

Your Guide To Upcoming Opera League Events

ISSUE 49
FALL 2018

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

BRING IT ON!

By GARY W. MURPHY

WITH NEW ROLES ONSTAGE
AND OFF, SUSAN GRAHAM
TACKLES CHALLENGES JUST
FINE, THANK YOU VERY MUCH.

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Hope Rosenfeld

In the Pit with
Jim Atkinson

From the President

Photo by Gary West



“I want to stress the importance of *this* community... to be surrounded with the kindness and understanding of *our* community and the richness of art and music that brings us closer together.”

—Mindy Stein, Acceptance Speech, Hemmings Gala, April 2018

It was a special evening when Mindy and Gene Stein accepted the Opera League's Hemmings Gala Award in April. Their eloquent acceptance speeches touched everyone present, especially Opera League members.

Meantime Alice Coulombe, Opera League co-founder and one of the League's first presidents, captivated us at our Volunteer Appreciation Event at the end of May. Alice took us on a journey of how it all began, narrating the story of the Opera League's instrumental role in the founding of LA Opera, thanks in large part to Alice and her League co-founders, Lorraine Saunders and Carol Henry.

As Opera League members, we should be glowing with pride, not just because of our mission to support LA Opera through education, volunteerism and fundraising while serving as a resource for community engagement, but because we have fulfilled that mission so consistently across the decades no matter what else is changing in the world at large.

To wit: During the 2017-18 season, the Opera League clocked in a total of over 26,000 volunteer hours. I cannot thank our volunteers enough for all the time and effort they put in. #volunteersrule

If you've never volunteered for the League but have always wondered how you could, I've got great news. We are offering ever more opportunities for members to contribute to and support community endeavors. I'd like to call out a couple of them.

Our Education team, led by League board member Larry Verdugo, could use your help as we go into 2018-19. LA Opera's Education and Community Engagement department (EduCom) has increased their programming slate, which means they need our help more than ever. Check out the League calendar at operaleague.org for all the educational programming on tap.

A very special part of our Education team are our Community Educators. These League volunteers are trained by LA Opera to inspire and educate audiences throughout Southern California about the magic and mystery of opera.

There's also our incredible Gatherings team. League members host gatherings in their homes and other intimate settings, providing camaraderie, education and celebration for all who attend. Our Community Educators bring their multimedia presentations to inspire both the newbie and opera aficionado alike.

What about the Shop at the Opera? Staffed by League volunteers, the Shop offers an array of items in the lobby during LA Opera productions. The success of this flagship venture has only increased over the years, driving ever more support for LA Opera's educational and community outreach endeavors.

Finally, you have our seminars. It takes a village to make these work. Be sure to check out the interview with Michael Hackett in this issue, as he describes what it takes to prepare for a seminar talk. Speaking of seminars, mark your calendars for our two fall seminars: September 16 and October 14.

If all you do is maintain your Opera League membership and attend some of our functions, that right there is such a valuable contribution and ensures we can continue doing all that we do.

I look forward to this new season with all of you.

P.S. Don't forget to Like us on Facebook!



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BRING IT ON!

CONTINUED FROM COVER

After nearly 25 years of performing on stages around the world, Susan Graham still finds the thrill of new challenges. Her opera repertoire spans four centuries and includes the premieres of several roles in contemporary operas, including Jordan Baker in John Harbison's *The Great Gatsby*, Sondra Finchley in Tobias Picker's *An American Tragedy* and Sister Helen Prejean—a role written for her—in Jake Heggie's *Dead Man Walking*. This summer she took on another iconic role at Opera Theater of St. Louis performing Regina Giddens in Marc Blitzstein's mid-century opera, *Regina*, based on Lillian Hellman's play *The Little Foxes*. The *St. Louis Post-Dispatch* stated it clearly when it cheered that Susan Graham is simply “an imperious force of nature.”

So it's terrific news for LA Opera audiences that this November she'll tackle another role debut as the Witch in LAO's revival of *Hansel and Gretel*, directed by Doug Fitch and conducted by James Conlon.

Offstage, Susan begins year number two as Artistic Advisor for LA Opera's Domingo-Colburn-Stein Young Artists where she provides direct mentorship to the young artists in the skills, methodologies and philosophies she has mastered over her many years working in the international world of opera.

Just before conducting a master class at Santa Fe Opera this summer, Susan sat down with BRAVO to chat about the new roles she's recently taken on.

Below is a sample of the interview. You can read the full version at operaleague.org.

BRAVO: CAN YOU TELL US A BIT ABOUT PORTRAYING REGINA GIDDENS IN MARC BLITZTEIN'S 1945 OPERA BASED ON LILLIAN HELMAN'S PLAY THE LITTLE FOXES?

SG: When I started to do what I called my “big girl parts” in my early 40s, I started to sing Iphegénie and Didon, having graduated from Cherubino, Sesto and Dorabella. Fast-forward 15 years and now Regina appears, and it's a chance to really flesh out a character with vocal colors, not to mention crackling dialogue in English which was a great describer of who she was. I also played Regina with some lightness and a distinct sense of humor, but I was also able to turn on a dime and rip you to shreds if Regina needed to.

BRAVO: WHICH LEADS TO YOUR NEXT ROLE, THE WITCH IN HANSEL AND GRETEL, ANOTHER NOT SO LIKABLE CHARACTER WHO KIDNAPS CHILDREN, BAKES THEM AND TURNS THEM INTO GINGERBREAD COOKIES. I'M NOT QUITE SURE HOW YOU CAN PLAY THAT SYMPATHETICALLY, OR IS THAT EVEN SOMETHING YOU WOULD WANT TO DO?

SG: Well, you know, honestly, as we rehearsed *Regina*, I was thinking, “Is Regina even likable?” And I thought, “No.” And I don't care. It's okay to play a character who's not likable.

Doug Fitch told me his version for the Witch is a bit like the film *What Ever Happened to Baby Jane?*. She is not an inherently evil Witch who wants to eat children but rather a sort of psychotic woman who wants to capture and preserve their childhood forever.

BRAVO: HANSEL AND GRETEL RUNS DURING THE HOLIDAY SEASON, SO MOST LIKELY THE AUDIENCES WILL BE FILLED WITH FAMILIES AND CHILDREN.

SG: Well, one of my stepchildren will be in the chorus. She just turned 12 and has been a part of the LA Children's Chorus for several years. She'll be one of the children there at the end. Talk about your stepmother being a witch...

BRAVO: THIS SEASON YOU BEGIN YOUR SECOND YEAR AS ARTISTIC ADVISOR FOR LA OPERA'S DOMINGO-THORNTON-STEIN YOUNG ARTISTS. IS THIS YOUR FIRST ADMINISTRATIVE ROLE?

SG: It is, and it certainly was a leap of faith for me. Initially, I thought I'm not ready—I'm not a teacher. But as I talked to my LA Opera colleagues, it became clear that my years of hands-on experience has brought me a lot more knowledge than I realized.

Our profession is tricky, and you can find yourself in some sticky-wickets from time to time. I want not only to be a musical mentor but a professional mentor as well. I've had to cross many barriers and deal with situations these young artists have yet to experience.

BRAVO: YOU SEEM TO HAVE DEVELOPED A CERTAIN 'TAKE NO PRISONERS' ATTITUDE TO YOUR CAREER RIGHT NOW. IS THAT A CORRECT PERCEPTION?

SG: I feel lucky that I'm at a point where I don't have anything else to prove. I had very lovely success in my career. And I've been very lucky and worked with the most amazing people in the world. I've had great fun finding my way through many types of roles, and I want to continue doing that. Whether that leads me into music theatre, straight plays, cabaret, who knows? But I'm open to it.

BRAVO: SO HOW'S LIFE IN BURBANK?

SG: I love it! I am now from L.A. This new chapter is about the other new role in my life, my family. The reason I live in L.A. is my family. That's what happens when you marry a Californian—you gotta be from L.A. because they aren't going anywhere. I've got a husband and two stepchildren and a house. As a matter of fact, we just put in a new swimming pool so I've earned my California stripes.

Read the complete interview at operaleague.org! 🌟

DON OF SEMINARS

AN INTERVIEW WITH MICHAEL HACKETT By JUDITH HYMAN, PH.D.

“I always begin with the libretto and the context of the times—political, historical and social. It is the libretto that grounds me.”

I'm sitting in the office of Michael Hackett on UCLA campus as he deep-dives into his process for preparing for the September 16 seminar on Verdi's *Don Carlo*, which will be opening LA Opera's 2018-19 season next month.

“In this case,” he continues, “I will begin by reading the Schiller play and not just one translation, but I will seek out several. I called LA Opera as I always do to find out which version is being presented. In this case I was told the four-act version of *Don Carlo* will be presented so I will focus on that libretto and Schiller's play.” Noting the attraction of so many opera composers to Schiller's plays, such as *William Tell*, *Luisa Miller* and *Maid of Orleans*, Michael says he is curious to investigate the dynamics of this attraction.

If you've ever attended an Opera League seminar featuring a talk by the inimitable Michael Hackett, then you are well aware of his contagious enthusiasm, bolstered by his immense range and depth of knowledge as a professor of directing and theater history. He's also the former chair of the Department of Theater at UCLA's School of Theater, Film and Television.

Michael has been giving talks at Opera League seminars for 24 years now, ever since he met Sherwin Sloan, a founding LA Opera board member and former League board member, at an extension course on opera at UCLA.

I asked him about his process for selecting and preparing his seminar presentations.

“The trick is to always find out what the other speaker is interested in covering, so I immediately call that person. As in the case with *Don Carlo*, I know Simon Williams is going to cover the music and the composer Verdi.”

With *Don Carlo*, after Michael studies the play with multiple translations, he moves on to the libretto “which I will read without music, and then I will return to read it with the music. I love to discover something new—that is the fun part—a new discovery! *Don Carlo* was written during a period of romanticism. It was a period of personal psychology, the age of revived interest in Shakespeare, and the darkness of Gothic

themes, turning away from classical themes such as Medea or the Trojan War. In this story there is the interplay between the city, the country and the evil in the castle—people's rights were taken away from them. Verdi is a revolutionary and does not approve of the repressive world of the Inquisition. For him it mirrors the repressed people of Italy.”

Michael heads to the UCLA library to discover related books on his topic hitherto unknown to him. Already this sounds like a ton of work. “But that's the joy, the new discoveries,” he says. “Instead of watching Turner Classic Movies, which I dearly love, I know I have to bear down on this exploration. And then I have project piles—some a year in advance, some six weeks in advance.” Yes, sitting in his office, I can't help but notice many a pile. I also can't help but note his boundless curiosity. Several times during our interview, Michael would abruptly turn to his computer and fire up the Google machine to look something up, scratch the itch of a new curiosity.

Growing up, Michael was a boy soprano with his two brothers in the church choir. When he was seven or eight, he heard a Met radio broadcast of *Rigoletto* and has been hooked ever since.

He ascribes his enthusiasm to his father, who was a Marine and a serious arts enthusiast. “I always thought it was so amazing to be a Marine and love the arts. When I was just a little boy, I remember my father coming from behind me, scooping me up and plopping me down in front of the television exclaiming, ‘You have to see this!’ It was Maria Tallchief dancing the Sugar Plum Fairy in *The Nutcracker* [Balanchine's original].” Michael's mother, meanwhile, loved taking her three sons to places in southern Maryland and Virginia where they could watch life on the Chesapeake Bay.

These days Michael's middle brother is also a director and professor of theater arts while his younger brother is an archivist.

What about his own kids?
When his two daughters

were growing up, Michael had a Saturday morning tradition where he'd announce, “It's the Duff Murphy Show!” as he flung open the curtains and opened the windows. Today they're both opera lovers. Indeed, one daughter is Met regular.

Finally, I ask the question I've been bursting to ask all along: How much time does he typically need to prepare a seminar talk?

“It all depends on the extent of my familiarity. *Rigoletto* I knew very well, but *Don Carlo* less so. As my interview is today with you, my first official day of preparation begins now!” Mind you, I'm talking to Michael in June. That means he'll be working on this talk for the next three months.

As I leave his office, I take with me the raw delight Michael takes in his work. Attend one of his seminars, I guarantee that delight will spread to you.

Join Professor Michael Hackett for the Opera League seminar on *Don Carlo* and Verdi in the Dorothy Chandler Pavilion, 5th floor, on Sunday, September 16, 12:00-3:00 pm. Tickets can be purchased on operaleague.org. Prepare to be mesmerized! ✨

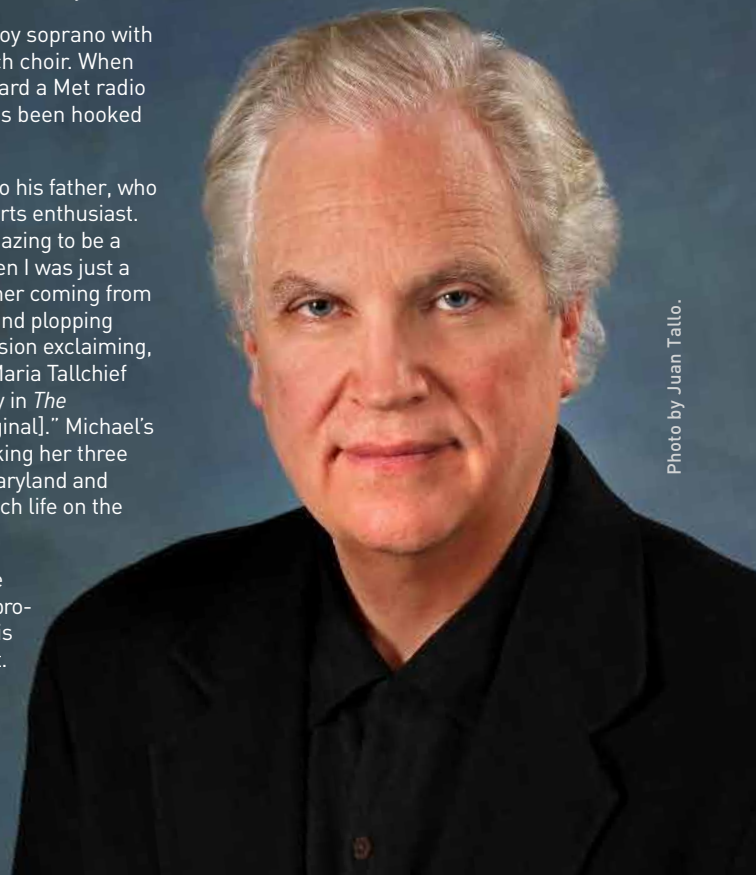
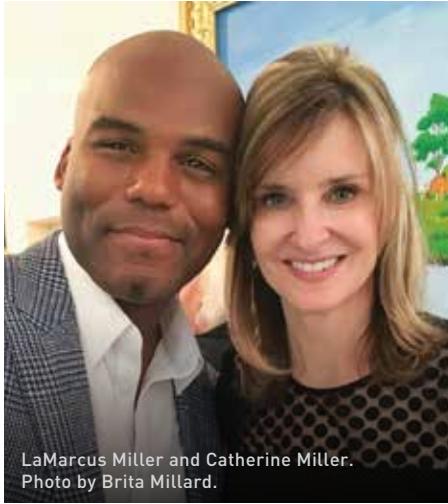


Photo by Juan Tallo.



LaMarcus Miller and Catherine Miller.
Photo by Brita Millard.

THIS MUSIC KEEPS YOU YOUNG

By
PAULA
CORREIA



Enthralled audience. Photo by Brita Millard.

AFRICAN AMERICANS FOR LA OPERA (AALAO) CELEBRATED FATHER'S DAY WITH AN ENERGIZING INTERNATIONAL REPERTOIRE.

AALAO went global with style on a postcard-perfect Sunday in mid-June at the home of Delores and Ben Kerr. Leading the way was American bass LaMarcus Miller, who sang an eclectic selection of American, French, German, Italian, English and Russian songs to a transported audience. Accompanying him was pianist Catherine Miller.

and his total commitment to the text revealed the brooding and dark nature of the work.

During a break in the recital, Omega Medina, lyric soprano and broadcaster, received a special award for her continuous support of young artists and her contributions to the diverse community of opera lovers. Among Ms. Medina's notable cultural involvements are serving as manager of the Classical Grammy Awards. Guests had the chance to meet Ms. Medina as well as the other artists during the buffet reception.

Perhaps the high point of the whole day came when veteran Opera Leaguer Beverley Clarkson acknowledged 104-year-old guest Anita Macky, who beamed, "This music keeps me young!"

Mark your calendars. AALAO continues its mission to increase awareness of opera throughout the Los Angeles area this fall with a recital at Villa Gardens in Pasadena. For more information, contact Jacque Lyne Wallace at 424.227.7254. 🌸



Alice Coulombe and Delores Kerr.
Photo by Brita Millard.

Selections included Mozart's "Mentre ti lascio, o figlia," four French songs by Jacques Ibert called "Chansons de Don Quichotte," H. Leslie Adams's six American Nightsongs, and lieder by Robert Schumann. LeMarcus brought the house down with Rachmaninov's "Aleko's Cavatina." The beauty of LeMarcus's voice, his introspection



LEFT TO RIGHT: Ben Kerr, Shell Amega, Joel Graham, Omega Medina (honoree), Clarence Clarkson (hidden), Beverley Clarkson, Michael Melton, Delores Kerr. Photo by Paula Correia.

THE SOUND AND SIGHT OF MUSIC

By TOM LADY

"The ease of walking only six minutes to see all these amazing operas was a feast... And, of course, [I loved] getting to know more of my fellow Opera Leaguers, and realizing the amazing knowledge that so many of them have motivates me to learn more."

- Opera Leaguer Judith Hyman



Brita Millard



The last week of July and first week of August saw about two dozen Opera Leaguers trekking in, through and around the cultural bastions of Munich and Salzburg.

In Munich we headquartered at the plush Hotel Platzl in Old Town, steps away from the flagship opera house. That's where we took in three of the four operas that week: Verdi's *Les vespers siciliennes* and *La traviata* as well as Janáček's *Aus einem Totenhaus*. The fourth, Haydn's *Orlando Paladino*, was staged across town at Prince Regent's Theater. Our day trips covered several Ludwig II hot spots, including all three of his castles (one of them, Neuschwanstein, inspired Disney's *Sleeping Beauty* castle). We also took a horse carriage ride through the city to the U.S. consulate. All of our carriages were suitably "equipped" with giant Bavarian pretzels and kegs of the locally-brewed Paulaner beer.

The second week saw us in Mozart's hometown of Salzburg, right on time for the annual Festspiele. Thanks to the convenient pedestrian tunnels built into the huge fortress wall separating old and new(er) Salzburg, our Star Inn lodgings ensured an easy stroll to our

seats in the Grosses Festspielhaus. Strauss's *Salome*, Mozart's *The Magic Flute*, and Tchaikovsky's *Queen of Spades* were on the program. We also got to see the president of the Mozarteum play some of the master's selections on Mozart's original piano forte in the house where Mozart lived in his late teens and early twenties. Our own private *The Sound of Music* tour, jaunts to the Franz Lehar and Richard Strauss villas, and the most amazing lunch ever on the shore of the Eibsee (at the foot of Germany's tallest peak, the Zugspitze) were also on the agenda.

The big brain behind this culture-a-palooza? Brita Millard! A veteran Opera Leaguer and board member, Brita is the godmother of all League field trips, including Santa Fe, San Diego and Santa Barbara. And now Brita has pulled off another truly remarkable European extravaganza. "Brita always amazes us," says League President Gayle Kirschbaum. "She finds special places to take us that make the experience so very memorable."

I was also on this trip. Suffice it to say I've never experienced a trip like this and perhaps never will again. These memories will last a lifetime. ☀





IN THE PIT

JIM ATKINSON: AROUND THE HORN By DIANE EISENMAN

Jim Atkinson loves the unique sound of the horn. Talk to him about it, and he'll remind you that the horn is the only brass instrument that is a member of both the woodwind family as well as the brass family.



Photo by Diane Eisenman

“By placing the hand in the bell of the horn, a beautiful mellow sound is created that blends with both sets of instruments,” he says. “The biggest challenge is to keep an even quality of sound throughout the whole register, especially the high notes.”

Growing up in Kansas and Utah, Jim took up the horn when he was barely big enough to do so. His father taught him with the Valdhorn as opposed to the French horn. The Valdhorn is unique in that it contains no valves, plays only in one key, and depends exclusively on the player's lip position and breath support for the notes. In hindsight it was just the training Jim needed. He played horn quartets with his family as a child and parlayed that experience into his high school band, as well as the Ogden City Orchestra and the Salt Lake City Youth Orchestra.

When he was still just eighteen years old and digging into his freshman year at the University of Utah, Jim's professional career seemed set to start cooking when he received a position with the Utah Symphony Orchestra. And then came Vietnam, and with it, the draft.

The Atkinson name is synonymous with the horn. Jim's father apprenticed to the great horn maker Carl Geyer until founding his own company, Atkinson Brass, which today is run by Jim's kid brother Mark. Indeed, Jim's dad taught all six of his kids how to play the horn. Suffice it to say the horn isn't just the family legacy, it almost seems like destiny.

Hence, in the late sixties when he was in the U.S. Navy, Jim landed a position in the, yes, Navy Band, where he played the horn for four years while going to college in Washington, D.C. and playing in the college orchestra at the same time.

From there Jim led a bit of a peripatetic career that took him in a sort of westward arc, up into Canada before eventually landing in Southern California. By

the time he arrived in L.A., he was married to a fellow musician and bass player named Ann. Jim and Ann played together as a team and scored studio gigs around town for movies and television. They also played in local community orchestras.

So how did Jim wind up with the LA Opera Orchestra? You can thank his better half for that. Ann landed a job at LAO first while Jim was a substitute with LA Phil. It wasn't until the late 90's when then general manager Topper Smith invited Jim to join LAO where he could once again play side by side with his wife until she finally retired in 2016.

Always restless, Jim fills what little free time he has landing studio jobs in addition to playing with local chamber groups and community orchestras.

When he's not playing at all? "I'm in the garage," Jim says, "which is stacked with horns in need of major repair." This is where it pays to have a brother in the horn manufacturing business. Jim frequently consults with Mark for tools and parts. And when he's not "horning" around, you can find Jim in the backyard gardening, working on the deck, or keeping his hands busy with other outdoor maintenance.

Jim and Ann do find more time to travel these days. Recently they and five other LAO Orchestra members and their partners took a Danube cruise...without their instruments! Thus proving anything is possible.

At the end of the day, Jim is very grateful to the Opera League's support and volunteerism. "I firmly believe it would be hard for any opera company to exist without this kind of support." 🌻

"The biggest challenge is to keep an even quality of sound throughout the whole register, especially the high notes."



L.A. GOES TO BAYREUTH

By GARY MURPHY

This summer L.A.'s very own Yuval Sharon made history when he became the first American director to mount a production at the legendary Bayreuth Festival in Germany.

Founded in 1876 by composer Richard Wagner, Bayreuth opened its 2018 season (July 25-August 29) with Sharon's new production of *Lohengrin* conducted by Christian Thielemann. It featured a dream cast that included Piotr Beczala in the title role, Anja Harteros as Elsa, and Waltraud Meier as Ortrud. The stage design and costumes were created by German artists Neo Rauch and Rosa Loy with lighting by Reinhard Traub.

Once again, Wagnerians from over 80 countries made the annual pilgrimage to Bayreuth.

Opera League members were first introduced to Yuval Sharon when he worked alongside Achim Freyer on LA Opera's controversial production of Wagner's *Ring Cycle* in 2010. Recently labeled as "opera's disrupter in residence" by *The New York Times*, Sharon founded L.A.-based The Industry where he has been creating an unconventional

body of work that seeks to expand the operatic form and bring opera into a wide variety of non-opera spaces including empty warehouses, a fleet of limousines, Union Station, parking lots, escalator corridors, the Bradbury Building and more. Sharon conceived, directed and produced the company's acclaimed world premieres—all in Los Angeles—of *Hopscotch*, *Invisible Cities* and *Crescent City*. He also devised and directed the company's two performance installations: *In C* at the Hammer Museum and *Nimbus* at Walt Disney Concert Hall.

Sharon was honored with a 2017 MacArthur Fellowship and a Foundation for Contemporary Art grant for theater. He serves on the board of Opera America, the Artist Council for the Hammer Museum and as a Fellow for the Los Angeles Institute for Humanities. 🌻

(L TO R) *Lohengrin* designers Neo Rauch and Rosa Loy, director Yuval Sharon, singers Waltraud Meier and Anja Harteros.



LAUGH, SING AND CRY

VOLUNTEER SPOTLIGHT
ON HOPE ROSENFELD

By RENEE SALICK, ED.D.

Photo by Renee Salick, Ed.D.

Ninety years ago, Hope Rosenfeld was a little girl living in New Jersey with her family who believed music was as vital as the very air. Her household had two pianos: a player piano and the extravagance of an expensive grand paid for in monthly payments. Her mother played piano all the time, had perfect pitch and seemed to play everything by ear. Uncles and aunts, all musically inclined, joined in with clarinets, violins and vocals filling the living room with happy sounds. Now and again this musical brood made the odd jaunt to New York City to take in opera at various historic venues, and they took in those opera radio broadcasts every Saturday.

Hope vividly recalls witnessing talents like Milton Cross, Kirsten Flagstad, Lauritz Melchior, Beverly Sills and Julius Rudel. She remembers her first *Tristan and Isolde* at age twelve. As she got older, Hope swooned to live performances of Frank Sinatra and many others of that genre.

Hope eventually married a physician and settled in Thousand Oaks where she raised a family of four kiddies and opened a fine stationary shop. Seeking outlets for her musical passion, she joined groups such as Camerata Pacifica and New West Symphony. She also became part of the development and membership committees at Colburn. And, yes, Hope joined a certain nascent volunteer support group called the Opera League of Los Angeles, co-founding entity of LA Opera. In no time flat she became a rock solid Opera League volunteer and donor. After all this time, she still finds true enjoyment cooking and baking for cast dinners.

"I'm so proud of how the League has grown," she says. Yes, Hope has so many memories: fundraising as well as friend-raising, sustaining growth and influence, the "Oh-LA-LA" training to be part of the Speakers (now called Community Educators), Cast Dinners, Backstage Magic... Hope goes so far back, she remembers when Artist Services was called Special Hospitality. "It was such an exhilarating and extremely productive time!" she beams.

Hope Rosenfeld is widely recognized as an Opera League pioneer. That shouldn't be too surprising given the above. And did you know Hope was the first woman recruited into the Women's Land Army in New Jersey where she performed agricultural duties during World War II? The woman's got a history of blazing trails. She's also an Opera League influencer for having convinced so many friends to become League members.

To this day, Hope hums her favorite arias while in the shower or walking her dog. She loves far too many operas to count, but when asked to name some favorites, she ticks off Wagner's *Ring Cycle*, Puccini's *Madame Butterfly*, and Verdi's *Aida*, which she heard in the catacombs of Italy.

Hope is so fully present at the opera that she's been known to laugh, sing and cry during performances. Again, not too surprising if you've been paying attention. ✨

QUIZ ARE YOU A MASTER OF DISGUISE? TIME!

This year's royal wedding had us thinking about nobles and commoners, and the many times operatic characters pretend to be something or someone they're not.

Mark Lyons, LA Opera's associate director of communications and publications, offers this quiz to test your mastery of operatic disguise and deception.

1. In Rossini's *The Barber of Seville*, Count Almaviva goes undercover three times. In Act One, he disguises himself first as a poor student, then as a drunken soldier. In Act Two, the Count disguises himself once again, this time as a music teacher. What name does he use?

- A. Don Lindoro
- B. Don Alonso
- C. Don Procopio
- D. Don Magnifico

2. The title character of Verdi's *Nabucco* is a Babylonian king with two daughters. One of them, Abigaille, isn't really of noble blood at all. What is her reaction when she learns that she is the daughter of slaves?

- A. She persuades her father to end his war with the Hebrews.
- B. She concedes her claim to the throne, in favor of her sister.
- C. She expresses her hope to be reunited with her birth parents.
- D. She destroys the written proof of her true parentage.

3. In the final garden scene of Mozart's *The Marriage of Figaro*, the Countess and her maid, Susanna, switch clothes and pretend to be each other. Who is the first character to see through the deception?

- A. Figaro, Susanna's new husband.
- B. Marcellina, Susanna's future mother-in-law.
- C. Cherubino, the Count's page.
- D. Barbarina, the gardener's daughter.

4. The young monk Grigori, the leading tenor character in Mussorgsky's *Boris Godunov*, ambitiously seeks to become tsar of Russia. Who does he claim to be?

- A. Boris Godunov's illegitimate son.
- B. Boris Godunov's younger brother.
- C. The (presumed dead) son of the previous tsar.
- D. Prince Dmitri of Poland, legitimate heir to the Russian throne.

5. In the original setting of Verdi's *Un Ballo in Maschera*, the principal tenor role is Gustavo, the king of Sweden. (Due to the censors' demands, Verdi had to reset his opera in Boston, where Gustavo became the governor, Riccardo.) This august character disguises himself as a sailor in one scene. Why does he do so?

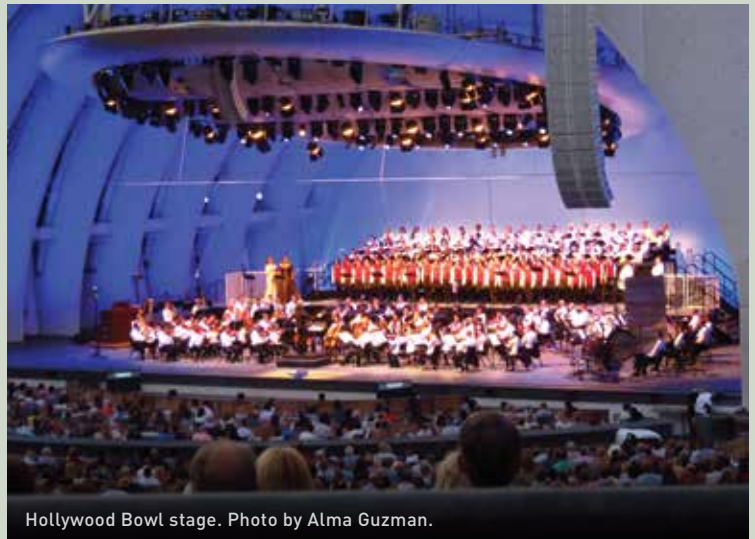
- A. To arrange a rendezvous with his married sweetheart.
- B. To conceal his infidelity from his wife.
- C. To investigate charges of witchcraft against a fortuneteller.
- D. To arrange for the assassination of his sweetheart's husband.

6. Wotan, the king of the gods, takes on the persona of an aged wanderer in Wagner's *Siegfried*. Only one of the following characters is clever enough to see through his disguise. Which one?

- A. Siegfried, Wotan's grandson
- B. The dwarf Alberich, his nemesis
- C. The dwarf Mime, Siegfried's guardian
- D. Fafner, the dragon



Cicely Lawson, Carol Daskal, Anne Russell, Robin Robinette.
Photo by Paula Correia



Hollywood Bowl stage. Photo by Alma Guzman.



Ruth Bachofner, Paula Correia.
Photo by Paula Correia



Picnic. Photo by Alma Guzman



Larry Verdugo, Alma Guzman,
Kathy Crandall. Photo by Paula Correia

BOWL 'O RAMA!

By TOM LADY

OVER A HUNDRED EAGER LEAGUERS AND THEIR FRIENDS AND FAMILY CONGREGATED IN A PRIVATE PICNIC AREA AT THE FOOT OF THE HOLLYWOOD BOWL ON A GORGEOUS SUNNY SUNDAY IN MID-JULY.

Red wine, white wine, pink rose, champagne, prosecco... You name the grape-based adult refreshment, it was not only there, it was flowing. Stacks of sandwiches and heaps of salads weighed down the tables for the ravenous culture vultures to avail themselves of, so the aforementioned beverages had something hearty to chase.

The opera concert on this fine night was Verdi's *Otello* conducted by LA Phil's Gustavo Dudamel. Russell Thomas, American tenor and Verdi specialist, sang the title role. Rounding out the stellar cast was American lyric soprano Julianna Di Giacomo as Desdemona, Georgian baritone George Gagnidze as Iago, American mezzo Jennifer Johnson Cano as Emilia, and Guatemalan tenor Mario Chang as Cassio.

Yes, it was just as Bowl'o'rific as it sounds. And the chili on these cheese fries? Your friendly well-lubricated Leaguers got to sit together in the sections immediately behind the terrace boxes. The views of the stage were amazing, and the company was even better. 🌟

BOARD AGAIN

OUR "NEW" CROP OF BOARD MEMBERS INCLUDES A COUPLE OF PREVIOUS BOARD MEMBERS WHO JUST COULDN'T STAY AWAY, AS WELL AS A COUPLE OF FOLKS WHO SIT ON OTHER BOARDS.

By RENEE SALICK, ED.D.



RUTH BACHOFNER

A lifelong fine arts enthusiast, Ruth and her husband Hermann immigrated to the US from Switzerland in 1964. After landing in the City of Angels, she worked briefly for Zubin Mehta as executive assistant, for the director of CalArts and later for

the dean of the School of Music at CalArts. As a fine arts consultant, she opened the lauded and successful Ruth Bachofner Gallery with a mission to nurture young, mid-career and mature artists in California, the US and Europe. In addition to joining our board, Ruth is a new board member of Design for Sharing Council at UCLA.



MIRJANA MAHNOVSKI

Mirjana has the sweetest memories of her home in Croatia—her mother's hands on the piano, her splendid coloratura soprano voice and the privilege of seeing her perform onstage at the Croatian National Theatre in Rijeka. Following her mother's lead, Mirjana studied music in Croatia for six years and received her law degree from the University of

Belgrade. A gifted linguist, she speaks Croatian, Bosnian, Serbian and Italian and now serves on the Judicial Council of California Registered Interpreters. Previously, Mirjana worked as an airline executive. She now resides in Glendale and has been a League member since 2003. As a dedicated volunteer, she is currently a manager at Shop at the Opera. She served previously on the board on the Membership team, focusing on marketing. She has also volunteered for the Social Events team, pitching in with the League's seminars, the Peter Hemmings Award Dinner and the Hollywood Bowl.



MARION JOY

Marion spent 35 years as an elementary school teacher in Santa Monica. An alumna of LA Opera for Educators, Marion is a veteran speaker in the Opera League's educational outreach program. She's part of the Business and Professional

Committee for the LA Philharmonic where she worked on the Spring Gala. She will become a board member for the Committee of Professional Women, another LA Phil group, and is on the board of the Culver City Friends of the Library. A golf lover, Marion was on the board of a golfing organization as VP of Membership.



LARRY VERDUGO

He's back! Again! Let's welcome Education stalwart Larry Verdugo back to the board. Larry retired from the grind nine years ago, following a rewarding career as a social worker in the Oncology Clinic at Kaiser Permanente in Panorama City and, in a separate agency, as an advocate for children cared for in foster families. As a League

member of many years, he has served in several essential capacities for the League's Education team: volunteer coordinator, manager of the signnupgenius.com website and overseer of the bus fund. He was also head of our Education team for a time. What's more, Larry is an alumnus of LA Opera's Community Educator training program. These days he's a sought-after speaker composing interactive presentations for the season's upcoming operas, presenting these at gatherings, in libraries, retirement homes and with any group willing to listen.

CALENDAR

SEPTEMBER

Opera for Educators

DON CARLO

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

NEED 4 VOLUNTEERS

LA Opera Open House

Sun, Sep 9, 11:00am-3:00pm

NEED 20 VOLUNTEERS

PROMOTE THE OPERA LEAGUE TABLE

SIGN UP: signupgenius.com or call 213.972.7220

Cast Dinner

Sat, Sept 15

DON CARLO

Mon, Sept 17

DON CARLO

DOROTHY CHANDLER PAVILION

Seminar

DON CARLO & VERDI

Sun, Sept 16, 12:00-3:00pm

(11:30AM NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Operawise

DON CARLO

Mon, Sept 17, 6:30-10:30pm

NEED 7 VOLUNTEERS

Opera Prep Activities

DON CARLO

Wed, Sept 19, 5:15-10:30pm

NEED 8-10 VOLUNTEERS

LA Opera Simulcast Santa Monica

DON CARLO

Sat, Sep 22, 4:30pm

NEED 20 VOLUNTEERS

PROMOTE THE OPERA LEAGUE TABLE

SIGN UP: signupgenius.com or call 213.972.7220

OCTOBER

Open Door Days

Thu, Oct 11, 9:15am-12:30pm

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

Wed, Oct 17, 9:15am-12:30pm

Fri, Oct 19, 9:15am-12:30pm

NEED 6-8 VOLUNTEERS FOR EACH

Opera Prep Event

SOLDIER SONGS

Fri, Oct 12, 6:15-9:30pm

FORD THEATRE

NEED 12-15 VOLUNTEERS

Opera for Educators

SATYAGRAHA

Sat, Oct 13, 8:00am-12:00pm

NEED 4 VOLUNTEERS

Cast Dinner

Sat, Oct 13

SATYAGRAHA

Tue, Oct 16

SATYAGRAHA

DOROTHY CHANDLER PAVILION

Seminar

SATYAGRAHA, PHILIP GLASS & GHANDI

Sun, Oct 14, 11:00-1:30pm

(10:30AM NEW MEMBER ORIENTATION)

THAYER HALL AT COLBURN SCHOOL

Operawise

SATYAGRAHA

Tue, Oct 16, 6:30-10:30pm

NEED 9 VOLUNTEERS

AALAO Fall Recital

Sun, Oct 21, 3:00-6:00pm

VILLA GARDENS, PASADENA

QUESTIONS: JACQUE LYNE WALLACE 424.227.7254

NOVEMBER

Opera for Educators

HANSEL AND GRETEL

Sat, Nov 3, 8:00am-12:00 noon

NEED 4 VOLUNTEERS

Grand Avenue Festival

Sat, Nov 3

Need 20 volunteers

PROMOTE THE OPERA LEAGUE TABLE

SIGN UP: signupgenius.com or call 213.972.7220

Cast Dinner

Sat, Nov 10

HANSEL AND GRETEL

Tue, Nov 13

HANSEL AND GRETEL

DOROTHY CHANDLER PAVILION

Operawise

HANSEL AND GRETEL

Tue, Nov 13, 6:30-10:30pm

NEED 9 VOLUNTEERS

Opera Prep Activities

HANSEL AND GRETEL

Thu, Nov 15, 8:15am-1:30pm

NEED 25-30 VOLUNTEERS

JANUARY

Annual Season Preview

Sun, Jan 27

TBD

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

Volunteers will host school students and lead them into the Ford Theatres.

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

Carol Daskal 310.552.2765 *RSVP*
Anne Russell 323.697.9733

Don Carlo

Sun, Sep 2, 10:00am

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

Satyagraha

Sun, Sep 30, 10:00am

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

Hollywood / Hancock Park

Phoebe Heywood 323.733.9091 *RSVP*

Orange County

Lorna Blancaflor 562.259.7426
Christa Marks 714.871.5525 *RSVP*

Don Carlo

Sun, Sep 9, 2:00pm

6132 Fernwood Drive
Huntington Beach, CA 92648
Host: Dick Wollmer

San Fernando Valley

Karen & Steve Kohn 818.726.9779 *RSVP*

Don Carlo

Sun, Sep 30, 1:00pm

Hansel and Gretel and *Satyagraha*

Sun, Nov 4, 1:00pm

La Clemenza di Tito

Sun, Feb 24, 2019 1:00pm

El Gato Montes and *La Traviata*

Sun, Apr 28, 2019 1:00pm

Location TBD

Hosts: Karen and Steve Kohn

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

Don Carlo

Thu, Sep 6, 7:00pm

Satyagraha

Wed, Oct 3, 7:00pm

Hansel and Gretel

Mon, Nov 5, 7:00pm

5278 La Cañada Boulevard
La Cañada, CA 91011

Hosts: Barbara and Jack Dawson

Santa Clarita

Kim Jones 661.713.7220 *RSVP*

Westlake Village

Ida Lanza 805.428.5403 *RSVP*
Renee Salick 805.701.1061

La Clemenza di Tito

Sat, Feb 9, 2019 12:00-3:00pm

2239 Knollcrest Place

Westlake Village, CA 91361

Host: Renee Salick

Westside

Chuck Bragg 310.454.9662
Valerie Estes 310.826.0288 *RSVP*

Don Carlo and *Satyagraha*

Sun, Sep 30, 1:00pm

585 Almar Avenue

Pacific Palisades, CA 90272

Hosts: Alice and Chuck Bragg

Hansel and Gretel

Sun, Nov 11, 1:00pm

1179 Amalfi Drive

Pacific Palisades, CA 90272

Hosts: Michael and Beverly Phillips

La Clemenza di Tito

Sun, Mar 3, 2019 1:00pm

585 Almar Avenue

Pacific Palisades, CA 90272

Hosts: Alice and Chuck Bragg

El Gato Montes

Sat, Apr 13, 2019 1:00pm

Host: TBD

VISIT THE WEBSITE CALENDAR FOR CURRENT INFORMATION: OPERALEAGUE.ORG

OPERA TALKS

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(B), 2(D), 3(A), 4(C), 5(C), 6(B)

2018 OPERA LEAGUE SEMINARS

Dedicated to Sherwin Sloan, Founder of the Opera League Seminar

Sun, September 16, 12:00pm – 3:00pm

11:30am: Orientation for new members

1:15 pm – 2:00pm: Lunch

DON CARLO & VERDI

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

DOROTHY CHANDLER PAVILION

135 N. Grand Avenue

5th Floor

(Enter through double doors next to Kendall's)

Sun, October 14, 11:00am – 1:30pm

10:30am: Orientation for new members

SATYAGRAHA, PHILIP GLASS & GHANDI

SPEAKERS: **Grant Gershon**
Veronika Krausas

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 16 / OCT 14 SEMINAR ORDER FORM

Check the number of tickets you want and your lunch order (***lunch offered for Sep 16 seminar only***). Include your check or voucher(s) for the total amount. (Vouchers are valid for seminars, master classes, and musicales.) *Sorry, no refunds!*

	SEP 16	OCT 14
____ x Member @\$35	\$ _____	\$ _____
____ x Member (Voucher)	\$ 0	\$ 0
____ x Non-member @\$45	\$ _____	\$ _____
____ x Student member @\$10	\$ _____	\$ _____

Lunch Choices for Sep 16 seminar only (\$20)

____ x Chicken Club Sandwich: Grilled free-range
chicken breast, smoked bacon, avocado, tomato, egg,
garlic aioli on sesame brioche bun \$ _____

____ x Tuna Sandwich: Albacore tuna salad,
Dijonnaise, red onion, capers, butter lettuce
on Asiago bread \$ _____

____ x Vegan Wrap: tomato flour tortilla,
seasonal grilled vegetables, creamy hummus,
wild arugula, red onion vinaigrette \$ _____

____ x Turkey Cobb Salad: Hickory smoked turkey, avocado,
confit tomato, hardboiled egg, chives, smoked bacon,
blue cheese, red wine vinaigrette \$ _____

____ x Italian Chopped Salad: chopped radicchio, romaine,
Genoa salami, olives, pepperoncini, tomato, aged provolone
cheese, red onion, piquillo pepper, marinated herb
garbanzo beans, *verjus* dressing \$ _____

TOTAL \$ _____ \$ _____

NAME(S) _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TELEPHONE _____ EMAIL _____

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

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

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

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!

Seminar: *Don Carlo & Verdi*

Sun, Sept 16

Seminar: *Satyagraha, Philip Glass & Ghandi*

Sun, Oct 14

AALAO Fall Recital

Sun, Oct 21

Annual Season Preview

Sun, Jan 27

AALAO Black History Month Recital

Sun, Feb 10

Seminar: *La Clemenza di Tito & Mozart*

Sun, Feb 17

Santa Barbara Opera Day Trip: *Eugene Onegin*

Sun, Mar 3

Seminar: *El Gato Montes: The Wildcat & Zarzuela*

Sun, Apr 28

Hemmings Award Dinner

TBD

AALAO Father's Day Membership Recital

Sun, Jun 16

Opera League Santa Fe Trip

Aug 4-11

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

SHOP AT THE OPERA: ADORNMENTS WORTHY OF A PHARAOH

Opening two hours before each LA Opera production, Shop at the Opera is located in the lobby of the Dorothy Chandler Pavilion.

The Shop showcases an exquisite array of jewelry, scarves, blouses, jackets and more. The Shop's buyers, Mimi Rotter and Mary Riggs, scour boutiques in the U.S. and abroad for the finest merchandise catering to our audience's refined tastes.

Opera League volunteers often model items for sale and are dedicated to assisting you in finding the most flattering purchases. Many of our regulars are season ticket holders and returning out-of-towners. If that's you, thank you for your support! We hope your stops at the Shop only enhance your opera-going experience.

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

RIGHT: Opera League volunteer Pauline Smith displays an eye-catching necklace that could embellish any outfit, even a turtleneck and bellbottoms.

