

Your Guide To Upcoming Opera League Events

ISSUE 52
FALL 2019

BRAVO

THE NEWSLETTER OF THE OPERA LEAGUE OF LOS ANGELES

FIRST CLASS

WELCOME TO THE
14TH SEASON OF
THE DOMINGO-
COLBURN-STEIN
YOUNG ARTIST
PROGRAM

By JUDITH HYMAN

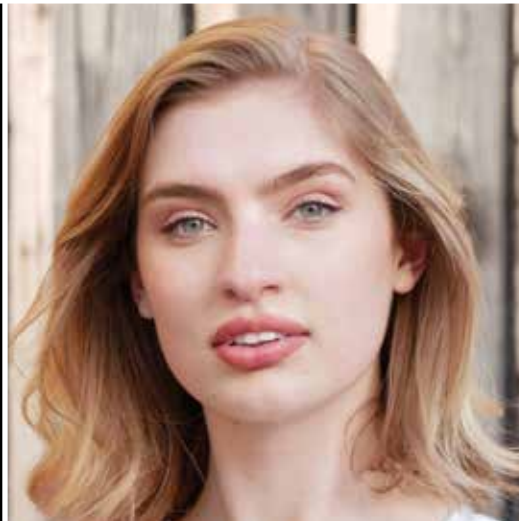
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WHAT'S INSIDE

New Leaders
for the League

The Big Brain behind
Performances Magazine

One Teacher's
Opera Education



From the President



Photo by Kenny Goldberg



What's Your Aria?

A fellow operagoer once told me that everyone should have an aria in their pocket that could be pulled out and presented to people they have just met. Much like Mimi's "Si, mi chiamano Mimi" in *La Boheme*, which is about to open LA Opera's 2019-20 season.

My friend meant this metaphorically. I suppose the idea is to save a lot of wasted time and unnecessary conversation between two people if they just exchanged a type of mini-bio with each other, to cut to the core about themselves. And the metaphor is lovely. However, I think that most of us would agree that getting to know someone takes more than an initial encounter, no matter how detailed that person's initial description, or "aria" of themselves, is.

One of my favorite things to do in my spare time, as part of my church congregation, is to visit elderly shut-ins. These are people who are no longer physically able to leave their homes on a regular basis. That is how I met Enid and Ben. Certainly we exchanged information about ourselves on our first encounter, but it was only over time that I really got to know them, to discover wonderful things about them that would never have fitted into an initial "aria". Enid loved flowers, but she never sniffed them in case there was a bee in the bloom. Ben had published a book that was comprised entirely of photographs he had taken of a certain East Coast railway line.

So, if I played my aria for you at this moment, it would reveal that I am both humbled and honored as I take up the position of President of the Opera League, following such a long line of stellar leaders. I look forward to continuing to support and collaborate with LA Opera, to promote existing Opera League programs that will enrich your lives, and to explore new ways to grow our membership, new ways to engage the community in the opera experience.

Midseason we will be entering a new decade together, and I know you will be excited about using our increasingly digitized approach in staying connected to you. The League website (operaleague.org) lets us process your membership renewals, event reservations, questions and comments in a faster and more reliable manner. Our Facebook page does the best job by far of showing current and prospective members what the League is all about in real time.

The tech doesn't stop with communications. The upgraded cash terminals at The Shop at the Opera streamline purchasing so you can shop more at intermission and still get back to your seat on time for curtain.

In the coming months, whether it be at the opera house, at a League event, on the phone or online, I look forward to having you learn more about me, beyond my initial aria (fun fact: I enjoy listening to country and western music and eating cherry tomatoes wrapped in cheese!).

Just as importantly, I look forward to hearing your arias and what lies beyond, as we share this sublime opera experience that is our community.

Laurel Howat
PRESIDENT

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

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FIRST CLASS

CONTINUED FROM COVER

“I bring a great sense of enthusiasm to learn as well as an interest in how new works are created and bringing opera to a broader and more diverse audience. I’m looking forward to making the transition to an emerging professional and being a part of an opera company which gives me firsthand experience and learning opportunities.”

– Tiffany Townsend, LA Opera Domingo-Colburn-Stein Young Artist (YAP)

Consider the opportunities that might come from being in the acclaimed Domingo-Colburn-Stein Young Artist Program (YAP) at Los Angeles Opera (LAO): a role on the LAO stage? A debut at the Metropolitan Opera? Or La Scala? Or Covent Garden?

Overseen by LAO General Director Plácido Domingo and working under the outstanding baton of Music Director James Conlon, this two- to three-year paid residency allows singers and pianists to work closely with superstar mezzo-soprano and Young Artist Artistic Advisor Susan Graham, renowned voice teacher Stephen King, a host of high-profile guest instructors, members of LAO’s music staff and visiting guest artists.

“I...arrived in the world of opera through theatre, so I love diving into characters and bringing them to life. I am really looking forward to the language studies, lessons with Dr. King, and the improv acting classes.”

– Sylvia D’Eramo, YAP

The program has grown exponentially under the expert vision of its principal architect Joshua Winograde, LAO’s Senior Director of Artistic Planning. It includes language study, musical coaching, acting, improv, stage combat, movement... all critical to the confluence of art forms that is opera.

Six new artists have been invited to join this year where they will join six returning artists. How are these voices discovered?

Plácido Domingo made it clear from the program’s inception that he wanted to attract talent that would demonstrate potential for international stature, quality of instrument and performance ability. The sine quo non, according to Josh, is that they “display talent we can’t live without!”

“I’d say I bring my enthusiasm for connecting to audiences and desire to express the program through storytelling. I am really looking forward to honing these skills even further. Being able to reach someone through song has always been my favorite part of singing. I am really looking forward to honing my diction and acting skills during this program. These skills are the vehicles of expression!”

– Alaysha Fox, YAP

Josh, a former opera singer with both undergraduate and graduate degrees from Juilliard, explains LAO’s extensive scouting method. “Nino Sanikidze, the program’s head coach, and I go often to summer festivals, competitions and major conservatories to hear young singers. Plácido hears young singers in his travels and performances, and especially in Operalia, his annual competition. James keeps his eye out for potential Young Artists as he travels the world hearing and conducting performances. Susan Graham, [LAO CEO] Christopher Koelsch and [Vice President of Artistic Planning] Rupert Hemmings hear dozens of performances every year and report back about talented young artists. And we receive recommendations from many teachers and coaches.”

“Besides singing, I really enjoy comedy and I love getting to bring that to a show. I’m also looking forward to getting the opportunity to learn from and work alongside some of the most accomplished and renowned artists in this field.”

– Robert Stahley, YAP

“[T]here is also an open application process in which we typically receive 600 to 700 applications which include recordings for us to screen,” Josh says. “From that large group, we try to hear around half of them live, which takes a few weeks. We then reduce the list further to about 25 finalists who audition for Plácido, Christopher, Susan, Nino and me. When we get lucky with the schedule, James can also be there. This year we accepted six from those auditions, but in other years it can be more or fewer depending on how many Young Artists are leaving. We make these decisions based not only on which artists we believe in most, but also who appears ready to benefit optimally from our rigorous and unique brand of training.”

“I am very passionate, a hard worker and a supportive colleague. I am looking forward to learning from the coaches and from the singers that perform here [at LAO].”

– Gabriela Flores, YAP

“Those who are accepted can be at very different levels,” Josh continues. “Some may have attended elite conservatory programs while others may come from a college of which we have never heard. So their paths to us are often very different, but what they have in common is that they have massive potential and aptitude, meaning they demonstrate a capacity to acquire the finely tuned requisite skills such as dramatic, linguistic and interpretive tools. They need a mindset not so different from an athlete—intense focus, discipline and sacrifice.”

“I love delving into a new character, especially one that I don’t naturally relate to.”

– Anthony Ciaramitaro, YAP 🌟

ON THE COVER (CLOCKWISE FROM TOP LEFT): Incoming Young Artists Sylvia D’Eramo, Tiffany Townsend, Anthony Ciaramitaro, Alaysha Fox, Robert Stahley and Gabriela Flores.

WHEN THE BRUSH STROKE STOPPED

By JUDITH HYMAN

YAPPING WITH A YAP: ERICA PETROCELLI, SOPRANO

Erica Petrocelli feels a deep connection to her Italian relatives outside of Tuscany and wonders if that genetic connection had something to do with opera percolating in her mind from an early age. She recalls a moment in high school when she was dabbling with the fine arts. While painting one day in art class, the teacher played Pavarotti singing “Nessun Dorma” from *Turandot*. When Erica heard that magnificent aria, she stopped her brush strokes and said to herself, “I must do that. It was pivotal moment that I will always remember.”

Having just completed her first year in the LA Opera’s Domingo-Colburn-Stein Young Artist Program (YAP), Erica has already performed in two major productions on the LAO stage.

Last fall she took on the part of Mrs. Naidoo in Philip Glass’s *Satyagraha*, and in June of this year you might have caught her in the 2018-19 season-closing *La Traviata*, playing the part of Annina, Violetta’s personal maid. Though the role of Annina may seem small, Erica made every musical note ring with heart-rending beauty, providing audiences a harbinger of what is to come when we see—and more importantly, hear—her in the far more visible part of Musetta in the 2019-20 season opener *La Bohème*.

Erica knew she was always destined for a life in music but just didn’t know exactly how. She was always curious about the family upright piano and began to tickle its keys when she was four years old and continued taking lessons until high school. During those same years she developed a vague feeling that she also wanted to sing. In hindsight Erica says that the proverbial “performance bug” was hatching.

Teen rebellion nudged her on a different path. Erica stopped the piano lessons and began to sing in an acapella group. When she stuck a toe in musical theater, her high school theater teacher Amy Del Santo heard something in Erica’s voice that made her encourage the budding vocalist to try her hand, or rather, her voice, at opera. Soon Erica met a private vocal trainer and former opera singer named Julie Andrews (no, not that one) who took Erica in her capable hands



Photo by Suzanne Vinnik.

and prepared her for music school and the rigor of musical auditions. After two years at Arizona State University, Erica was accepted into the New England Conservatory (NEC), one of the most prestigious music schools in the country.

“Blessed with the stroke of universal good karma, I started my first year at the same time that a brand new member joined the voice faculty: Bradley Williams, a tenor who created a perfect match for me. I loved him so much, and he helped me get started and has been a monumental part in beginning my young career.” Bradley Williams was eventually promoted to chair of NEC’s Voice Department and is in great demand. After earning her masters, Erica stayed at NEC for two more years to get an Artist Diploma. After ascending to national semifinalist in the Metropolitan Opera National Council Auditions, Erica was invited into LA Opera’s Young Artist Program.

In the forthcoming season, in addition to her role as Musetta in *La Bohème*, Erica will also be playing the role of the First Lady in the *The Magic Flute*. Also next year she will perform the role of Micaëla in *Carmen* with the Opera Theatre of St. Louis.

Erica is very grateful to be a YAP. She feels it is very important to develop humility, what with her ambitions to be a household name. “I am just beginning now, and starting with something small means that I can get ready to do something else. I am very grateful, and so I constantly remind myself to take a step back and realize that even the small parts are a valuable part of my career.” 🌸

THE WIZARD BEHIND THE CURTAIN

TOM LADY—CONDUCTOR OF
THE COMMUNICATIONS BAND
By BILL GREEN

The BRAVO issue you are holding, the website that provides you a wealth of information about the Opera League and lets you sign up for League events, our Facebook page, and the eBlasts you receive about League activities and special offers, are all produced by a small but mighty team of volunteer-troopers under the direction of the Opera League's Communications Chair, Tom Lady.

Gayle Kirshbaum, immediate Past President, raves, "I applaud how Tom has been so wonderfully proud to be associated with the League and its community, and is dedicated to the success of BRAVO, the Facebook account, and website."

Tom spent his childhood in the South Jersey town of Mount Holly, about twenty miles east of Philadelphia. His debut story collection, entitled *48 Broad* and published last summer, is autobiographical fiction inspired by Tom's 1980s childhood. Tom states that every principal character has a real-life analog. "Except for the violin-playing ghost!" Tom points out. "Bunny Stringfellow is complete fiction, much to my chagrin."

Tom studied Film and Media Arts at Temple University in North Philadelphia where he also minored in German. After graduation, he drove across the country to get his masters in creative writing from USC. His first job out of college was at the tech startup that invented the business model of sponsored search advertising. That startup was acquired by Yahoo, which fifteen years later was scooped up by Verizon.

Tom traces his interest to opera to when his dad "dragged me kicking and screaming" to see the movie *Amadeus*. Just after finishing his masters at SC, Tom saw an ad in the *Los Angeles Times* for LA Opera's forthcoming production of Gounod's *Faust*. Having read Goethe's *Faust* while completing his minor in German at Temple U., Tom decided to attend a performance and was blown away by the epic poem's reinterpretation for the operatic stage. Tom began attending

Photo by Bill Green.



more LAO performances and soon got the feeling that LAO "doesn't sit back on tradition, it's always pushing the envelope."

Tom heard about the Opera League from a League member introducing a pre-performance talk and joined the League in the spring of 2008. The first League event he attended was Backstage Magic hosted by LAO's Technical Director Jeff Kleeman discussing the upcoming production of Puccini's *Il Trittico* that would open the 2008-09 season. Since then, Tom has enjoyed many other League activities. He especially loved taking his Mom on the League's European trip in the summer of 2018. Brita Millard, who organized that trip as Chair of Special Events, says Tom "loves nature, historic buildings and people, is a family guy and loves to travel by train!"

In 2014, we were struggling to keep up with many changes we had made to all of the League's communication platforms, including a complete overhaul of the League's website. Communications volunteers were being stretched to the

limit. Then League President Kathy Crandall put an appeal in her Autumn 2013 BRAVO column for people who enjoyed writing, and for people with some website experience. Tom, of course, has extensive experience in both, so he sent his name in, and the rest is League history.

In the summer of 2014 Tom was nominated to serve on the League Board, having already made his BRAVO debut as an assistant editor in the Spring 2014 issue (issue 35). The spring of 2014 also saw Tom launch the Opera League's Facebook account. The following year he succeeded Susan Heard as BRAVO Editor starting with Issue 39 in the spring of 2015. He also, while I was still the Communications Chair, succeeded me as webmaster. Finally in the summer of 2015, I handed Tom the Comm baton so he could take over the League's Communications team and join the League's Executive Committee.

Under Tom's leadership, BRAVO has flourished, and the website has expanded and been upgraded on both the front and backend. Along with a hyper-productive eBlast operation, Tom has made sure that you, our members, have many avenues to stay connected.

Communications teammate Christa Marks, who oversees eBlasts, says, "Tom is a terrific asset to the Opera League. He writes beautifully, is always ready to bring new technology to the League's attention and is refreshingly collaborative with Board and [Executive] Committee. We are lucky to have his talents, skills and positivity."

On behalf of the League, BRAVO Tom Lady! ☀

AN EDUCATION

ONE TEACHER'S JOURNEY THROUGH OPERA FOR EDUCATORS HAS BENEFITTED SO MANY By TOM LADY

When Susan Convirs first enrolled in Opera for Educators, she did so for personal enrichment. Little did this fifth grade teacher at Northridge's Balboa Gifted/High Ability Magnet Elementary School know she'd be getting so much more, nor that it would benefit so many.

Growing up in Los Angeles, Susan played piano and otherwise dabbled in classical music. Her nudge toward opera only happened after her immersion in foreign language study. She majored in French Lit at UCLA and also studied Spanish and Italian. Not long after college she attended her first opera, San Diego Opera's production of *La Traviata*.

It was just a few years into her Balboa Gifted stint that Susan stumbled upon Opera for Educators, a program under the auspices of LA Opera Connects (formerly Education and Community Engagement). Susan saw this program as both the perfect opportunity to establish real fluency in the art form in addition to earning salary points. "One way for teachers to earn more money is to earn salary points," Susan explains.

Opera for Educators lets teachers work with opera experts to integrate opera into their classrooms. These experts hail from many fields: music, history and languages prime among them. "The training happens on seven Saturdays during the season," Susan explains. "And it's usually two weeks before the opera opens. On each Saturday educators go to the Dorothy Chandler where six experts give talks, plus there's a recital at the end." Those recitals come courtesy of singers from LA Opera's Domingo-Colburn-Stein Young Artist Program (YAP).

What are these experts speaking about? "The first person who presents is chorus master Jeremy Frank who summarizes the storyline," Susan says. "Then we might have someone talking about the costume design. And maybe we'll have someone talking about the political climate during the time the opera was written."

Did I mention there's homework? The two-week lead time allows for that.

Teachers prepare lessons that are fed into a so-called lesson bank that other teachers

can dip into to use with their students. Susan explains: "So one example would be to compare and contrast characters with a Venn diagram. Then illustrate that with something the character says or does." Another example would be libretto analysis. "Analyzing a libretto is like analyzing song lyrics...I type them [the librettos] in English, and we read them together...I tell the students it's like the way Yoda speaks, and that they often have to develop a figurative, rather than a literal, meaning...On one side we have the text of the libretto, and on the other side I have the students write down what they think it means."

Indeed, LAO productions are rich with brain-growing opportunity. "We found three different versions of *Hansel and Gretel*," Susan says. "With different pictures as well as different stories that we could analyze. I also had the children design their own stages [for each version]."

So is any of this extra work paying off?

Let's hear Susan tell it: "When I took my students to the Sunday matinee of *El Gato [Montés]* using extra grant money, I had this one boy who just went nuts for it who got a ticket for himself and his mom. Then he begged for one more ticket for his grandmother. So I gave up my ticket. After the opera, Maestro Domingo was giving interviews and taking selfies with fans, so the boy and his grandma each got their photos with the maestro!"

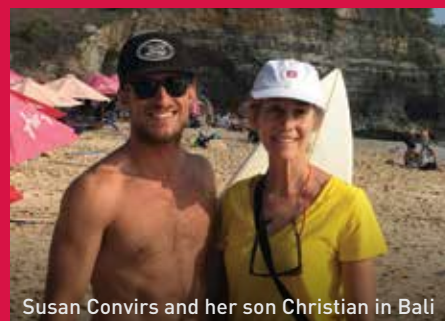
Another of-course-it's-all-worth-it moment happened at an Elementary In-School Opera event where 170 fifth graders staged a children's version of *The Marriage of Figaro* entitled *The Marriage of Figueroa*. One of Susan's students stuttered a lot, but when he sang in the chorus, he never stuttered.

A program from LA Opera Connects and catering to elementary school students,

Photo Credit: Crystal Images



Susan Convirs and her son Christian in Big Sky, Montana



Susan Convirs and her son Christian in Bali

Elementary In-School Opera involves taking a famous opera and condensing it and performing it in English. The students sing the chorus while LAO Young Artists perform the principal roles. "Participating in these student-operas have helped children understand the opera art form in an experiential manner," Susan says. "In *Turandot*, students got to hear one of the most beautiful arias, 'Nessun Dorma' ('No one gets to sleep until the princess finds her suitor'), previously performed by Maestro Domingo. I had a student who would listen to that aria over and over while completing his classwork because it helped him focus."

Susan has now been part of Opera for Educators for ten years. She is a member of LAO's Teachers Advisory Committee and Premiere Teachers Program. And she participates regularly in Elementary In-School Opera.

Susan sums up: "My goal, every year, is to raise the students' awareness of opera and have them not think it's just strange-sounding songs." 🌟

BOARD TO RUN

July 1 marks the start of a new season. That means the Opera League Board of Directors gets its annual “oil change” with a fresh injection of fresh faces. This year sees five newbies. We also welcome back five legacy board members who have served a term previously, got termed out, waited at least a year and are now coming back for another lap.

INTRODUCING THE OPERA LEAGUE’S NEW BOARD MEMBERS By TOM LADY

New

Sook Heikkila

A native of Korea, Sook has decades of experience in the travel and tourism industry both in Seoul and Los Angeles. When Sook and her husband joined the Opera League, they parlayed their passion into becoming volunteers for our cast dinners.

Mufti Sabaratnam

A practicing attorney in Brentwood, Mufti has channeled her mission to introduce children to the opera experience by becoming a steady and dependable volunteer with the Opera League’s Education team.

Katherine Vysotsky

During the week Katherine is a financial analyst for Walt Disney Studios, but during the weekend she donates her time and talent to many an Education event, particularly Saturday Morning at the Opera.

Annie Waterman

With formal training as an opera singer, Annie performed on opera stages for several years before “morphing” into acting. She was part of the Opera League Education team’s Community Speakers team (formerly the Speakers Bureau) and is passionate about all things opera education.

Susana Zinn

Susana hails from Caracas, Venezuela and has also resided in Switzerland, Israel and now the U.S. When the Marketing team has needed extra mouths and hands to greet guests and dole out flyers at events, Susana has always been there. Nor is she a stranger to cast dinners.

PHOTO LEFT TO RIGHT: Annie Waterman, Katherine Vysotsky, Sook Heikkila, Trevor Roper, Mufti Sabaratnam, Mary H. Lewis, Susana Zinn

NOT PICTURED: Marlene Chavez, Mimi Rotter, Dick Wollmer

Photo by Alma Guzman.

Not Their First Rodeo

Marlene Chavez

During her previous stint on the board, Marlene ascended to become Opera League Vice President from 2013-15 followed by President from 2015-17. For many years she played a key role in organizing our annual Peter Hemmings Award Gala, the Opera League’s flagship fundraising event with proceeds benefitting LA Opera’s annual summer camp program.

Mary H. Lewis

Mary Hornsby Lewis has been an Opera League member for quite some time and also sits on the board of African Americans for LA Opera (AALAO). Her experience with volunteering and support in the arts realm, including and especially for young people, is quite extensive and includes the LACMA Docent Council, the Council of Black Administrators (COBA) and Los Angeles Philharmonic Affiliates - Southwest Heights. All of this is made only more robust by Mary’s forty-year career as a teacher and administrator with the Los Angeles Unified School District (LAUSD).

Trevor Roper

A native of Manchester, England who works in electrical engineering at Caltech, Trevor’s previous board tenure saw him serve as head of the Membership team with stints as webmaster and on the Cast Dinner team. These days you’ll still find him on Cast Dinners as well as Artist Services and at Education events like Saturday Mornings at the Opera. Trevor also serves on the steering committee for Hispanics for LA Opera.

Mimi Rotter

Mimi was in charge of Shop at the Opera for many years and only recently stepped down. Under her shrewd leadership and smart merchandizing, the Shop became by far the League’s single biggest revenue puller, all proceeds going toward LA Opera’s education initiatives.

Richard “Dick” Wollmer

During his previous six-year stint on the Opera League board, Dick Wollmer managed our Overtures series of pre-performance lectures. He has also lent a helping hand to seminars, gatherings, musicales and master classes. 🌸



IN THE PIT

ARMEN ANASSIAN, VIOLINIST MASTERY AND MARATHONS

By DIANE EISENMAN

Already a conductor like his father at the tender age of five, Armen Anassian applied to study piano at a Russian music school while still living in his native Armenia. The school informed him that they already had too many piano applicants....but needed violinists. Thus it was agreed Armen should study violin. From the moment he first set bow to string, Armen fell in love with music.

His family relocated to Los Angeles when he was a teenager, but Armen didn't miss a musical beat with his violin. He did his undergraduate studies at USC, his graduate studies in orchestra conducting and violin performance at Cal State LA, and moved to Germany to pursue his doctorate. While there, he happily discovered he could earn an excellent living touring Europe with his violin. Thus began his performance career.

In 1992 Armen returned to L.A. where he joined the orchestra that eventually became the LA Opera Orchestra. Beginning as a substitute, he has by now played in over 150 operas. When not performing in the opera orchestra, you can find Armen in chamber groups, playing concertos with orchestras around the world, and in film and recording studios.

Armen declares opera the greatest form of art. His love affair with the medium began when he was 20, dating a soprano who took him to almost every opera performance in L.A. He discovered that opera contains some of the greatest music ever written and moreover challenges the singers to be actors as well. At LA Opera he found that every production is reexamined or reimagined in all of its aspects, including music, drama, sets and costumes, providing an open invitation for new, exciting creativity.

"I take a deep dive into each opera," Armen says. "What impact did it have when it was born? How has it changed? I learn about the composer's life, and what the music is saying. I know every word that is sung, and what is happening on the stage at all times. I love the directors' ideas and feel it is such a privilege to be learning from James Conlon and Plácido Domingo. Some singers

thrill me as they take me from despair to joy in a few seconds. I play the music and experience the opera through my passion for the whole art form. And when I embrace all aspects of an opera, each one becomes uniquely wonderful.”

In his late 30’s, after many years of violin study and performance, Armen achieved what he calls his “window of mastery.” “This is my reward for an early life of dedication. It is such a joy to feel I can play anything. I can take risks and play with unabashed joy. All worry of what people think goes away, and I just want to express myself, like talking with my hands, without thinking about it. It is freedom from the academics and the rules. The voice within me is free to express what I can only say with music, a language much better than words, and way beyond words. Music enables me to communicate with others in transcendent ways. I can’t imagine life without it.”

Beyond tending to the raising of his five artistic children, Armen’s favorite hobby is running marathons. To date he has run 144 marathons around the world. He has been running the L.A. Marathon for several years, always crossing the finish just in time to take his chair at a 2pm Sunday LAO matinee. Every morning you will find Armen running 10 to 12 miles in Griffith Park. Ever the multitasker, he will often listen to an audiobook or some tunes during his runs.

“I play the music and experience the opera through my passion for the whole art form. And when I embrace all aspects of an opera, each one becomes uniquely wonderful.”

A voracious reader, currently Armen is enjoying *Sapiens: A Brief History of Humankind* by Yuval Noah Harari, as well as *Nicomachean Ethics* by Aristotle. He is fascinated by how relevant the 2,400-year-old writings of Aristotle are to how to live a good life.

Being part of an opera production is an all-encompassing experience. Armen recognizes that Opera League volunteers understand this very well. Opera, Armen says, gifts our lives with grace, elegance and beauty. 🌸

NEW TO OPERA?

HOW TO CLIMB THE LEARNING CURVE OF THIS GLORIOUS MEDIUM By IVAN HUBER

My mother took me to my first opera when I was about 13 or so. We were living in New York City. It was about 1944 or '45, and it was at the old Metropolitan Opera House on Broadway at 38th Street. The opera was *Carmen*, starring American mezzo Risè Stevens.

The next step in my operatic education was in college. My roommate was taking a yearlong course on the history of music. It was he who introduced me to the world of classical music, and thanks largely to him, Baroque became one of my favorite periods/genres.

My final stop in Opera 101, most importantly, not to speak of enjoyably, was my beloved wife, Vivienne. Growing up in her native London, Vivienne gobbled up opera. In college she took advantage of the student cheap seats and went all the time. The first opera she and I saw together was Handel’s *Giulio Cesare* (1724), presented in Kansas City, Missouri by the touring Metropolitan Opera company. Eventually Vivienne and I relocated to northern New Jersey and went to the then new Met several times a year.

I confess I am largely ignorant of the technical details of music, but when it comes to opera and classical music, the melodies never fail to transcend my ignorance and give me a thrill. I always attend the Opera League’s Overtures, which are those pre-opera talks on the second floor of the Dorothy Chandler Pavilion an hour before curtain, as well as the League seminars and other similar events to get as smart about opera as I can.

If you’re relatively new to opera, my advice to you is two-fold. First, do as I do and take advantage of the League offerings I mention above. During your climb up the learning curve, you’ll find that our seminars and pre-performance talks are indispensable “climbing” companions. Also, while I know the plots of many operas can seem far-fetched and frankly silly (Don Giovanni’s jilted ex-girlfriend’s dad is paying a visit from Hell? Oh come on, we know in real life Mr. Giovanni wouldn’t get off that easy!), it’s best just to give in to the spirit of that hyperbole. Why do you think “operatic” and “exaggerated” have become practically synonymous? Best just to sit back, revel in it and soak up the music.

Finally, if you’re looking for an online resource to help you get smart about opera, you could do a lot worse than operavision.eu/en. This website has a section called “New to Opera?” where you’ll find plenty of information that caters both to opera neophytes as well as those who already have some background in opera but are hungry for more. Check out the section “Begin with Opera for Beginners” for a brief introduction, then peruse articles like “Opera Spans Centuries” (history of opera) and “Opera Glossary.” That glossary is invaluable for getting smart on opera jargon. Best of all? In addition to opera trailers, you will find entire productions for your viewing pleasure. Some are available for limited periods of time while others stay up there indefinitely.

If I’d had resources like that at my fingertips when Mom first took me to see *Carmen*, I can’t tell you what a difference that would’ve made.

Happy learning! 🌸

PEAK

AN INTERVIEW WITH LA OPERA'S MARK LYONS

By TOM LADY

PERFORMANCES

He's the big brain behind *Performances* magazine who helps operagoers scale the operatic learning curve. In his spare time, he scales some very real curves.



"I love the utter simplicity of picking up a heavy object and putting it down, then adding weight next time and hopefully being able to pick it up again."

So says Mark Lyons, the self-described "editorial publications guy" for LA Opera (his official title is Associate Director of Communications—Publications). While the above quote refers to his training as an aspiring powerlifter, it could also metaphorically describe his role on LAO's PR team. He's been the program editor for 16 years now, after 12 years in a similar role at Washington National Opera. And yet, during both of these tenures, like a powerlifter, "I've definitely taken on a heavier load over the years."

That substantial amount of work includes figuring out what the audience needs to know to get the most value out of each production and digging into a ton of research to mine that value. He syncs with other LA Opera's teams if any of their content will be included, works closely with the artists involved in each production, collaborates with a stable of freelance writers to hash out feature articles, writes almost everything else, and partners with a graphic designer on how the finished product will look.

Mark learns what the next season's lineup will be a few months before the League's season preview event. That's when he starts an extensive research cram to have LAO's materials up to snuff for the season announcement. For the 2019-20 season, for example, he read Sarah Ruhl's *Eurydice* and watched several productions of the play online "to get an inkling of what we'll be dealing with for Matthew Aucoin's new opera." The process never really ends, but the meat of his research comes during the summer, between seasons. "Especially when there's a piece I don't know at all, I get excited about the research. I'm the type of guy who used to read the encyclopedia as a kid, so this is something I love."

The content planned for each program depends on the opera. "If it's an established work the audience has seen many times, I try to remind them why it's brilliant. If it's a new piece, or there's something complicated about it, then I try to find ways for the audience to get the most out of the experience. For example, with last year's *Satyagraha* I decided to use the costume designs to create a "who's who" that explained who the characters were. And I wrote a note about why the music sound like it's repeating. That sort of thing."

The programs are just part of Mark's work. Another area of his purview is being the producer of LA Opera on Air, the KUSC radio broadcast series that's also heard throughout the U.S. and internationally on the WFMT Radio Network. Mark pens the scripts for the host and coordinates with the engineers to put everything together for the summer broadcasts.

The one opera performance that's broadcast live is opening night of the season. "It's very stressful while it's going on, but it's awesome to see it all come together," Mark says. "Walking Plácido Domingo from his dressing room to the broadcast booth so he can greet the radio audience is always a very special experience."

Music permeates Mark's life even when he's not buried behind the books and CDs piled on his desk. He frequently plans trips to see Wagner's *Ring* cycle, most recently in Bayreuth and in Munich. A Richmond native, he was a double-major in English and music at the University of Virginia. Fun fact: He co-founded the UVA acapella group the Hullabahoos...who played a big role in the bestselling nonfiction book *Pitch Perfect* (2008) and its hit 2012 film adaptation.

Mark's energies don't stop with music. He's also one helluva hiker. He backpacks in the Sierra Nevada's several times every summer, has summited Mount Whitney, and has climbed nearly 300 other peaks in the Golden State that are over 5,000 feet high. And when he's not hiking, he's racing. If you haven't heard of the Spartan race, think of it as a trail race combined with an obstacle course from hell. And as noted above, the self-described "gym rat" aims to start competing as a powerlifter next year.

Mark Lyons is without question an asset to our hometown opera company. Better than that, he's a key partner for the Opera League. "I love the League!" he gushes. "I love helping out in whatever small way. I adore you guys! You're like my people, you know? The real opera fans." ☀

NEW LEADERS FOR THE LEAGUE

By
GARY W. MURPHY

"I quickly developed a passion for opera and discovered that League members did so too!"

So says Laurel Howat who, as of July 1, is your new Opera League President.

Joining her as Vice President is Todd Calvin.

Laurel has been a League member since 2000, since right after she subscribed to LA Opera.

As for Todd, before moving to L.A., he worked in the artistic and production departments at San Francisco Opera. Today he is Vice President of Business and Legal affairs for Nickelodeon. Previously he served in a similar role at Disney. Todd is an alumnus of the Opera America Leadership Intensive Program and Opera Europa's Opera Management Program. "I really missed the opera world and found the League was the perfect path for volunteering my time and skills with like-minded passionate opera lovers," Todd says.

Both Laurel and Todd plan to expand Opera League membership and bring the joy of opera to even more people through the League's many events and unique volunteer opportunities.

The Opera League not only predates LA Opera but was also a big part of LA Opera's founding. The entirely volunteer-run League now oversees more than 70 programs throughout the season, including in-depth opera seminars, master classes, cast dinners, social gatherings, the Shop at the Opera, Saturday Mornings at the Opera, student matinees and numerous community education events. The Opera League, of course, also produces the popular thrice-annual publication you have in your hands: BRAVO!

Where the Opera League's efforts truly go above and beyond is their support for LA Opera artists. Their gestures range in size. Some are as simple as picking up singers from the airport or driving them to doctor's appointments, but members have also provided long-term housing for young artists and their families. The Opera League serves up cast dinners on double-rehearsal days during the production tech week (the final week before curtain) so that cast and crew members needn't dash outside the theater for sustenance. "My husband and I were blown away by the cast dinners where we get to prepare food and serve it to the artists," said Laurel.

"The student matinees are such a thrill," she continued. "The League provides the bus rental funding that schools need for transportation. I was truly moved, and still am, when I first greeted the school buses filled with excited school children as they arrived at the Music Center, many for the first time!"

As a nonprofit organization, the Opera League relies solely on the help of its volunteers—all of whom are tireless opera lovers eager to advance and promote the art form—who contribute more than 25,000 hours of work each year.

One shining highlight of the Opera League calendar is the annual Peter Hemmings Award Gala, at which the League honors individuals who have made a significant impact to opera in our community. All proceeds from this event go straight to LA Opera's annual summer camp which provides students with a three-week opera immersion program concluding with performances at the Dorothy Chandler Pavilion.

The League's new president sums it up nicely: "Being actively involved with the League has brought me and my colleagues a greater enjoyment and knowledge of the world of opera that we get to share with the L.A. community."

Congrats, Laurel and Todd!

For all information about the League, please visit www.operaleague.org. And don't forget to Like the League on Facebook at www.facebook.com/operaleague.



Opera League
President
Laurel Howat
and Vice President
Todd Calvin

DULCE!

A PICTURE-PERFECT EVENING FOR THE OPERA LEAGUE'S ANNUAL PREMIER SALON

By GARY W. MURPHY

Could the Opera League have chosen a more stunning location and perfect summer's evening for the 2019 annual salon for our Premier members?

Frank Baxter, the former U.S. Ambassador to Uruguay, and his wife Kathy opened their Pacific Palisades home to the Opera League's annual dinner and musical salon for Premier members. This year the salon featured composer Lee Holdridge and soprano Jamie Chamberlin.

Lee has worked with LA Opera on several occasions, including with Plácido Domingo. He has also arranged and conducted for the likes of John Denver, Barbra Streisand, Natalie Cole, Whitney Houston and many other musical luminaries. At our Premier salon he gave League attendees a sneak peek at his upcoming opera before he accompanied Jamie on piano as she performed several songs from his earlier works.

"I always want to make the Premier salon a special and elegant evening," said Anne Russell Sullivan, head of the Opera League's Social Events team. "I've known Lee for many years and love his work, especially *Dulce Rosa*, which Plácido Domingo

conducted [as part of LA Opera's Off Grand series]. Our members may not know Lee and his extraordinary career and amazing work for the community outreach programs. Tonight was the perfect way for them to get to know Lee and his work a little bit better."

And the view's not bad either!

For information on becoming an Opera League Premier member, please contact Anne Russell Sullivan at 323.697.9733. 🌸



Photos by Alma Guzman.

WHY JOIN THE OPERA LEAGUE? YOU GET SO MANY GETS!

You get...

...SMART! It is awesome to take educational deep-dives about operas and composers.

...SOCIAL! Meet people, make friends, find people with whom to go to the opera and opera-related activities.

...INSIDE! Get an insider's look by attending rehearsals, meeting artists and getting a peek at what goes into bringing an opera to life.

...ALTRUISTIC! Volunteer at no shortage of Opera League activities and expose the next generation to the unique art form that is opera.

With an Opera League membership, you are eligible to...

- volunteer at cast dinners.
- volunteer at tech rehearsals not open to the public.
- volunteer to help children and families broaden their understanding of opera.
- volunteer at the Shop at the Opera.
- be trained by LA Opera as a Community Educator.
- host LA Opera community events.
- support LA Opera by meeting artists and performers at the airport and bringing them to their place of residence during their stay in Los Angeles.
- donate your professional skills to Opera League operations like the website, finance, membership...and this very publication! 🌸



Photo by Alma Guzman.

WITCH'S PICNIC

By TOM LADY

The last Sunday in July saw many of your fellow Opera Leaguers and friends gather at the Hollywood Bowl for the League's annual summer shindig.

Catered yummys, wine, sparkling bubbies and magic beans were on hand as we mingled and soaked up the warm twilight in our own private picnic ground. Then we and our buzzed brains adjourned up the hill to the Bowl proper for a wonderful production of the Stephen Sondheim-James Lapine masterwork *Into the Woods*.

The CliffsNotes version: We lah-lah-loved it!

Don't take our word for it. *Los Angeles Times* theater critic Charles McNulty called the Hollywood Bowl's *Into the Woods* "one of the best [Into the Woods] I've seen."

Directed and choreographed by Robert Longbottom and conducted by musical director Kevin Stites, we were privileged to watch two-time Tony winner Sutton Foster fill the canyon with her awesomeness as the Baker's Wife. Skylar Astin from *Crazy Ex-Girlfriend* played her hubby the Baker. The Witch was possessed by Tony winner Patina Miller from *Hunger Games: Mockingjay* and *Madame Secretary*. And finally Whoopi Goldberg, yes that Whoopi Goldberg, had this Bowl in stitches as the voice of the Giant.

Little Red Riding Hood says at one point: "Nice is different from good."

As we filed out of the Bowl at night's end, we were all but singing: "Nice has got nothing on magical!" 🌟

NEW TEAM, NEW TECH, SAME AMAZING SHOP

By TOM LADY

HATS OFF!

Let's doff our Shop at the Opera-bought hats in glowing and glittering kudos for outgoing Shop Coordinator Mimi Rotter and Buyer Mary Riggs!

During their many busy years of dedicated service, they transformed what was just another shop into...the Shop. Today the Shop at the Opera is the flagship revenue raiser for the Opera League, with all profits supporting LA Opera's education initiatives.

Huge thanks must also go to Judy Lieb, scheduler par excellence who also helped update our inventory (and who also happens to be a past League President), and Margie Mostue for tracking donations and following up with recognition letters.

SHOES ON!

So who will be stepping into these formidable, not to speak of superbly stylish, shoes?

Our new coordinator will be Kathy Crandall (like Judy, a former League president), and Kathy's assistant coordinator will be Holly Harrie. Mirjana Mahnovski will be our new buyer while Ruth Bachofner takes up the baton of showcaser.

While we're in a gratitude sort of mood, let us give hearty and hardy thanks to all of our Shop managers for their tireless dedication and toil. These fine folks spend literally eight to ten hours per performance keeping those cash registers ringing and our inventory up to date. And thanks to all the volunteers who work the counters to sell the goods and keep the Shop in order. Our Shop team is often the first group of shiny happy faces audiences see upon entering the Dorothy Chandler Pavilion lobby (look to your right!), so the importance of their Opera League ambassadorship, in addition to their Shop service, cannot be overstated.

LOOK AT OUR NEW TOYS!

Speaking of cash registers, the next time you pop by the Shop, you may notice something different about the counter. Or rather, what's sitting on it. No, it's not an iPad on a stand, although it certainly looks like one. It's our new touchscreen transaction terminal. This will allow for transactions that are faster, more efficient, more secure and friendly to trees.

JOIN US!

Volunteering at the Shop at the Opera puts you squarely in the center of the action. You will not find a more vibrant and dedicated group of volunteers and opera lovers. Better yet, after you have logged some volunteer hours, you'll be eligible for a same-day rush ticket.

And have you seen our hats?! 🌟

CALENDAR

SEPTEMBER

Opera for Educators

LA BOHÈME

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

Seminar

A VERY BARRIE KOSKY BOHÈME

Sun, Sep 8, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 5TH FLOOR

Operawise

LA BOHÈME

Tue, Sep 10, 11:15am-4:45pm

Cast Dinner

Tue, Sep 10

LA BOHÈME

DOROTHY CHANDLER PAVILION

Opera Prep Activities

LA BOHÈME

Thu, Sep 12, 12:00pm-4:45pm

Senior Dress

LA BOHÈME

Thu, Sep 12, 1:00-6:00pm

Live Podcast Recording Session with Nicholas Brownlee

Tue, Sep 17, 7:00-9:00pm

DOROTHY CHANDLER PAVILION, 4TH FLOOR

REHEARSAL ROOM

LA Opera Simulcast: Santa Monica and Columbia Park, Torrance

LA BOHÈME

Sat, Sep 28, 4:00pm

NEED 8 VOLUNTEERS

PROMOTE THE OPERA LEAGUE

SIGN UP: SIGNUPGENIUS.COM OR CALL 213.972.7220

OCTOBER

Open Door Days

Wed, Oct 2, 9:15am-12:30pm

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

Mon, Oct 14, 9:15am-12:30pm

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

Operawise

THE LIGHT IN THE PIAZZA

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

Cast Dinner

Wed, Oct 9

THE LIGHT IN THE PIAZZA

DOROTHY CHANDLER PAVILION

Opera Prep Activities

THE LIGHT IN THE PIAZZA

Thu, Oct 10, 5:00-7:00pm

AALAO Fall Recital

Sun, Oct 13, 3:00-6:00pm

VILLA GARDENS, PASADENA

RSVP: JACQUE LYNE WALLACE 424.227.7254

Opera for Educators

THE MAGIC FLUTE

Sat, Oct 26, 8:00am-12:00pm

NOVEMBER

Grand Avenue Festival

Sat, Nov 2

NEED 6 VOLUNTEERS

PROMOTE THE OPERA LEAGUE

SIGN UP: SIGNUPGENIUS.COM OR CALL 213.972.7220

Cast Dinner

Sat, Nov 9

THE MAGIC FLUTE

DOROTHY CHANDLER PAVILION

Seminar

THE MAGIC FLUTE and

MOZART'S FINAL YEARS

Sun, Nov 10, 12:00-3:00pm

(11:30 NEW MEMBER ORIENTATION)

DOROTHY CHANDLER PAVILION, 4TH FLOOR

REHEARSAL ROOM

Operawise

THE MAGIC FLUTE

Tue, Nov 12, 6:30-10:30 pm

Cast Dinner

Tue, Nov 12

THE MAGIC FLUTE

DOROTHY CHANDLER PAVILION

Opera Prep Activities:

Career Workshop 

Thu, Nov 14, 8:00-11:30am

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.

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

Ruth Bachofner 310.273.5039 *RSVP*
Anne Russell 323.697.9733

La Bohème and *The Light in the Piazza*
Sun, Aug 25, 10:00am

10430 Wilshire Blvd #504
Los Angeles 90024
Host: Ruth Lavine

The Magic Flute
Sun, Nov 3, 10:00am

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

Hollywood / Los Feliz / Hancock Park / East Valley

Anne Russell 323.697.9733
Phoebe Heywood 323.733.9091 *RSVP*

La Bohème and *The Light in the Piazza*
Sun, Aug 25, 2:00pm

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

The Magic Flute
Sun, Nov 3, 2:00pm

Orange County

Lorna Blancaflor 562.259.7426
Christa Marks 714.871.5525 *RSVP*

La Bohème and *The Light in the Piazza*
Sun, Sep 15, 2:00-4:30pm

The Magic Flute
Sun, Nov 17, 2:00 - 4:30PM

410 N Angelina Dr.
Placentia, CA 92870
Host for both: Sylvia Traub

San Gabriel Valley

Michael Sholer 818.502.1988 *RSVP*

La Bohème
Mon. Aug. 26, 7:00 pm

The Light in the Piazza
Mon. Sep. 30, 7:00 pm

The Magic Flute
Mon. Oct. 28, 7:00 pm

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

Santa Clarita
Kimberlyn Jones 661.713.7220 *RSVP*

La Bohème
Mon, Sep 9, 5:30pm

The Light in the Piazza
Mon, Oct, 7:30pm

The Magic Flute: Ray Busman
Mon, Nov 11, 6:30pm

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

West San Fernando Valley
For invitations and location, please contact
Karen & Steve Kohn 818.726.9779 *RSVP*

La Bohème
Sun, Sep 15, 1:00pm

The Magic Flute
Sun, Nov 3, 1:00pm

Hosts for both: Karen & Steve Kohn

Westside
Chuck Bragg 310.454.9662
Valerie Estes 310.826.0288 *RSVP*

La Bohème and *The Light in the Piazza*
Sun, Sep 15, 1:00pm

The Magic Flute
Sat, Nov 16, 1:00pm

585 Almar Ave
Pacific Palisades, CA 90272
Hosts for both: Chuck and Alice Bragg

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.

SEMINARS

HOW DO YOU KEEP AN OLD WARHORSE LOOKING YOUNG?

By GARY W. MURPHY

**Opera League seminars attract
bigger crowds every season, and
this year's lineup will only continue
the trend.**

**Let's take a look at the brain-growing
sessions the League has in store for
you during the 2019-20 season, starting
with one of the most formidable
warhorses in the repertoire.**

Sun, Sep 8, 2019 | 12-3pm | *La Bohème*

Director Barrie Kosky turned heads when his silent-film production of *The Magic Flute* dazzled audiences in 2013. Now he brings his unique vision to the Puccini classic *La Bohème*. We'd like to know: "How do you keep an operatic warhorse relevant and accessible to contemporary audiences?" Addressing this thorny question will be former opera singer and stage director Professor Peter Kazaras, Director of Opera at UCLA, and Associate Professor Katherine Syer, also of UCLA.

Sun, Nov 10, 2019 | 12-3pm | *The Magic Flute*

Speaking of flying snakes and magic flutes, our second seminar focuses on that enduring and often mystifyingly beautiful masterpiece, one of Mozart's last. Guiding us on the journey will be USC Musicology Professor Bruce Brown.

Sun, Jan 19, 2020 | 12-3pm | *Eurydice*

UCLA Professor Michael Hackett, a long-time League fave, steps to the podium to blow our minds with the enduring power of myth as we explore the legend of Eurydice prior to the world premiere of Matthew Aucoin's eponymous new opera.

Sun, Feb 9, 2020 | 12-3pm | *Roberto Devereux*

Before the king takes the stage, let's learn about the three queens. The former would be Maestro Plácido Domingo. The latter would be the *Three Queens Trilogy* by Donizetti, of which *Roberto Devereux* is the third and final part. UC Santa Barbara Professor Simon Williams will unravel this complex regal world.

Sun, Apr 26, 2020 | Time TBD | *Pelléas and Mélisande*

Our 2019-20 seminars conclude with this rarely produced Debussy masterwork, which will be given a new production by LA Opera.

Visit our website operaleague.org and "Like" us on Facebook at facebook.com/operaleague. 🌟



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DON'T MISS THESE UPCOMING EVENTS!

Seminar: A Very Barrie Kosky *Bohème*

Sun, Sep 8

Podcast: Wanted Dead or Alive with Nicholas Brownlee

Tue, Sep 17

AALAO Fall Recital

Sun, Oct 13

Grand Avenue Festival

Sat, Nov 2

Seminar: Mozart and *The Magic Flute*

Sun, Nov 10

Seminar: *Eurydice*

Sun, Jan 19

Annual Season Preview

Sun, Jan 26

Seminar: *Roberto Devereux*

Sun, Feb 9

AALAO Black History Month Recital

Sun, Feb 16

Seminar: *Pelléas and Mélisande*

Sun, Apr 26

San Diego Opera Day Trip: *The Barber of Seville*

Sun, May 3

AALAO Father's Day Membership Recital

Sun, Jun 21

OPERA LEAGUE HOSTS FIRST PODCAST!

**WANTED DEAD OR ALIVE: HOW TO
MOVE OPERA FORWARD WITHOUT
KILLING WHAT MAKES IT SPECIAL**

WHO: Bass-baritone Nicholas Brownlee in
conversation with Christopher Koelsch and
Joshua Winograde

WHAT: It's a podcast!

WHERE: Dorothy Chandler Pavilion, 4th Floor

WHEN: Tuesday, September 17, 2019 at 7PM

HOW MUCH: \$20

HOW TO ORDER: operaleague.org

Join us for an all-new and exclusive Opera League event: a live
podcast recording!

Bass-baritone Nicholas Brownlee, LA Opera Young Artist from
2014-17, will be joined by LAO President and CEO Christopher
Koelsch and Senior Director of Artistic Programs Joshua
Winograde as well as special guests.

For only \$20 you can be part of this live podcast recording experience.
Join other opera fans and listen to the opera makers of today tackle
issues like keeping opera exciting and relevant.

Light snacks and beverages will be provided.

This podcast will be produced as part of Nicholas Brownlee's podcast
series *Hook, Push & Pray: Shop Talkin' Opera*, available on Apple Podcasts.

**HEAD TO THE OPERA LEAGUE WEBSITE OPERALEAGUE.ORG TO
ORDER TICKETS TODAY!**