

Your Guide To Upcoming Opera League Events

ISSUE 51
SPRING 2019

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

THE WILDCAT RETURNS

A CONVERSATION WITH PLÁCIDO
DOMINGO ABOUT *EL GATO MONTÉS*

By BILL KENNEDY and MARK LYONS

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Photo by Kaori Suzuki

From the President

Photo by Gary West



FROSTBITE IN L.A., ANYONE?

*No, it wasn't below zero on February 19, 2019,
When a truly devoted Leaguer donned her winter down jacket
And ski weather sweater; and with gloves and hot thermos,
Stood in line on that day for six hours and counting.*

*Yes, she waited in line for countless hours that morning,
And secured our group tickets for Opera League and community.
It was for July 28, for our "Evening under the Stars."
And the lines, and the cold, were indeed quite a "picnic."*

*But with these tickets she purchased, you can join us to celebrate,
With joy and delight, at our Hollywood Bowl Picnic;
Bring along all your friends, your family and your colleagues,
And we'll share a grand evening of Into the Woods.*

*With our food and libations that we'll bring straight to you
And a wonderful performance with seats all together,
It will be sure to delight one and all who come join us.*

*I will reveal to you a secret, before I proceed.
No, it wasn't below zero on February 19, 2019.
But the line was quite long, and it was cold out for sure,
Yet I'd do it again, because you are ALL so well worth it!*

Sometimes it takes herculean efforts to accomplish our mission, whether it's standing in line to buy group tickets, preparing community talks and multimedia presentations, cooking sumptuous feasts for LA Opera cast and orchestra, or providing transportation for the performers and hosting them in our homes. You participate with endless energy and time in our Shop at the Opera, and prepare seminars, salons and other events featuring LA Opera Young Artists, Maestro Conlon and more.

Did you know our volunteers give a cumulative 26,000-plus hours of their time every year? Our team efforts enabled over eighty League activities and endeavors this past year. If you are a volunteer, then you should know how vital you are to the League. Indeed, you are the very backbone of the LA Opera community.

Thank you for making my two years as Opera League President so precious and fulfilling. Thank you to LA Opera and Music Center staff for all that you do (check out our interview with the Music Center's head usher in this issue).

So stay a part of the League, enjoy attending our events and help keep us strong. Your energy and enthusiasm are contagious. I hope mine have been so for you.

Gayle

P.S. Don't forget to "Like" the Opera League on Facebook!



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THE WILDCAT RETURNS

CONTINUED FROM COVER

A HIGHLIGHT IN A SEASON OF HIGHLIGHTS AT LA OPERA IS THE UPCOMING *EL GATO MONTÉS*, ONE OF THE GREATEST MASTERPIECES OF THE SPANISH LYRICAL THEATER, COMING TO THE DOROTHY CHANDLER PAVILION MAY 4.

Last seen on the stage in Los Angeles in 1994, the new production of what the *New York Times* has called “a finely wrought example of Spanish verismo” comes from Madrid’s famed Teatro de la Zarzuela. Manuel Penella’s best-known work has long been championed by Plácido Domingo, LA Opera’s Eli and Edythe Broad General Director. BRAVO could think of no one better than Maestro Domingo to explain the thinking involved in bringing the “Wildcat” back to L.A. and so put a few questions to him:

BRAVO: WHY BRING BACK *EL GATO MONTÉS* NOW?

MAESTRO DOMINGO: It has been 25 years since it was last seen in Los Angeles, so we were long overdue to bring back this wonderful piece. We’ve been presenting Spanish works every three or four seasons lately in Los Angeles, and I wanted to schedule one for this season. Having switched over to singing baritone roles, it dawned on me that Juanillo would be a fantastic part to perform. And *El Gato Montés* offered perfect roles for a number of singers who are favorites with our audiences: Ana María Martínez, Arturo Chacón-Cruz and Nancy Fabiola Herrera, to name a few. Additionally, the Teatro de la Zarzuela in Madrid has had enormous success with its striking production of *El Gato Montés*, which I was eager to bring here as soon as I saw it, so the timing was perfect in every way.

BRAVO: IN 1994 YOU SANG THE ROLE OF RAFAEL RUIZ, AND NOW YOU RETURN AS HIS ENEMY, THE BANDIT JUANILLO. DOING BOTH, DO YOU FIND ONE CHARACTER MORE COMPELLING THAN THE OTHER?

MAESTRO DOMINGO: To be completely honest, every tenor loves to be the romantic or heroic lead. Those roles are so gratifying to perform. The bullfighter Rafael Rojas has wonderful music to sing, and it was so much fun for me to play the dashing matador, perhaps especially since I’m a Spaniard. But I’ve always been drawn to the more complicated characters in opera, like Otello, Siegmund or Hoffmann. Switching to the baritone repertoire

has opened up an entirely new range of characters to play, which I thoroughly enjoy, and Juanillo gives me a great opportunity to portray someone with a darker side.

BRAVO: THERE ARE INEVITABLE COMPARISONS BETWEEN *EL GATO MONTÉS* AND ANOTHER WELL-KNOWN OPERA INVOLVING A LOVE TRIANGLE AND A BULLFIGHTER. CAN YOU DISCUSS THE DIFFERENCES?

MAESTRO DOMINGO: *Carmen* is one of the great masterpieces of opera, of course, and certainly the two works share much in common. They both have wonderful music, a compelling story, colorful atmosphere and sensuality. What makes *El Gato Montés* special is that it’s completely steeped in an authentic Spanish world, thanks to its Spanish creator. Everything about it feels absolutely real and genuine to me.

BRAVO: ON A PERSONAL NOTE, BOTH OF YOUR PARENTS WERE ZARZUELA STARS. DID THEY ALSO SING “CONVENTIONAL” OPERA?

MAESTRO DOMINGO: My parents were devoted to zarzuela, but I absolutely know that both of my parents would have had wonderful careers in opera if they had chosen to pursue it. My father was a baritone, but in his early years, he was often told that he should go to Germany and study to become a Heldentenor. I used to accompany my mother at the piano while she sang opera arias. She kept her voice in top shape for many, many years. But as much as one might wonder “what if,” they were remarkably successful in their field, and I’m so grateful to have grown up in the theater with them. My earliest musical memories are of zarzuela. It’s truly in my blood. 🌸

ZARZUELA OR SPANISH OPERA?

AN INTERVIEW WITH MELODEE FERNÁNDEZ, LEAD TEACHING ARTIST OF LA OPERA’S ZARZUELA PROJECT

By GARY W. MURPHY

LA Opera audiences first experienced Spanish opera twenty-five years ago when Plácido Domingo brought *El Gato Montés* to the Dorothy Chandler Pavilion stage in 1994. But is *El Gato Montés* really a zarzuela as it was described at that time, or is it part of the lyrical tradition of Spanish opera?

BRAVO sat down with Lead Teaching Artist and featured soprano Melodee Fernández, who has led the LA Opera Zarzuela Project since it began in 2012, to discuss this very conundrum.

BRAVO: WE OFTEN USE ACCEPTED TERMS AND PHRASES TO DESCRIBE CERTAIN THINGS ONLY TO FIND OUT IT’S NOT EXACTLY ACCURATE. I FEEL THAT WAY SOMETIMES WHEN I TALK ABOUT ZARZUELA. BACK IN 1994, *EL GATO MONTÉS* WAS DESCRIBED IN THE NEW YORK TIMES AS A ZARZUELA, BUT IS IT REALLY? WHAT IS THE BASIC DIFFERENCE BETWEEN SPANISH OPERA AND ZARZUELA?

MELODEE FERNÁNDEZ: *El Gato Montés* is considered an opera because it is a through-composed* piece with sung dialogue and a tragic storyline. In the Golden Age of the 1800s, zarzuelas were either of the shorter género chico or longer género grande category and were meant to be lighthearted and fun entertainment for working class Spaniards using both comic and serious characters, peasants, military personnel and nobility, some of whom sing in an operatic verismo style and have highly dramatic moments. There’s rarely tragedy in zarzuela, but in the género grande of zarzuela there can be wars fought with lives and loves lost and the inevitable near misses where someone was thought to have died but returns alive and well. Zarzuela usually ends on a positive note, where love and honor prevail.

This is just the tip of our fascinating, insightful interview with Melodee Fernández. Check out the full version on our website operealeague.org.

*Through-composed music is relatively continuous, non-sectional, or non-repetitive music. A song is said to be through-composed if it has different music for each stanza of the lyrics. 🌸

JUST THE RIGHT MEDICINE

VOLUNTEER SPOTLIGHT
ON DIANA MIRZOIAN
By PAULA CORREIA

The Opera League has volunteers of all ages and ethnic backgrounds, all united by their passionate opera fandom.

So what sets volunteer Diana Mirzoian apart from the rest?

Photo by Paula Correia.



For one thing, she is among the newest and youngest of volunteers. A raven-haired, dark-eyed beauty, Diana is a glowing wisp of a young woman who possesses that genetic svelteness that all women dream of.

Holding a season subscription to LA Opera inspired her to join the Opera League in the first place. Her deepening love of the opera medium and general desire to be of service further fueled her fire to join our ranks of hearty volunteers.

Born in the Armenian city of Echmiatsin, the holy Armenian city that adopted Christianity as Armenia's main religion in the year 301, Diana is a practicing Christian who is proud of her city's Christian heritage. She emigrated at age 18 with her mother and older sister following her automotive-painter father who had moved to Glendale a few years earlier.

While still in Armenia, her dad had played musical instruments. "Our family was always interested in cultural things," Diana says. "I remember as a child being exposed to all kinds of music including classical and opera and even listening to Plácido Domingo." The first opera she ever saw? *La Traviata*. It was love at first aria.

Her family continued their involvement in cultural activities as soon as they landed in the States. As for Diana herself, her years-long studies for her doctorate in pharmacy ate up a lot of her time. That same time period saw her get married, give birth to a son, and then divorced. Ultimately she would graduate from UCLA with a B.S. in Biology followed by UC San Diego with a PharmD. Diana

explains that a pharmacist does way more than counting pills. "I really love my work, it's like a puzzle." Employed by a large medical group, her primary responsibility is to review and analyze patient charts to make sure that the sometimes astonishing 20-plus prescriptions for a single patient don't have adverse life-threatening interactions. Physicians depend on Diana to make recommendations to assure patients' health and wellbeing.

Although her main focus is on bringing up her son, now four, she also finds time to do charity work through her involvement in the Society of Armenian Orphans. She is also a member of World Vision, a global Christian advocacy group that works with children, families and communities to overcome poverty and injustice. To call Diana passionate about positive child development would be an understatement. "Children's spirits are so fragile and sensitive, and parents need to be educated to bring up children to their highest human potential," she says. "My dream is to read and study to become an expert in child development, write and do seminars for parents to help them raise their children with great love, compassion and caring so they can become well-adjusted adults and help create a better more peaceful world."

All the while, to counterbalance the science and the altruism, Diana loves to paint and has a flair for designing clothes, as her stylish attire reflects. This must be part of the family gene, as her sister was an art major.

So watch out for Diana. Although she has participated in only one event thus far, the Opera Prep final dress rehearsal for high school students and seniors, she is excited to volunteer in future events as time permits. "I enjoy communicating with other volunteers, with visitors, and just being in the theater and feeling the art in the air." 🌸

INTO THE BOWL TO GRANDMOTHER'S HOUSE

Riddle me this: What do Cinderella, Little Red Riding Hood, Rapunzel, and the Baker and his wife all have in common?

Think hard... Give up?

They are all members of the Opera League!

Okay not really, but that doesn't mean we won't try to catch them at the next membership drive.

Meantime, we'll all be able to catch them at the Opera League's annual Hollywood Bowl picnic on Sunday, July 28 for a production of *Into the Woods*. That's right, summer is looming dead ahead like Jack's proverbial beanstalk. One of the League's marquee events of the summer, indeed of the whole year, is the Bowl picnic.

This year's edition will see you and your fellow Leaguers at the Bowl for a performance of Stephen Sondheim's masterpiece. As always, we'll meet and greet and drink and be merry. But not for too long. Like Cinderella says, getting to the ball on time is very important.

While the cast has not yet been announced as of press time, we know that Robert Longbottom will direct and choreograph. His Broadway credits are many and include a Tony nomination for his choreography of Rodgers and Hammerstein's *Flower Drum Song*. More recently he directed a new production of *La Fille du Régiment* for Washington National Opera that included a cameo appearance by Supreme Court Justice Ruth Bader Ginsburg.

Conductor Kevin Stites' credits include Hollywood Bowl productions of *Les Misérables* (2008), *Guys and Dolls* (2009) and *The Producers* (2012).

To order tickets to the July 28 Hollywood Bowl picnic, please visit operaleague.org. 🌸

“SANTA” COMES TWICE THIS YEAR!

By TOM LADY

Ring in the New Year with a spot of culture and some awesome singing.

SANTA BARBARA: FROM RUSSIA, WITH MARILYN

“WE GOT TO SEE AN OPERA WITH MARILYN HORNE!”

The first Sunday in March saw a good two dozen of your fellow Opera Leaguers hop aboard Amtrak for a trip up the incomparable Pacific coast to the vino-loving seaside burg of Santa Barbara.

The State Street trolley whisked us uptown to a restaurant with the very welcome name of Wine Cask. There we dined in the private Riviera Room and compared notes on the three courses we'd each pre-ordered. As always, no matter the food choices, wine was the grape—I mean, great—equalizer.

After lunch, we headed across the street to the Lobero Theatre for Opera Santa Barbara's production of Tchaikovsky's *Eugene Onegin*. “We enjoyed experiencing opera in a venue that was new for us,” say League members John and Yuki Kuno. Indeed, the venue was a first for several League members including yours truly.

We all concurred that we saw, as member Alden Lawrence says, a “wonderful rendition of the opera and fine pre-show remarks in a wonderfully historic venue.”

Oh yes, and sitting in the audience mere feet from us was legendary American mezzo Marilyn Horne.

After the show, culturally enriched and star-struck Leaguers hopped aboard their own private shuttle for the trip back to the train station. “The evening ended with a smooth train ride back at sunset,” says Robin Frederick. “Unforgettable. Thank you, Opera League! Beautifully orchestrated.”



Brita Millard-Kohlfürst with Marilyn Horne.



Photo by Judith Hyman.



Photo by Brita Millard-Kohlfürst.



Photo by Brita Millard-Kohlfürst.

Alden concludes: “This opera-cum-yummy-luncheon-cum-train-rides could not have been more delightful. Especially thanks to [Opera League board member] Brita Millard-Kohlfürst who once again demonstrated her keen attention to careful planning and detail.”

SANTA FE: TO THE DESERT, WITH GEORGIA

Want more? Why not join us this August for a hop and a jaunt to the high desert of New Mexico for a week of sublime singing by people who cheat on each other, contract tuberculosis, or both?

The Opera League's annual Santa Fe opera trip will take place August 4-11. As always, the trip will include not only operas but also day trips and tours centered around a theme. The theme for 2019 will be the artist Georgia O'Keeffe.

As for the operas themselves, this year's lineup includes Puccini's *La Bohème*, Janáček's *Jenůfa*, Mozart's *Così fan Tutti*, Bizet's *The Pearl Fishers*, and the world premiere of *The Thirteenth Child* by Poul Ruders. 🌸

Crave more information?
Please contact Brita Millard-Kohlfürst at bmillard_99@yahoo.com.

CIVIC AND GRAND

THE OPERA LEAGUE HONORS BERNARD GREENBERG AT THE PETER HEMMINGS AWARD GALA By GARY MURPHY

The Opera League of Los Angeles hosted its 16th Annual Peter Hemmings Award Dinner on Saturday, April 6, at the California Club in downtown Los Angeles.

This year we honored one of LA Opera's founders, Bernard A. "Bernie" Greenberg, who is a longtime member of its board of directors and is an emeritus member of the Los Angeles Music Center Board.

Carol Henry, former League President and LA Opera Chairman of the Executive Committee, noted that Bernie's involvement with opera in L.A. dates to his 1960's UCLA law school days when he joined the board of the fairly young Los Angeles Civic Grand Opera Association. When the Dorothy Chandler Pavilion opened its doors in 1964, that board decided to take the company downtown to the new Music Center where they presented mostly touring opera companies until 1986 when LA Opera was born.

Bernie was instrumental in "taking LA Opera to a whole new level," said Carol, and particularly "for bringing many exciting contemporary works to the stage. It's so important to note there wouldn't be an LA Opera as we know it today had it not been for

Bernie's foresight and leadership those many years ago, also along with the loving support he got from his wife, Lennie Greenberg."

Last year's recipients, Gene and Mindy Stein, presented Bernie with the 2019 Peter Hemmings Award. "Thank you for your leadership and commitment," said Mindy. "The opera community is as important to Bernie and Lennie as it is to Gene and me. And let's continue to share our passion for this art form."

Accepting the honor, Bernie said, "I want to thank the Opera League for this recognition and for its important work and their continuing enthusiastic support for the opera."

"Peter Hemmings was an extraordinary man and visionary leader," said LA Opera General Director Plácido Domingo in a congratulatory letter to Bernie, read by the Company's President and CEO Christopher Koelsch. "You share these remarkable qualities and I cannot think of anyone more deserving of this honor than you."

The evening also included a selection of operatic favorites performed by members of the Domingo-Colburn-Stein Young Artists.

Todd Calvin and Brita Millard, Opera League co-chairs of this event, brought the evening home with a presentation of a \$50,000 check to LAO for this summer's Opera Camp. ☀

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LIFETIME PREMIER

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1. Bernie and Lennie Greenberg 2. Gayle Kirschbaum, Anne Russell 3. Mindy and Gene Stein 5. Michael Phillips, Larry Verdugo, Scott Baskin 6. Joshua Wheeler, Erica Petrocelli 8. Monica Gutierrez-Roper, Barbara Schelbert, Diane Gray, Mimi Rotter, Trevor Roper 9. Mirjana Mahnovski, Brita Millard-Kohlfürst, Beverly Phillips, Todd L. Calvin, Anne Prokopovych 10. Peter Gray, Josh Harrold, Diane Gray, Todd L. Calvin 11. Todd L. Calvin, Brita Millard-Kohlfürst, Christopher Koelsch 12. Honoree Bernard Greenberg 13. Joshua Wheeler, Nino Sanikidze, Taylor Raven, Sarah Vautour, Erica Petrocelli, Michael Hawk 14. Carol Henry 15. Todd L. Calvin, Marguerite Marsh Photos by Alma Guzman

IN THE PIT

NATHAN FARRINGTON, PRINCIPAL BASS

PAVING HIS OWN FOUNDATION By DIANE EISENMAN

Nathan “Nate” Farrington has always sought to find his own way through the musical world. Each step has grown organically from the previous one, building on relationships with people he likes and projects of interest.

As a young virtuoso player, for example, he wanted to solo. But how could he? The bass seemed most at home in an orchestra. Excluded from string quartets, Nate determined to create opportunities for his bass to be heard.

Music was the center of the Farrington family’s Columbus, Ohio, household. With Mom, a violist, and Dad, a tenor, music study was not optional. After exploring the piano, his mother chose an inspiring bass teacher from the Columbus Symphony to continue his music education. Seeing his potential, the teacher challenged Nate to a career path including auditions, summer camps, and orchestra participation.

Nate’s high school education was a veritable field day of music. Early mornings found him at school taking a couple of required academic classes before diving into a full day of orchestra rehearsals, performances with the Columbus Symphony, competitions, practice and lessons. With his father also helping his son develop his tenor voice, Nate performed as tenor soloist at the Marlboro Music Festival. Yet at the end of the very full school day, he would still make time for playing on several of the school’s sports teams, including baseball, golf and tennis. At one point he considered focusing on competitive golf.

While attending Curtis Institute of Music with its excellent bass program, Nate was encouraged to explore solo and chamber music. After taking top prize at a solo competition with the Philadelphia Orchestra, he landed opportunities to play with that orchestra while developing his career. Because soloing required him to be on the road quite a bit, he found it was not sustainable over the long term. During that short solo career, though, Nate made quite a few professional contacts and developed a robust network of fellow musicians across the country.

He came to appreciate the crucial role his instrument plays in an orchestral setting, and that sense of satisfaction has never changed. “The bass is the harmonic foundation for all music

Photo by Djeneba Aduayom.

and frequently leads the rhythm of the whole orchestra," he says. "Without the basses, the orchestra would be like a house built on sand. I really like having that responsibility."

Fortunately for us, he was invited to Los Angeles on a one-year contract with the LA Philharmonic, where he ended up staying for three years. In 2016 he was thrilled at the opportunity to move across the street to the LA Opera Orchestra. He knew that it would give him more time to explore creative projects of his own and still maintain a solid orchestral base. Best of all, he was overjoyed to discover in his new orchestral home an amazing energy generated by a team of many voices creating together. He gives a shout-out to LAO CEO Christopher Koelsch for keeping the voice of opera in L.A. present and inviting. And to James Conlon, the perfect man to manage all of the moving parts in each complex performance. And to Plácido Domingo, who guarantees the high level of singers inspired to perform in L.A. Nate treasures the great adventure of participating in this musical machine running so efficiently.

"The bass is the harmonic foundation for all music and frequently leads the rhythm of the whole orchestra"

Not long after settling in the City of Angels did Nate discover other opportunities to flex his prowess with the bass. He's composed music for the movie studio DreamWorks, where his actress sister works, as well as for LA Phil and small chamber groups including his own five-string group Musicians from Garden Music. He has toured with violinist Sarah Chang and in the conductor-less 18 string East Coast Chamber Orchestra. During summers he participates as a tenor, a guitarist, and a bass player at the Cleveland Chamber Festival. And for a different kind of movie project, he composed a new score for Sergei Eisenstein's 1928 Russian masterpiece *The Battleship Potemkin*, to be performed this summer by the Britt Music & Arts Festival Orchestra in Oregon.

Speaking of Oregon, that's where you'll find Nate camping or backpacking during his time off. Vacations also find him hunting on his grandfather's farm near Cleveland or fishing in northern Ontario. Being free in the outdoors balances city life for him. Still, with all the opportunities in L.A., Nate says this is the perfect city to discover the next steps in his thriving career. 🌸



HAVE A SEAT

Photo by Sara Situ.

AN INTERVIEW WITH SANTA ROMAN-GARCIA, USHER AT THE MUSIC CENTER By TOM LADY

BRAVO: SO WHERE ARE YOU FROM, SANTA?

Santa Roman-Garcia: I was born in East Los Angeles. My parents are from Guadalajara in Mexico.

BRAVO: AND HOW LONG HAVE YOU BEEN AN USHER?

SRG: I've been an usher about 12 years.

BRAVO: COOL. AND HAVE YOU ALWAYS BEEN INTO OPERA?

SRG: I became interested in opera after I started working as an usher.

BRAVO: GOT A FAVE?

SRG: *Carmen*.

BRAVO: DO YOU DO ANY SINGING, ACTING OR PLAYING MUSIC YOURSELF?

SRG: I was part of the usher choir for about four or five years. We performed outside of the Ahmanson and would sing musicals to our guests. During the holiday season we would sing Christmas songs. Also, we would go and sing at a retirement home every year during the holiday season.

BRAVO: SO WHEN YOU WERE IN THE USHER CHOIR, DID YOU HAVE A FAVORITE SONG TO SING?

SRG: I have so many songs that I loved, but my most favorite would be from the musical *Jersey Boys*, "Who Loves You". I would never get tired of singing it, and I even know the dance move.

BRAVO: WHAT OTHER MUSIC ARE YOU INTO?

SRG: I love musicals and have seen so many. My favorites would be *Sweeney Todd*, *We Will Rock You*, *Jersey Boys* and *The Sound of Music*.

BRAVO: ANY FAVORITE SINGERS OR BANDS OUTSIDE THE WORLD OF THEATER AND OPERA?

SRG: Deftones and Incubus.

BRAVO: AND FINALLY, SINCE THIS IS—*AHM*—AN OPERA PUBLICATION, HOW MUCH HAVE YOU COME TO ENJOY THIS ART FORM?

SRG: Since I've been working as an usher at the Dorothy Chandler, I have discovered and learned about opera. Opera brings joy, emotions and passion to everyone. It's different compared to other performances at The Music Center. Opera tells stories that bring family and friends together and expand our curiosity about the world. 🌸

A GRAND DESIGN

AN INTERVIEW WITH PEABODY SOUTHWELL

By TOM LADY

As she gets set to play Flora in LA Opera's *La Traviata* in June, Peabody Southwell sat down with BRAVO to talk about and reflect upon her life and career to date.

When the opera neophyte asks the mezzo soprano sitting opposite him what the difference is between a soprano and mezzo, she patiently responds: "Mezzo means 'half' in Italian. Whereas sopranos can include many different types, from the coloratura soprano (e.g. Queen of the Night) to full lyric (Tosca), many people don't know there are many varieties of mezzo....I consider myself a *zwischenfach* [switching voice] mezzo. I switch in both directions, upward to soprano and downward to contralto. My voice is happiest switching from high to low..."

Meet Peabody Southwell. Pea, as I've quickly come to call her. I'm sitting across from her at a hipster cafe in Echo Park, just down the street from her house.

Before she could talk, Pea could sing. "But I made my own songs," she says. "When we went on road trips, I would ask my mom, 'Do you want it really wiggly? Kind of wiggly? Or not really wiggly?' Today we would call it vibrato."

So who was Mom? Pea describes her mom Joan as a hippie-centric preschool teacher whose teaching methodology was purely play based. "It was all informed by your imagination," Pea says. "Mom was never bored, and you could never be bored around her."

Pea's father Tom is a veteran art director and production designer whose dozens of movie credits include a smorgasbord of classics from the last forty years (hello, *Goonies!*).

If you're starting to see a genetic trend of creativity and innovation, we're just getting started. The big kahuna in terms of creative influencers in the family tree is without doubt Pea's maternal great-grandmother, Josephine Preston Peabody, the poet and playwright who made history when she became the first woman and the first American to win the Stratford-upon-Avon Shakespearean Playwrights Prize.

In many of her published diary entries, Josephine expresses herself in distinctly musical terms: "God let me sing! I have songs to utter! I have something to say; - My dumbness cries to be heard." Reading these entries, one is struck that her pursuit similarly fits her great-granddaughter to a T. Or rather, to a Pea.

After Pea studied for a year at Northwestern, mezzo Mignon Dunn encouraged her to transfer to Manhattan School of Music. That meant years of intense conservatory instruction seasoned with summers spent in Italy.

During graduate school at UCLA, Pea spent a summer teaching yoga at a music program in Hawaii when she landed an audition for her first professional gig: Janáček's *Cunning Little Vixen* at Long Beach Opera, quickly followed by almost a dozen more shows with the company. Soon she landed a part in LA Opera's production of *Dulce Rosa* at the Broad in Santa Monica, the inaugural production of LAO's Off Grand series.

What really made Angelenos sit up and take notice was a certain experimental opera called *anatomy theater*, produced by REDCAT in the summer of 2016. Pea's portrayal of 18th century prostitute Sarah Osborne, who murdered her husband and kids and whose letters and diaries largely informed the libretto, became not just another performance, but a statement. For one thing, portraying Sarah Osborne meant getting hanged in a public square and then lying buck naked on stage while bass Robert Osborne, as Baron Peel, dissects her before a paying audience eagerly searching for the source of evil. And mind you, Pea has to sing her arias and ensembles through all this. The *L.A. Times* gushed at the time: "In a remarkably believable performance, Southwell makes [Sarah Osborne's] spirit rise."

Indeed, the role of Sarah Osborne has become the paradigm for what informs

Pea's creative choices. "I'm interested in how men perceive women," she says. "Opera famously loves to tell stories of women being victimized. A gross majority of those stories are written, composed and directed by men. I feel a responsibility as a performer, creator and woman to force those manmade depictions to reflect the powerful complexity of womanhood."

So what's coming up for Pea? First, you've got *Like Glass* by Ted Hearne (*The Source*), setting poems by the modern poet Dorothea Lasky for which Pea is serving as production designer, working with visual artist Rachel Perry to design the surrounding installation. She'll also be production-designing Jodie Landau's *PERFOFSELF* for Beth Morrison Projects. "It's an experimental performance piece exploring gender, narrative and identity," Pea explains.

Before those amazing projects, though, Pea will be Flora in LA Opera's *La Traviata*.

So whenever Pea does snatch some downtime, perhaps when she and her fiancé Anthony are taking their two dogs for a walk in Elysian Park, she can derive satisfaction that doing things her own way is panning out. "When I was little, the other kids thought I was a weirdo," she says. "I was too much of a space cadet to notice or care at first. But then it did bother me. But after that I leaned into it and sang at people."

Keep leaning in and singing at us, Pea.

NOTE: This is the abbreviated version of our interview with Pea. To see the full version, please visit our website operaleague.org.



Photo by Danny Liao.



LIFT THE SPIRIT!

DABNEY ROSS JONES LIFTS UP OPERA LEAGUE MEMBERS WHILE BRINGING THE HOUSE DOWN AT THE AFRICAN AMERICANS FOR LA OPERA BLACK HISTORY MONTH RECITAL. By SHELL AMEGA

“Steal Away”

“Go Down Moses”

“Ride on, King Jesus”

Those may just seem like song titles to you, but out of the mouth of the right soprano, your spine positively tingles. Gravity becomes a memory.

Opera League members and guests were treated to a full program of spirituals for the African Americans for LA Opera (AALAO) Black History Month recital and reception on February 10 at the charming home of Beverley and Clarence Clarkson.

Dynamite soprano Dabney Ross Jones was our spiritual liberator. She introduced each spiritual with historic and personal anecdotes before singing each selection with her incomparable voice and heartfelt melodious expressions. She was accompanied by the masterful playing of pianist Brian Farrell.

Among the spirituals Ross Jones sang were those that, she explained, had codes embedded in the lyrics enabling enslaved Africans to communicate on their journey from bondage to freedom through the Underground Railroad. This was a common strategy used by the Railroad’s most famous conductor Harriet Tubman, who guided more than 300 people to freedom.

“Steal Away” is one such coded song, which was secretly used to alert others to an upcoming planned escape. Other spirituals that made our eyes well up included “Ride On, King Jesus,” “Go Down Moses” and “Give Me Jesus.” Ross concluded with favorites “Sometimes I Feel Like a Motherless Child” and “He’s Got the Whole World in His Hands.”

After coming back down to earth, we enjoyed a soul food buffet reception catered by Chef Marilyn.

Dabney Ross Jones kicked off her professional career in 2007 singing in the chorus for LA Opera’s production of *Porgy and Bess*. The following year she toured Germany with the Albert McNeil Jubilee Singers and in 2011 made her Long Beach Opera debut in the Southern California premiere of *The Difficulty of Crossing a Field*. She recently sang in *The Magic Flute* with Opera Pasadena and in Repertory Opera’s production of *Aida*.

AALAO is dedicated to increasing the awareness of opera throughout the Los Angeles community. Their next event, the Annual Membership Father’s Day Recital, will be held on June 16 at the home of Ben and Delores Kerr. The cost is \$20 in advance, \$25 at the door and \$15 for students. It is advisable to reserve tickets early as most events fill to capacity.

For more information, please contact *Jacque Lyne Wallace* at 424.227.7254. Make checks payable to *Opera League of Los Angeles/AALAO* and mail c/o Ben Kerr at 817 Keniston Ave., Los Angeles 90005. 🌟

QUIZ TIME! THE LADY OF QUIZZES

LA Opera closes out its current season in June with Verdi’s beloved *La Traviata*, a tragedy among the best-known to BRAVO readers. We called on Mark Lyons, LA Opera’s Associate Director of Communications and Publications, to see if he could find anything we didn’t already know about this masterpiece.

1. *La Traviata* was based on what semiautobiographical novel?

- A. *Our Lady of the Flowers* by Jean Genet
- B. *The Lady of the Camellias* by Alexandre Dumas, fils
- C. *The Splendors and Miseries of Courtesans* by Honoré de Balzac
- D. *The Black Tulip* by Alexandre Dumas, père

2. At the beginning of the opera, who is funding Violetta’s lavish lifestyle?

- A. Doctor Grenvil
- B. Viscount Gastone de Letorières
- C. Baron Douphol
- D. Marquis d’Obigny

3. Why does Giorgio Germont object to Alfredo’s affair with Violetta?

- A. He has arranged for Alfredo to marry a proper young lady.
- B. Giorgio no longer wishes to fund their illicit relationship.
- C. The family scandal could waylay Giorgio’s political career.
- D. Violetta’s scandalous past poses a threat to his daughter’s engagement.

4. The entertainers at Flora’s party masquerade as what?

- A. Flower sellers and musketeers
- B. Fortunetellers and matadors
- C. Can-can dancers and mimes
- D. Slave masters and harem girls

5. The leading characters attend a performance of *La Traviata* in which Hollywood hit?

- A. *Pretty Woman* (Julia Roberts and Richard Gere)
- B. *Moonstruck* (Cher and Nicolas Cage)
- C. *A Night at the Opera* (Kitty Carlisle and Groucho Marx)
- D. *The Talented Mr. Ripley* (Matt Damon and Jude Law)

6. During his long career, Plácido Domingo has performed three different roles in *La Traviata*: Alfredo Germont, Giorgio Germont and who else (as a 19-year-old tenor)?

- A. Flora’s servant (who sings “La cena e pronta” [Dinner is served])
- B. Viscount Gastone de Letorières
- C. Doctor Grenvil
- D. Baron Douphol

THE IMPOSSIBLE IS NOW

AN INTERVIEW WITH LA OPERA YOUNG ARTIST NIRU LIU By PAULA CORREIA

Her effervescent smile and joyful energy greet you on first contact with this lovely, elegant Chinese mezzo-soprano with the flawless skin.

It has been many years of relentless determination, hard work, sacrifice and disappointment for Niru Liu to embark on the long journey, literally and symbolically, from her provincial Chinese home town Zhuhai, Guangdong Province, to metropolitan Los Angeles. Talking about the arduous pursuit of her dream, she says she always came back to her mantra: "I'll never give up!"

Niru's dream began at age six when she started singing Chinese folkloric music in class while in elementary school. Being an only child born under the then one-child-only Chinese government rule, she spent much of her time with her grandfather who was a great inspiration. He was a self-taught piano and violin

player who often recorded himself playing along with CDs of classical music. One day he played his violin to a recording of Tchaikovsky's Violin Concerto in D major and asked his granddaughter to sing and repeat all the notes he had played. To his astonishment, she sang each note from memory in perfect pitch.

Things went less well with her flute playing, which had started some time before. Niru recalls, "When I was 11 years old and after some flute lessons, I realized that I would never be a great flute player. All my classmates were better than I was. I totally lost confidence." To lift her spirits, she gave her "little me" some advice. "You will never be a good flute player, but one day you will be a lady in *The Magic Flute*." And thus, Niru began her monthly voice lessons, which she could get to on her grandfather's bicycle. She also sang in children's choirs, mostly traditional Chinese music.

"At 17 I fell in love when I saw my first opera, *Madama Butterfly*, in Beijing during a high school vacation." Niru continues: "My mother found a reputable voice teacher. For two years I made a monthly trip to Beijing, mostly via a 12-hour train ride." She also studied at Xinghai Conservatory of Music in Guangzhou on a national scholarship for four years where she was considered the No. 1 student in voice major at age 18. "I was very lucky because a voice teacher gave me three free lessons per week."

Her mother, who manages a shopping mall, took her to many national and international locations during Niru's academic training to explore music schools to develop and maximize Niru's talent. They toured the Juilliard School of Music and the Manhattan School of Music in New York, among others. After she graduated from her local music school, she started applying to many such institutions internationally to develop her voice even further.

"For two years I did numerous auditions and applications but did not succeed," she recalls. Then came real devastation. "I lost my beloved grandfather, and my singing career came to a total halt. It was a very difficult time for me."

But then someone told her about LA Opera's Domingo-Colburn-Stein Young Artists Program. Created by General Director Plácido Domingo, the program supports the future of opera by discovering and developing the talent of highly gifted artists to become the stars of tomorrow. It offers a two- to three-year paid residency for singers transitioning from academic training to a professional singing career.

Niru applied. Et voilà! The sun was shining once again in her life as evidenced by her brilliant smile. She has been here for a few months and receives daily coaching from experts in the field. To her delight, she had a featured role in *Satyagraha*, was a cover for Annio in the recent *The Clemency of Titus*, and plays a shepherd in *El Gato Montés*.

Adds Niru with that now trademark beam: "I'm particularly thrilled being coached by world famous opera singer Susan Graham [LA Opera's artistic adviser to the program], to whose CDs I listened often during my youth. It's an impossible dream come true." 🌸

Photo by Paula Correia.



VOLUNTEERS D'ELEGANCE

VOLUNTEER SPOTLIGHT ON ANNE AND ERNIE PROKOPOVYCH

By RENEE SALICK, ED.D.

Once upon an opera stage (of sorts)...

[The overture includes the tinny sounds of classical music on a tabletop radio mixed in with the sounds of a world at war.]

This article, if it were an opera, would tell the tale of a man and a woman, each one generous and strong in their own way, from opposite sides of the world.

ACT I. MEET ANNE.

A native Angeleno, Anne grows up in a household with parents toiling hard to provide their children with opportunities they did not have: a college education, family vacations and exposure to the arts. "My childhood home had one radio—news in the morning and classical music at night," Anne recalls. "One day we acquired a phonograph record player and, for a great while, only one record, the Tchaikovsky Piano Concerto #1 on one side and the Rachmaninoff Piano Concerto #2 on the flip side."

MEET ERNIE.

While the above scene takes place, World War II is raging. Ernie and his family are fleeing their native Ukraine as the rapidly advancing Soviet army closes in. "I attended first grade in Ukraine, second grade in Slovakia, and we continued moving west, not knowing where we would end up," Ernie says. By war's end, they've landed in Bayreuth, Germany. Four years later, they settle in Detroit. With both professional and amateur musicians in his family, classical music, including piano lessons, is a natural part of Ernie's upbringing.

Anne, meantime, attends Los Angeles Unified School District. Great news! They're integrating music into the curriculum, with a music teacher coming each week. Anne learns to play the violin and performs with the school orchestra. But then, as happens in opera and in life, the heroine's journey forks off in other directions. "As I reached my later teens and through most of my 20's, there were too many other pursuits and interests that crowded out classical music," Anne says. One such pursuit was her education,

culminating in a B.A. in Mathematics and Quantitative Psychology followed by an M.B.A. in Finance from UCLA.

Ernie, too, stayed local for college and earned himself a degree in Business Administration from Detroit Institute of Technology.

ACT II. IT'S 1964.

Ernie has grown into an industrial engineer and car enthusiast. He relocates to the Golden State on a job assignment. At first he works in aerospace but later switches to solar energy. His fun time is split between automotive pursuits and classical music. And he volunteers, of course, in this case for the local Ukrainian community. Anne, meantime, joins the workforce as a financial analyst and computer desktop application developer.

AND NOW FOR THE FIRST DUET...

"For our first date, Ernie invited me as a spectator to a Concours d'Elegance where he was serving as chief judge," Anne says. "It was a new and exciting experience to be among such historic and prestigious automobiles, and the people who brought them to be displayed and judged. With a personal flair that is now so familiar, Ernie drove me in his Porsche 911 and served a breakfast picnic of coffee and bagels with lox and cream cheese. That spoke elegance to me!"

With his trademark clipped, measured speech, Ernie adds, "I was swept off my feet! She was unusual and unique. She is intellectual, curious, loves to learn new things and do things! She was fascinating to me!"



Of course they get married!

ACT III

Thanks to Ernie's family being saturated with classical music and talented musicians, Anne is reintroduced to that world. Among the operas he takes her to are *Madama Butterfly* and *Le Nozze de Figaro*. She is dazzled.

At the inception of a certain organization you may have heard of called the Opera League, Anne and Ernie eagerly join. Los Angeles still does not have a resident opera company, but that is about to change, thanks in no small measure to the nascent League.

In October 1986, Ernie and Anne attend the very first performance of LA Opera's very first production: Verdi's *Otello*. They have been subscribers ever since.

Their time with the Opera League has established them as two of the most active, hard-working volunteers. Their favorite volunteer activity are the cast dinners.

Now both retired, Anne's volunteer work extends to being a financial administrator for their church parish, president of a charity organization for needy people in Ukraine, database director for Opera Volunteer International, treasurer for the New West Symphony League and treasurer for the Military Animal Project.

They have been married for 37 years.

As the curtain falls, it's clear their story will continue. For one thing, isn't there another cast dinner next week? 🍷

CALENDAR

APRIL

Pasadena Showcase

Sun, Apr 21-May 19

NEED VOLUNTEERS

CONTACT: IFANG HSIEH AT 310.279.9927
PERHAPS_PAGANINI@YAHOO.COM

Seminar Lecture Series

A BRIEF HISTORY OF OPERA PART I

PROFESSOR MICHAEL HACKETT

Sat, April 27, 2:00-5:30pm

UCLA, JAMES BRIDGES THEATER

CONTACT: BRITA MILLARD-KOHLFÜRST
310.877.6285 OR BMILLARD_99@YAHOO.COM

Seminar

EL GATO MONTÉS: THE WILDCAT and ZARZUELA

Sun, Apr 28, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

4TH FLOOR, REHEARSAL ROOM 1

DOROTHY CHANDLER PAVILION

MAY

Cast Dinner

Wed, May 1

EL GATO MONTÉS
DOROTHY CHANDLER PAVILION

Operawise

EL GATO MONTÉS

Wed, May 1, 6:30-10:30pm

NEED 7 VOLUNTEERS

Opera Prep Activities

EL GATO MONTÉS

Thu, May 2, 5:15pm-10:00pm

NEED 8-10 VOLUNTEERS

Elementary Student Matinee

GERMAN OPERA TALES

Thu, May 9, 8:45am-1:00pm

Fri, May 10, 8:45am-1:00pm

NEED 20 VOLUNTEERS EACH

Saturday Mornings at the Opera

GERMAN OPERA TALES

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

NEED 15 VOLUNTEERS

Seminar Lecture Series

A BRIEF HISTORY OF OPERA PART II

PROFESSOR MICHAEL HACKETT

Sat, May 11, 2:00-5:30pm

UCLA, JAMES BRIDGES THEATER

CONTACT: BRITA MILLARD-KOHLFÜRST
310.877.6285 OR BMILLARD_99@YAHOO.COM

Opera for Educators

LA TRAVIATA

Sat, May 18, 8:00am-12:00 noon

NEED 4 VOLUNTEERS

Volunteer Appreciation

Wed, May 22, 6:00-9:00pm

6:00PM RECEPTION, 7:00PM PROGRAM

INTERVIEW WITH JOSHUA WINOGRADE

ARTIST'S ENTRANCE, 4TH FLOOR, REHEARSAL ROOM 4

DOROTHY CHANDLER PAVILION

Cast Dinner

Tue, May 28

LA TRAVIATA
DOROTHY CHANDLER PAVILION

Operawise

LA TRAVIATA

Wed, May 29, 6:30-10:30pm

NEED 9 VOLUNTEERS

Opera Prep Activities

LA TRAVIATA

Thu, May 30, 11:15am-5:00pm

NEED 12-15 VOLUNTEERS

JUNE

Premier Dinner

Sun, Jun 2, 6:00-9:00pm

FEATURED GUEST LEE HOLDRIDGE

QUESTIONS: ANNE RUSSELL AT ANNERS@AOL.COM

AAAO Father's Day Membership Recital

Sun, Jun 16, 3:00-6:00pm

QUESTIONS: JACQUE LYNE WALLACE 424.227.7254

JULY

Hollywood Bowl

INTO THE WOODS

Sun, Jul 28

5:00PM PICNIC, 7:30 PERFORMANCE

SIGN UP ON WEBSITE AT OPERALEAGUE.ORG,

OR CALL HOTLINE AT 213.972.7220

QUESTIONS: ANNE RUSSELL AT ANNERS@AOL.COM

AUGUST

Santa Fe Opera Festival Trip

Sun, Aug 4-Sun, Aug 11

CONTACT: BRITA MILLARD-KOHLFÜRST

310.877.6285 OR BMILLARD_99@YAHOO.COM

EDUCATION EVENTS

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.

Saturday Mornings at the Opera

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

Operawise

College students and teachers attend a working rehearsal and observe the company at work. Volunteers chaperone and provide information.

Opera Prep Activities

High school students attend a dress rehearsal and a special seminar that promotes careers in the arts.

CONTACT INFORMATION

CAST DINNERS: Diane Henderson

HOME: 323.874.8214 / CELL: 323.251.7484

dhenderson3417@sbcglobal.net

EDUCATION: Larry Verdugo

larryverdugo@icloud.com

GATHERINGS

Beverly Hills

Carol Daskal 310.552.2765 *RSVP*
Anne Russell 323.697.9733

El Gato Montés

Sun, May 5, 10:00am

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

La Traviata

Sun, Jun 2, 10:00am

3331 Bennett Drive
Los Angeles, CA 90068
Host: Anne Russell Sullivan

Hollywood / Hancock Park

Phoebe Heywood 323.733.9091 *RSVP*

Orange County

Lorna Blancaflor 562.259.7426
Christa Marks 714.871.5525 *RSVP*

La Traviata

Sun, May 26, 2:00pm

410 North Angelina Drive
Placentia, CA 92870
Host: Sylvia Traub

San Fernando Valley

Karen & Steve Kohn 818.726.9779 *RSVP*

El Gato Montés and La Traviata

Sat, May 4, 1:00pm

Location TBD
Hosts: Karen and Steve Kohn

VISIT THE WEBSITE CALENDAR FOR CURRENT INFORMATION: OPERALEAGUE.ORG

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

La Traviata

Wed, May 15, 7:00pm

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

Santa Clarita

Kimberlyn Jones 661.713.7220 *RSVP*

El Gato Montés

Mon, Apr 29, 6:30pm

La Traviata

Mon, May 27, 5:30pm

24709 Fourl Road
Santa Clarita, CA 91321
Host: Kimberlyn Jones

Westside

Chuck Bragg 310.454.9662
Valerie Estes 310.826.0288 *RSVP*

El Gato Montés

Sat, Apr 13, 1:00pm

1179 Amalfi Drive
Pacific Palisades, CA 90272
Hosts: Beverly and Michael Phillips

VOLUNTEER APPRECIATION EVENT

TONIGHT IT'S ALL ABOUT YOU

It really is quite simple. Without our volunteers, the Opera League would not exist, and LA Opera would not be able to do all they do. From LAO's educational programming to feeding the cast and crew to picking up artists at the airport and all the social event fundraising in between, the Opera League, which co-founded LAO over thirty years ago, is the lynchpin that makes everything work. And why? Why, one simple word:

Volunteers!

If you are a volunteer, then you should know how essential you are to making the League truly a league. That is why we would like to invite all volunteers who've clocked north of 20 hours over this past season (starting July 1, 2018) to come on out to let us shower you with praise.

The Volunteer Appreciation Event will be Wednesday, May 22, from 6-9pm.

As with all our social events, Volunteer Appreciation is organized by Anne Russell, our Social Events team leader. "I like the eye-to-eye, soul-to-soul communication with volunteers and the opportunity to convey a sincere thank you for their thousands of volunteer hours, which LA Opera monetizes into grants used for educational activities," Anne says.

As with previous Volunteer Appreciation Events, Anne will punctuate the proceedings by hosting a casual Q&A session with a VIP. This year's interview will be with the popular and ebullient Josh Winograde, Senior Director of Artist Program Development at LA Opera.

Another highlight of the evening will be when each team leader (aka committee chair) takes the floor to talk about all the great stuff their team does and the value it adds to the League and LAO. If you've attended these before, then you know this is when Lynne Mitchell, veteran head of the Light Walker team (League volunteers who stand in for opera stars on stage during tech rehearsals), entertains us with colorful hats and accessories to make her report perhaps the most entertaining five minutes of the whole affair.

Have you racked up 20 hours of volunteer time this past season? Then watch for your invitation to the evening when it's all about you.

**Wednesday, May 22
6:00pm Reception, 7:00pm Program
Dorothy Chandler Pavilion
Artist's Entrance 4th Floor, Rehearsal Room 4**

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 The Lady of Quizzes on page 11: 1(B), 2(C), 3(D), 4(B), 5(A), 6(B)

DON'T MISS THESE UPCOMING EVENTS!

Seminar Lecture Series

A BRIEF HISTORY OF OPERA PART I

Sat, April 27

Seminar Lecture Series

A BRIEF HISTORY OF OPERA PART II

Sat, May 11

Volunteer Appreciation

Wed, May 22

Premier Dinner

Sun, Jun 2

AALAO Father's Day Membership Recital

Sun, Jun 16

Hollywood Bowl Picnic and Performance

Sun, Jul 28

Opera League Santa Fe Trip

Aug 4-11

LET US WOW YOU!

The Opera Shop is always bringing in new and exciting merchandise, now with great savings on existing items. Mimi Rotter and Mary Riggs canvas the world to bring you unique items that we all love. As the season closes, drop by and let us add a spark to your wardrobe!.

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

RIGHT: Opera League volunteers (L TO R) Kathy Crandall, Fabiola Hensley, Alma Guzman, Ruth Bachofner and Rebecca Bowne.



Photo by Alma Guzman