have plenty of time to get to both events.

For more info and to order tickets, please visit our website operaleague.org.

See you at the seminars! 🌟



LA OPERA'S VERY OWN LYFT

A DISPATCH FROM ARTIST SERVICES

By PAULA CORREIA

We are LA Opera's ultimate fans who have been entrusted to ferry a most precious "cargo"—world-renowned opera singers, internationally acclaimed directors, conductors, set designers, costumers, choreographers and more—from and to Los Angeles International Airport. Jetting across the planet from one city and country to the next, these peripatetic artists help make LA Opera the world-class performance center it has become.

The 50 or so Opera League volunteers who make up the Artist Services team treasure the time they spend driving these talented beings. "The whole idea behind this venture is to make these performers feel welcome and at home away from home," says Artist Services Chair and League Vice President Laurel Howat, who administers the driving assignments for the team. Laurel guides and follows through to make sure everything functions flawlessly. "Upon arrival, the welcoming volunteer offers the artist a gift basket with provisions for a day or two." She adds, "Yet the volunteers' tasks sometimes spread way beyond chauffeuring. They may take them shopping or sightseeing, help provide babysitters since many artists are accompanied by family, or arrange doctor's appointments or whatever else may come along."

One shining volunteer is Laurel's fellow League board member Alma Guzman, who basically helped start the program in 1992, informally and with the help of a few other drivers. To date Alma has made well over 100 pick-ups. "I love the personal touch of getting to know these artists, and I learn so much from them," she says. Recalling one of the more humorous pick-ups, Alma describes an incident when a singer arrived with his secretary and five suitcases (instead of two, as planned) and two dogs (instead of one). The solution?

Get a rental car, which the artist insisted on driving himself. He and his secretary followed Alma on the freeway. "They drove slower and slower," she remembers. "It was a nerve-wracking drive. When I got off the freeway, they just kept on going. I was so worried. But eventually they reached their hotel using GPS."

Another volunteer, Michael Stern, has been driving for nine years. "Some artists I have driven several times," he says. "At times, it seems surreal to me as a mere mortal to sit next to some of these legendary artists as I'm driving and having an ordinary discussion. Of course, it is a great pleasure to commune with these opera stars as we commute."

As for me, I started driving artists in 2014. I love to pick up the ones whose native language is one I speak. The first person was a young German assistant conductor who had never been to L.A. At midnight we went to a drug store to pick up a razor, shaving cream and such. On another day, I took the same conductor and his German assistant director to Happy Hour at a beach restaurant in Marina del Rey so they could fulfill their wish to see the lovely ocean view.

I follow the careers of and keep in touch with most of the artists I drive. I was recently pleased to discover that the above-mentioned conductor landed a

lengthy engagement in the Swiss city of St. Gallen where I grew up. He hopes to be able to come back to LA Opera one day.

The Opera League's Artist Services team collaborates with LA Opera's Production Department, the nerve center that is responsible for all logistics. It is run by Company Manager Nicki Harper, who has an extensive background in music and performance administration. "We generate and process all of the contracts, make travel arrangements, and provide accommodations," she says.

Another member of the LAO's Production team is Assistant Company Manager Dominic Domingo, who has extensive experience in opera and concert production. Although he has a degree in vocal performance, "My interest is in artistic production rather than in performing," he says.

LA Opera's own Lyft is ride sharing with love and grace. Suffice it to say it has become beyond popular. "It's really tough to be away from home so much," Alma says. "My aim is to make them feel that somebody cares. Besides, it's a lot of fun to be around these fascinating personalities."

PHOTO CREDIT: Paula Correia
FRONT ROW L TO R: Paula Correia, Alma Guzman
BACK ROW L TO R: Michael Stern, Nicki Harper, Dominic Domingo, Laurel Howat

THE BIG SCOOP

GET A GLIMPSE OF NEXT SEASON AT LA OPERA

By DIANE GRAY
and SHELL AMEGA

You are invited to celebrate an evening with your friends at the Opera League's annual Preview on Thursday, January 18, 2018, from 4:00-6:30pm.

LA Opera President and CEO Christopher Koelsch will reveal the details of next season's opera productions. LA Opera's Domingo-Colburn-Stein Young Artists will perform highlights of the upcoming season.

The event will be held on the 5th Floor of the Dorothy Chandler Pavilion. Light refreshments will be served from 4:00 to 5:00pm preceding the start of the program at 5:15pm. A full cash bar will be available to purchase additional beverages.

League members will receive a mailed invitation to this yearly event and should RSVP on the League website or by mail to reserve seats. Associate and Student members receive one ticket per membership to this event. All other membership levels receive up to two tickets.

Guests of Opera League members are invited to attend for \$45 which may be applied to a Regular or higher level annual League membership with full benefits when purchased at the Preview.

This exciting event remains free as a benefit to Opera League members. Parking \$9. Doors open at 3:30pm. 🌟

QUIZ TIME! HOW'S YOUR OPERA AMERICANA?

Before you light a hundred candles for Bernstein, let's light up your brain with American opera trivia.

LA Opera continues its tribute to American musical genius Leonard Bernstein on the centennial of his birth with a production of *Candide* beginning next month. BRAVO asked Mark Lyons, LAO's associate director of communications and publications, to let readers join the celebration with a quiz focusing on American opera.

1. *Candide* was billed as an "operetta" at its 1956 Broadway premiere, and it is now frequently performed by opera companies. Which Bernstein work is considered his only full-scale opera?

- A. *Mass*
- B. *On the Waterfront*
- C. *A Quiet Place*
- D. *Songfest*

2. Which of the following American operas also had its premiere on Broadway in the 1950s?

- A. Douglas Moore's *The Ballad of Baby Doe*
- B. Gian Carlo Menotti's *The Consul*
- C. Samuel Barber's *Vanessa*
- D. Lee Hoiby's *Summer and Smoke*

3. One of *Candide*'s most famous musical moments is the leading lady's coloratura showpiece, a comic parody of the "Jewel Song" from Gounod's *Faust*. What is it called?

- A. "Green Finch and Linnet Bird"
- B. "As We Stumble Along"
- C. "Art is Calling for Me"
- D. "Glitter and Be Gay"

4. LA Opera's first fully-staged production of a work by a living American composer arrived in 1990, just three years after its world premiere in Houston. What was it?

- A. John Adams' *Nixon in China*
- B. Tobias Picker's *An American Tragedy*
- C. George Gershwin's *Porgy and Bess*
- D. Alberto Ginastera's *Don Rodrigo*

5. Tobias Picker is one of the best known American composers of opera today. Which of his works had its premiere at LA Opera in 1998?

- A. *Thérèse Raquin*
- B. *Dolores Claiborne*
- C. *Emmeline*
- D. *Fantastic Mr. Fox*

6. Daniel Catán, the Mexican-born composer of *Il Postino* (LA Opera, 2010) was a longtime SoCal resident who wrote most of his operas for American companies. LA Opera presented which of his operas twice (in 1997 with Sheri Greenawald and in 2014 with Verónica Villarroel)?

- A. *Florencia en el Amazonas*
- B. *Rappacini's Daughter*
- C. *Absence of Flowers*
- D. *Salsipuedes*

7. Which Puccini opera has a musical quotation of the American National Anthem?

- A. *The Girl of the Golden West*
- B. *Turandot*
- C. *Madama Butterfly*
- D. *Manon Lescaut*

8. Puccini's *Il Trittico* had its world premiere in the United States at the Metropolitan Opera in 1918. Which other Puccini opera also had its world premiere at the Met?

- A. *Manon Lescaut*
- B. *The Girl of the Golden West*
- C. *Turandot*
- D. *La Rondine*

See answers inside back cover

A FRIENDSHIP FORGED IN THE LOBBY



Photo by Paula Correia.

L To R: Mary Riggs and Mimi Rotter

SPOTLIGHT ON SHOP AT THE OPERA'S WONDER "TWINS": CHAIR MIMI ROTTER AND BUYER MARY RIGGS

By PAULA CORREIA

One of the great pleasures for operagoers is the fancy Shop at the Opera in the elegant Dorothy Chandler Pavilion lobby.

Matching the boutique's glamour is vibrant, petite Mimi Rotter, in charge of the most revenue-producing enterprise of the Opera League. Profits go to support LA Opera's Education and Community Engagement programs. With her sparkling blue eyes and effervescent smile, Mimi has every reason to be happy. "I love what I do, and doing it with my best friend," talking about equally sparkling Mary Riggs, with the dark eyes and ever-present smile. Mary is the shop's buyer of the most elegant women's garments, while Mimi is in charge of buying the glittering jewelry.

Both widowed, they met at an Opera League Board of Directors' function some five years ago. It was love at first sight, one of those rare moments in life when one just knows it is for keeps. They have become inseparable both in opera and in life. They even have the same slender, petite body type, and often dress alike without planning it. Even better, they have apartments in the same building, where Mimi lives part-time, located near the Dorothy Chandler.

Loving beautiful women's clothes and jewelry, they nowadays mostly shop together for their opera boutique. Not just here in Los Angeles. Oh no, they reach much farther than that—to San Francisco and New York. Indulging in their wanderlust, they also make international forays together to Venice, Paris, Croatia, wherever their mood takes them. At the time of this interview, Mimi and Mary were preparing for a buying trip to Paris, where visits to opera houses Palais Garnier and Opera Bastille are de rigueur, topping off their travels with a side jaunt to Lisbon.

Both Mimi and Mary already had very rich lives in their pre-League days. Mimi married at 18 and celebrated a happy marriage for 50-plus years. "My husband Joe and I liked classical music and listened to it all the time; we had so much in common." While her husband was busy running his own business, Mimi ran a law firm. After raising her three children with Joe, she then joined the Opera League. She has been on the board for many years as head of Shop at the Opera and continues to oversee multiple events.

As for Mary, "I was a professional violin player in various symphony orchestras in the Midwest till 1995. Later, I opened an art gallery." With her journalist husband Rod, Mary raised five children, something he knew about as he parlayed this experience into writing children's books, some of which are for sale at the Shop. "One of the great benefits of volunteering for the Opera League is that we meet wonderful people."

And in one voice these spiritual twins exclaim, "We love what we do and love doing it together." ✨

PUCCINI WOULD'VE COME, SO WHY NOT YOU?

ALL ABOARD FOR THE OPERA LEAGUE'S ANNUAL CHOO-CHOO TRIP TO SAN DIEGO OPERA By BRITA MILLARD

Mark those smartphone calendars, eager Leaguers! Bright and early on the morning of Sunday, March 4, 2018, a certain group of intrepid opera devourers that should include you will convene at Union Station in downtown Los Angeles. There they will catch the 7:50am Amtrak to that other city by the sea: San Diego. There they will take in a matinee of Puccini's masterpiece of romance and spectacle, *Turandot*, at San Diego Opera.

The exceptional cast includes Lise Lindstrom, the world's premiere interpreter of the title role, Carl Tanner as Calaf, and Angel Joy Blue (one of the former Domingo-Colburn-Stein Young Artists) as Liu.

Fun fact: The famous aria "Nessun dorma" was used as the theme song of the 1990 Soccer World Cup.

Have you ever experienced the two-and-a-half-hour train trip from L.A. to San Diego? The ocean views once we get down to Orange and San Diego Counties are beyond words.

Even more magical, we will enjoy the trip in reserved seats while enjoying complimentary coffee, tea, hot chocolate and pastries. You are welcome to depart from another train station on our route if you prefer.

Arriving in San Diego, taxis will transport us to the famous US Grant Hotel to enjoy brunch. Menu details to follow.

Following brunch and a group photo in front of the US Grant Hotel, we will proceed to the Civic Auditorium, walking distance to the opera house, for a lecture on *Turandot*, a story based on an ancient Chinese fable. For the opera itself your seating options include Premier Orchestra, Preferred Orchestra, or Preferred Mezzanine level seats.

Shortly after the opera we will be boarding a vintage trolley and enjoy a 90-minute guided tour through San Diego. We will get off directly at the train station and hop aboard Amtrak for the relaxing joy ride back to our fair metropolis. The wine and snacks will make the return trip that much more sublime.

FARE FOR EACH PACKAGE: Premiere Orchestra **\$460**
Preferred Orchestra **\$425**
Preferred Mezzanin **\$370**

The package rates include Amtrak business class and all the above-mentioned food and drinks on the train, the two-course brunch and non-alcoholic drinks, opera ticket, guided vintage trolley tour, all the tips, tax and surcharges, and of course the incomparable camaraderie of your fellow Opera Leaguers.

Spaces are limited, so please sign up soon. We are looking forward to your joining us!

Please make out your check to: Brita Millard-Pilot Programs and list San Diego 2018 on the memo line of the check. Mail your check to: Brita Millard, Opera League of Los Angeles, PO Box 492330, Los Angeles, CA 90049.

Questions? Contact Brita Millard, Special Events and Fundrasier Chair, bmillard_99@yahoo.com. or cell phone: 310-877-6285 ✨

WHY I GIVE

AN INTERVIEW WITH PATRON AND OPERA LEAGUE MEMBER JUDITH HYMAN

By RENEE SALICK, ED.D.

“To me, donating to LA Opera as a Patron is a place to support the arts financially. Every ticket purchased for LAO productions covers less than 40% of the cost. Contributions from donors help make up the difference. Without financial support, we could not have the world-class opera house that we have developed under the guidance of Plácido Domingo and the baton of James Conlon. I take civic pride in contributing my small part in building this outstanding opera company, and I appreciate the benefits provided to me as a donor at the Patron level.”

Civic pride. Do you remember when you first heard that phrase? Was it in elementary school?

Perhaps it was a voice in your head, the same voice Judith Hyman heard when it occurred to her to translate her pride into action.

Judith decided to make a profound statement of expression by supporting opera performance in Los Angeles as a Patron. Two core beliefs informed that decision. First, she believes that music revives us, as the soul benefits from the basic honesty of music. Second, she feels that children should be exposed to music early and often.

“I have taken all of my grandchildren to the opera, and by the age of ten, all have seen *Carmen*. My 17-year-old granddaughter saw her first opera at six and has now seen 17 operas with me. I feel a sense of urgency about all of this in part, to quote Berthold Auerbach, because ‘Music washes away from the soul the dust of everyday life.’ That kind of renewal we all need in today’s frenetic world.”

Judith promotes the philosophy that being part of the Opera League effort is just as fun

and rewarding as being an LAO Patron. She manages to carve out the time to volunteer for many League events and activities while her day job sees her managing a private psychology practice in Encino. Her strength in public speaking for the opera reaches far back to early school years and melds into her professional academic papers presented live internationally. “But it is so much more fun to present my opera talks now” she exclaims. “I visit local neighborhoods to speak at libraries, senior centers, professional groups and schools to introduce the current opera and inspire audiences to want to attend.”

Judith and her late husband have always extended their visions and adventures through travel, covering five continents in their lives together, beginning with living in Oslo, Norway, tenting next to the flowing rivers of Europe, and much later entering the opening of doors to China, and visiting refuseniks in the Soviet Union. Last year, Judith wanted to finish off the sixth continent and took off on her own to Antarctica. “Can you just imagine Philip Glass creating an opera reflecting that pristine beauty with its icy waters?”



Photo by Nina Hyman.

But the most precious of all life experiences? Her three children and nine grandchildren. Hopefully, all or almost all will be part of future opera audiences, as well as be supporters of LA Opera, and members of the Opera League.

“[B]eing part of the Opera League is a very different involvement. Here is a place to really have hands-on experience in every phase of the opera: participating in cast dinners, picking up artists at the airport, attending advanced seminars, making friends in my neighborhood at local gatherings, and so much more. The repetition of these events provides the opportunity to make new friends who share my love of opera and the opportunity to experience new adventures.” 🌸

THE MOST DEDUCTIBLE TIME OF THE YEAR

By SEAN MUHLSTEIN

As you prepare your end-of-year planning, please remember that the Opera League of Los Angeles is a 501(c)(3) nonprofit organization and that your donations are 100% tax deductible.

We also greatly appreciate any gifts of stocks and other securities through our preferred broker, Merrill Lynch. Should you be interested in donating through these means, please contact us at treasurer@operaleague.org, and we will contact you directly with further instructions. 🌸

CALENDAR

JANUARY

Backstage Magic

Tue, Jan 9

DOROTHY CHANDLER PAVILION

Saturday Mornings at the Opera

WHO WANTS TO BE AN OPERA SINGER?

Sat, Jan 13, 8:30-11:30am

NEED 12 VOLUNTEERS

Cathedral Projects Rehearsal

JONAH AND THE WHALE

Sun, Jan 14, 12:00-2:00pm

NEED 4 VOLUNTEERS

Elementary Student Matinee:

WHO WANTS TO BE AN OPERA SINGER?

Tue, Jan 16, 8:30am-1:00pm

Wed, Jan 17, 8:30am-1:00pm

NEED 20 VOLUNTEERS EACH

Annual Season Preview

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

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Opera for Educators

CANDIDE

Sat, Jan 20, 8:00am-12:00 noon

NEED 5 VOLUNTEERS

Operawise

CANDIDE

Tues, Jan 23, 6:30-10:30pm

NEED 7 VOLUNTEERS EACH

Seminar

BERNSTEIN AND CANDIDE

Sun, Jan 21, 12:00-3:00pm

(11:30AM NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Cast Dinner

Sun, Jan 21

CANDIDE

Tue, Jan 23

CANDIDE

DOROTHY CHANDLER PAVILION

Opera Prep

CANDIDE

Thurs, Jan 25, 8:30am-2:00pm

NEED 25-30 VOLUNTEERS

FEBRUARY

AALAO Black History Recital

Sun, Feb 11, 3:00-6:00pm

4807 ANGELES VISTA BLVD., VIEW PARK CA 90043

QUESTIONS: JACQUE LYNE WALLACE 424.245.4659

Opera for Educators

ORPHEUS & EURYDICE

Sat, Feb 24, 8:00-11:00am

NEED 4 VOLUNTEERS EACH

Seminar

BALLET AND OPERA INTERTWINED

Sun, Feb 25, 11:30am-1:30pm

(11:00 NEW MEMBER ORIENTATION)

THAYER HALL, COLBURN SCHOOL

MARCH

Opera for Educators

DISCOVER OPERA

Sat, Mar 3, 8:00-11:00am

NEED 4 VOLUNTEERS EACH

San Diego Opera Trip

TURANDOT

Sun, Mar 4

CONTACT: BRITA MILLARD

310.877.6285 OR BMILLARD_99@YAHOO.COM

Cast Dinner

Tue, Mar 6

ORPHEUS & EURYDICE

DOROTHY CHANDLER PAVILION

Operawise

ORPHEUS & EURYDICE

Tue, Mar 6, 6:00-10:30pm

NEED 7 VOLUNTEERS

Opera Prep

ORPHEUS & EURYDICE

Wed, Mar 7, 5:00-10:30pm

NEED 8-10 VOLUNTEERS

APRIL

Peter Hemmings Award Dinner

Sun, Apr 7, 6:00pm

CALIFORNIA CLUB

Opera for Educators

RIGOLETTO

Sat, Apr 28, 8:00-11:00am

NEED 4 VOLUNTEERS

MAY

Elementary Student Matinee

VERDI OPERA TALES

Thu, May 3, 8:30am-1:00pm

Fri, May 4, 8:30am-1:00pm

NEED 20 VOLUNTEERS EACH

Saturday Mornings at the Opera

VERDI OPERA TALES

Sat, May 5, 8:30-11:30am

NEED 12 VOLUNTEERS

Cast Dinner

Wed, May 9

RIGOLETTO

DOROTHY CHANDLER PAVILION

Operawise

RIGOLETTO

Wed, May 9, 6:30-10:30pm

NEED 7 VOLUNTEERS

Opera Prep

RIGOLETTO

Thu, May 10, 11:30am-5:00pm

NEED 12-15 VOLUNTEERS

Senior Dress Rehearsal

RIGOLETTO

Thu, May 10, 12:30am-5:00pm

NEED 5 VOLUNTEERS

Opera for Educators

AMERICAN OPERA

Sat, May 12, 8:00am-12:00 noon

NEED 5 VOLUNTEERS

EDUCATION EVENTS

Cathedral Projects Rehearsal

Volunteers organize the initial meeting, sign up participants, hand out necessary paper work, troubleshoot and greet participants.

Discover Opera (formerly Opera 101)

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

Elementary Student Matinees

Volunteers provide welcome, supervision and guidance to elementary school 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. Please note that, for this program only, LAO requires a background check, including a new set of fingerprints and a negative TB test.

Saturday Mornings at the Opera

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

Senior Dress Rehearsal

Volunteers host senior groups.

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

Carol Daskal 310.552.2765 *RSVP*
Anne Russell 323.697.9733

Candide

Sun, Jan 14, 10:00am

10430 Wilshire Boulevard #504
Los Angeles, CA 90024
Host: Ruth Lavine

Orpheus & Eurydice

Sun, Feb 18, 10:00am

335 South Almont Drive
Beverly Hills, CA 90211
Host: Ruth Bachofner

Orange County

Lorna Blancaflor 562.259.7426
Christa Marks 714.871.5525 *RSVP*

Orpheus & Eurydice and *Rigoletto*

Sun, Feb 18, 2:00pm

896 South Walnut Street
Anaheim, CA 92802
Host: Liane Brand

San Fernando Valley

Karen & Steve Kohn 818.347.2926 *RSVP*

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

Candide

Tue, Jan 16, 7:00pm

Orpheus & Eurydice

Tue, Feb 27, 7:00pm

Rigoletto

Mon, Apr 30, 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*

Candide

Mon, Jan 22, 6:00pm

Special Talk: Opera, Terror and the French Revolution

Mon, Feb 5, 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

Westlake Village

Ida Lanza 805.428.5403
Renee Salick 805.701.1061 *RSVP*

Westside

Valerie Estes 310.826.0288 *RSVP*
Chuck Bragg 310.454.9662

Candide

Sun, Jan 7, 1:00pm

1179 Amalfi Drive
Pacific Palisades, CA 90272
Host: Beverly Phillips

Orpheus & Eurydice and *Rigoletto*

Sun, Mar 11, 1:00pm

Location TBD

VISIT THE WEBSITE CALENDAR FOR CURRENT INFORMATION: OPERALEAGUE.ORG

OPERA TALKS

Opera Talks at Julianne's

Mondays at 7:00pm

JULIENNE'S FINE FOODS
2649 MISSION ST, SAN MARINO

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.

Answers for American Opera Quiz on page 11: 1(c), 2(b), 3(d), 4(a), 5(d), 6(a), 7(c), 8(b)

2018 OPERA LEAGUE SEMINARS

Dedicated to Sherwin Sloan, Founder of the Opera League Seminar

Sun, January 21, 12:00pm – 3:00pm

11:30am: Orientation for new members

1:15 pm – 2:00pm: Lunch

BERNSTEIN AND CANDIDE

SPEAKERS: **Professor Sarah Gibson and Dr. Michael Hackett**

DOROTHY CHANDLER PAVILION

135 N. Grand Avenue

5th Floor

(Enter through double doors next to Kendall's)

Sun, February 25, 11:30am – 1:30pm

11:30am: Orientation for new members

BALLET AND OPERA INTERTWINED

SPEAKERS: **Desiree Mays and Professor Bruce Brown**

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!

Jan 21 / Feb 25 SEMINAR ORDER FORM

Check the number of tickets you want and your lunch order (*lunch offered for Jan 21 seminar only*). Include your check or voucher(s) for the total amount. (Vouchers are valid for seminars, master classes, and musicales.) *Sorry, no refunds!*

	JAN 21	FEB 25
____ x Member @\$35	\$ _____	\$ _____
____ x Member (Voucher)	\$ 0	\$ 0
____ x Non-member @\$45	\$ _____	\$ _____
____ x Student member @\$10	\$ _____	\$ _____

Lunch Choices for Jan 21 seminar only (\$20)

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

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

____ x Classic Caesar Salad: Grilled chicken breast, crisp romaine, Caesar dressing, shaved Parmigiano-Reggiano, toasted garlic croutons \$ _____

____ x Tuna Sandwich: Albacore tuna, mayonnaise, red onion, celery, parsley, olives, tomatoes, capers, lemon aioli on brioche \$ _____

____ 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 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!

Backstage Magic

Tue, Jan 9

Annual Season Preview

Thu, Jan 18

Seminar: *Bernstein and Candide*

Sun, Jan 21

AALAO Black History Recital

Sun, Feb 11

Seminar: *Ballet and Opera Intertwined*

Sun, Feb 25

San Diego Opera Day Trip: *Turandot*

Sun, Mar 4

Cathedral Projects: *Jonah and the Whale*

Fri, Mar 16 and Sat, Mar 17

Peter Hemmings Award Dinner

Sat, Apr 7

AALAO Father's Day Membership Recital

Sun, Jun 17

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SHOP AT THE OPERA: CROSSROADS OF THE WORLD

The Shop is showcasing luxurious Thai silk clothing from famed designer Richard Tsao as well as newly purchased unique jewelry from Portugal and France. Come explore all the new and stylish merchandise in our ever-changing boutique.

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.



Photos by Mimi Rotter.