

ISSUE 66  
SPRING 2024

# BRAVO

THE MAGAZINE OF THE OPERA LEAGUE OF LOS ANGELES

## THE OPERA WORLD COMES TO TOWN

THREE MAJOR CONFERENCES  
WILL TAKE PLACE IN DOWNTOWN  
LOS ANGELES JUNE 3-8: **OPERA  
AMERICA'S ANNUAL OPERA  
CONFERENCE**, THE **WORLD OPERA  
FORUM** AND **OPERA VOLUNTEERS  
INTERNATIONAL (OVI) CONFERENCE**.

*Our four-article cover package  
will tell you everything you need  
to know. Flip to page 3 for more.*

### WHAT'S INSIDE

**A Puccini Master Class**

**The Ballad of a Lifelong Educator and Volunteer**

**Remembering One of the Godmothers  
of the Opera League and LA Opera**



operaleague.org

# From the President



## Volunteerism with a Global Impact

Dear Opera League Members and Friends:

When folks ask me, "What is the Opera League?", my response is invariably: "The League is the primary all-volunteer support organization for LA Opera."

Those few words speak to the heart of who we are, what we do and why we exist. The operative word, of course, is "volunteer."

Volunteerism is a shared belief that donating our time, energy, resources and skills towards a greater cause can help enrich and transform the lives of those in our community. And for League members, that volunteer focus is to support the art we are so passionate about: opera.

With three major opera conferences taking place in Los Angeles simultaneously the first week of June, we will have that precious, all-too-rare opportunity to grow our circle of volunteer friends. With fellow opera lovers from around the globe, we will examine, discuss, debate and ideate around this all-encompassing artform to help it keep pace with the 21<sup>st</sup> century's rapid pace of change.

To that end, I hope you will join your fellow Leaguers and myself as we welcome our colleagues from **Opera Volunteers International (OVI)** who, along with **OPERA America** and the **World Opera Forum**, will spend a week with us exploring the ins and outs of the world of opera from angles both philosophical and practical, discussing ideas at a global level while strategizing practical application of those ideas locally.

In this issue of BRAVO, you will find a special four-article cover package to prime you for what will be one culture buffet of a week.

BRAVO had the privilege to sit down with the president and CEO of OPERA America for an orientation of the Opera Conference and the World Opera Forum.

In another piece, the General Director of Grand Théâtre de Genève, who attended 2018's World Opera Forum, the only forum before this year's edition, looks forward to the second edition with some words of wisdom for first-time attendees.

In both the cover package and on our website, you will find a special all-hands-on-deck call to our volunteer community to help ensure the week is, in the words of the OPERA America president and CEO, "more than a business meeting, but a meeting of the global opera community."

This is a unique opportunity for Opera Leaguers, and we are honored and privileged to experience it together, and with our community. All for the love of opera.

Sincerely,

Gary W. Murphy  
**PRESIDENT & CEO**  
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# THE OPERA WORLD COMES TO TOWN

CONTINUED FROM COVER

First and foremost, we will welcome our colleagues and friends from **Opera Volunteers International**, a nonprofit organization that advocates for and supports volunteerism in opera throughout North America and beyond.

OVI connects individuals and local opera support organizations to each other so that successful ideas and projects are championed, publicized and shared among its members. Through donations and fundraising, OVI has been able to offer matching grants to member groups for projects involving volunteers. Nonmonetary awards also recognize members' outstanding contributions and efforts in support of opera.

OVI began in the early 1970s, when a farsighted president of the Seattle Opera Guild found her organization struggling with growing pains. Her conversations with other groups serving other opera companies inspired her to devise a vehicle for collaboration, ideation and innovation within the opera community.

OVI's myriad programs and events have furthered its mission to stimulate interest and support of opera through volunteerism, and to knit together an operatic tapestry composed of support groups, volunteers, donors, company staff and everyone interested in supporting opera today while helping it expand, in both reach and relevance.

OVI maintains close ties to OPERA America, which is one reason they are joining them for this year's events in Los Angeles. Veteran Opera League member Anne Prokopovich will represent us proudly as our OVI liaison.

The second ever **World Opera Forum (June 3-5)** welcomes opera leaders from around the world to Los Angeles for a global conversation about the future of the art form. The forum will engage opera leaders from six continents in discussions of the strategies needed to guide the sector through today's dynamic landscape of art, politics and technology.

**Opera Conference 2024 (June 5-8)** will gather together opera administrators, artists, trustees and advocates from across North America to move the art form forward. This year's conference will weave the global discourse into four days of sessions, discussions and networking focused on advancing the industry in the United States and Canada.

As OPERA America President and CEO, Marc Scorca, puts it: "Whereas the World Opera Forum is more about philosophical discussions and debating the big ideas in opera, the Opera Conference constitutes the practical application of these big ideas, sessions on producing and performing opera, strategy implementation." 🌟

*For more information about all three conferences, visit [www.operaamerica.org](http://www.operaamerica.org).*

**Meantime, flip the page to read our interviews with Marc Scorca as well as one of the World Opera Forum attendees. Plus, a special call to our beloved Opera League volunteers.**



TOP LEFT: World Opera Forum Teatro Real / Madrid, Spain 2018; (TOP RIGHT, BOTTOM ROW): OPERA America Conference 2023

# MEET THE GLOBAL OPERA COMMUNITY

OPERA AMERICA BRINGS ITS TWO FLAGSHIP EVENTS, THE OPERA CONFERENCE AND WORLD OPERA FORUM, TO THE CITY OF ANGELS FOR A WEEK DEDICATED TO ADVANCING OPERA THROUGH THE 21<sup>ST</sup> CENTURY. MARC SCORCA, PRESIDENT AND CEO OF OPERA AMERICA, HELPS SET THE STAGE. By TOM LADY

The opera world is coming to Los Angeles, and the Opera League will play a critical role in pulling it off, while introducing eager Leaguers to opera professionals from all over the country and the globe.

From June 3-8, the World Opera Forum and the annual Opera Conference will take place at the Omni Los Angeles Hotel in downtown Los Angeles, just a hop and a skip and a sing-song from the Music Center. LA Opera is officially hosting the event, while the Opera League will serve as the warm and welcoming opera ambassadors.

While the Opera Conference happens every year, this will only be the second time the World Opera Forum has ever taken place. The debut forum took place in Madrid in 2018.

This extra-special double-bill is happening under the auspices of OPERA America, our nation's premier parent organization in all things opera, leading and serving the entire opera community, supporting the creation, presentation and enjoyment of opera.

Founded in 1970, OPERA America's membership tops 600 opera companies, educational institutions, affiliated businesses and other entities, alongside 3,000 individual artists, trustees, administrators and opera enthusiasts.

"OPERA America is the industry umbrella organization for opera," explains Marc Scorca, president and CEO of OPERA America since 1990. "Virtually every industry has an umbrella organization. For opera? We are it. Our values have always been well-known to our members: leverage the value of collective opera expertise."

BRAVO caught up with Marc to help us set the stage for what promises to be an unforgettable week.

## THE EVENT TAKING PLACE IN LOS ANGELES FROM JUNE 3-8 IS BILLED AS THE WORLD OPERA FORUM AND THE OPERA CONFERENCE: TWO EVENTS IN ONE. HOW DOES THIS WORK?

The first event is the World Opera Forum. It takes up the first two and half days, from the morning of Monday, June 3 to midday Wednesday, June 5. The World Opera Forum is a collaboration of our organization, OPERA America and partner organizations: Opera Europa, Ópera Latinoamérica and the Association for Opera in Canada. OPERA America helped establish Opera Europa in the late 1990s, which today is a thriving partner organization. About the same time, we helped establish Association for Opera in Canada for all the companies and conservatories in that country, even though those same folks are part of OPERA America. Ópera Latinoamérica was founded in 2009 in Santiago, Chile.

It had been a hope, when we achieved all this, that we could have a forum for everyone to come together to discuss the biggest issues shaping opera. We had the first World Opera Forum in 2018 in Madrid. It was a pretty spectacular event, deeply illuminating in terms of how much agreement there was in important topics, yet how much difference there was in addressing the topics, depending on country and region. It was spectacular because of both unanimity and difference.

As for the Opera Conference? That's entirely under our purview [OPERA America]. This is an annual conference.

It starts the afternoon of June 5, ending the morning of Saturday, June 8. Whereas the World Opera Forum is more about philosophical discussions and debating the big ideas in opera, the Opera Conference constitutes the practical application of these big ideas, sessions on producing and performing opera, strategy implementation. The World Opera Forum's findings, agreements, disagreements and interpretations will feed into the annual Opera Conference.

## IT SOUNDS LIKE A TON OF CONTENT. HOW WOULD YOU RECOMMEND FIRST-TIMERS ENGAGE WITH IT?

Well, if you're choosing between one or the other, it's a choice between big ideas debated globally versus practical application of those ideas implemented locally.

## WHAT DO YOU HOPE TO GET OUT OF IT YOURSELF?

It's helpful to gain insights and points of view from others that would have never occurred to me, so that my understanding of opera is generally enriched. In contrast to what I find from others, I gain clarity in terms of why I do it the way I do it, and why we do it a certain way in the U.S.

## YOU HOLD THE OPERA CONFERENCE IN A DIFFERENT CITY EACH YEAR, WITH LAST YEAR TAKING PLACE IN PITTSBURGH, THE YEAR BEFORE IN MINNEAPOLIS. WHY L.A. THIS YEAR?

L.A. is such an important place for global entertainment, and it's important that opera sits in that marketplace. It's

important for participants to get a feel for the city, draw upon resources and expertise, and focus on the expanded entertainment world and not just opera. Also, L.A. is more practical. We have delegates from Asia Pacific, Australia. So, geographically, it was more convenient.

**VOLUNTEERS ARE A BIG PART OF THE OPERA WORLD IN L.A. THAT'S WHY THE OPERA LEAGUE IS THRILLED TO BE INVOLVED IN THIS WEEK-LONG EVENT. COULD YOU COMMENT ON THE IMPORTANCE OF VOLUNTEERISM IN OPERA?**

We are thrilled at the Opera League's involvement, and I very much look forward to working with them. I have known [Opera League President] Gary Murphy a long time. I think it's wonderful that Opera League members will have a chance to meet and greet opera people from all over the world, like the president of the Pan African Society for Musical Arts Education in Zambia, or South Africa's Cape Town Opera, Kuala Lumpur City Opera... This will be such a great global delegation. We will have very limited staff to run the event, while LA Opera will be busy with their productions. This is why Opera League volunteers will be critical. We want everyone attending this conference to feel welcome. If they need advice on where to go in the hotel, outside the hotel, reading signage... It's crucial to have League volunteers make this more than a business meeting, but a meeting of the global opera community. 🌟

# THE OPERA LEAGUE NEEDS YOU!

Opera League members know that going behind the scenes of an opera, or just deep-diving opera in general, is a journey guaranteed to serve up fascination and surprise. With Opera Week in Los Angeles on the horizon (June 3-8), eager Leaguers will find myriad opportunities to dive much deeper than even the most famished culture vulture could dream.

The OPERA America Annual Conference, the World Opera Forum and Opera Volunteers International will converge to rain culture upon our sunny city for a week of in-depth exploration of the artform we cherish and adore.

The World Opera Forum/Opera Conference Welcome Center at the Omni Hotel in downtown Los Angeles will be command central for volunteers. Opera Volunteers International will be headquartered there as well.

Approximately 40 volunteers will be needed to manage the 90 or so shifts that will play out over the course of the week.

One key benefit for volunteers? Complimentary, unlimited access to the conferences, seminars and discussions scheduled for that week, sessions that will run the gamut on opera in the 21<sup>st</sup> century, from the philosophical to the practical.

The cultural fun and friend making will include managing the check-in tables, greeting conference attendees, many of them visiting the United States for the first time, with warm smiles to make them feel welcome, and helping direct attendees to local downtown destinations like, say, The Music Center.

Please note that volunteers with limited mobility can avail themselves of chair-bound duties. All volunteers will have the opportunity to partner with the friendly, professional staff from OPERA America. Validated parking will be available at The Music Center, about three blocks from the Omni Hotel.

And with that, are you jazzed to slip into your best walking shoes and put your name down for guaranteed cultural fulfillment and camaraderie? 🌟

*Just hit up [operaleague.org](http://operaleague.org) to find days, times and duties that suit your availability and inclination. Or you can call our information hotline at (213) 972-7220, and one of our volunteers will get back to you promptly.*



# PREPARE TO BE SURPRISED

A GLOBAL PERSPECTIVE ON OPERA By TOM LADY

The World Opera Forum and Opera Conference will take place at the Omni Los Angeles Hotel in downtown L.A. starting Monday, June 3, ending Saturday, June 8.

A collaboration of OPERA America, Opera Europa, Ópera Latinoamérica and the Association for Opera in Canada, the World Opera Forum will constitute the first half of the week (June 3-5), during which dozens of delegates from around the world—opera administrators, artists, trustees and advocates—will spend two and a half days exchanging big ideas about “making the case for opera in the 21<sup>st</sup> century.”

Ahead of the conference, we sat down with one of those delegates.

Aviel Cahn, General Director, Grand Théâtre de Genève, spent a few minutes with us sharing his hopes and expectations for the eventful week, and the best ways for first-time attendees to make the most of it.

## WHAT DO YOU HOPE TO GET OUT OF THE WORLD OPERA FORUM?

I participated in the first World Opera Forum in Madrid some years back [Teatro Real Madrid in 2018]. This year’s Forum is the second one, so there’s not a lot of precedent. But I think it’s very interesting to have an exchange that goes beyond the content. Opera has become so well-diffused worldwide compared to fifty years ago. We have many more places where opera is performed. Opera has such a different perception continent to continent, even from country to country in Europe. It’s exciting to focus on that and learn about

different practices from different opera houses, and different kinds of creativity. I hope I come home with some new ideas, and also that we can inspire others with some ideas we have.

## FOR SOMEONE NEW TO THIS EVENT, HOW WOULD YOU RECOMMEND ENGAGING WITH IT?

Open your eyes and ears and be surprised by all you see and hear. You’ll get to know about the issues surrounding opera. You might learn lots of surprising things. For example, at the first World Opera Forum, what pleasantly surprised me was all I learned about opera in Central and South America. It was very interesting to hear and learn about how they deal with opera in those countries, the way they think about it, the way they do things. And now, what is interesting is hearing about opera in countries you normally do not associate with this art form, like Saudi Arabia and Bahrain. To learn about these countries that have no opera tradition at all, to hear about how they approach this art form, how they find their way to it.

## HOW DOES GRAND THÉÂTRE DE GENÈVE PUT TOGETHER A SEASON? FOR INSTANCE, I SEE FOR THE 2023-24 SEASON, THE TITULAR THEME IS POWER GAMES...

We try to do opera that thematically matches the DNA of Geneva. Geneva is a very political city. The United Nations is here, a lot governmental and non-governmental organizations are here.

# A BOWL OF ITALIAN

By TOM LADY

## THE OPERA LEAGUE WILL SING “ARRIVEDERCI!” TO SUMMER WITH OUR ANNUAL HOLLYWOOD BOWL PICNIC.

No doubt you have already marked your culture calendar for Saturday, September 21, when LA Opera raises the curtain on its 2024-25 season with Giacomo Puccini’s *Madame Butterfly*, a grand Italian feast that renders tragedy irresistibly delicious.

While you have that calendar out, be sure to block out Thursday, September 12 for your “Bowl” of antipasti. For that will be the evening when eager Leaguers will come together for the annual Opera League Hollywood Bowl Picnic.

Beginning at 5:00 pm, Opera League members and friends will convene at our specially reserved picnic area along Highland Avenue, in the literal lengthening shadow of a dusk-bedizened Bowl. There we shall partake of boxes full of yummys catered by

Mendocino Farms while partaking of each other’s warm and fuzzy camaraderie. Those wishing to partake of an adult refreshment will have their choice of wines and bubbles alongside plenty of nonalcoholic options like bottled water and soda.

At approximately half past seven, we’ll trek up the hill for the 8:00 pm show: “Dudamel and the Stars of Opera: A night of aria favorites and symphonic scenes of Italy by Giuseppe Verdi, Pietro Mascagni, and Ottorino Respighi.”

Geneva is a major trading and business city as well. We try to play with all of that in putting together each season. For example, while this season is called Power Games, last season was called Migrating Worlds. The operas were all about migration, with refugee themes. We try to find themes and topics that matter in our society and in our city and link them both to opera history and new operas. The goal is for the season to feel like one big trip.

#### **WHAT DIFFERENCES DO YOU NOTICE BETWEEN AUDIENCE TASTES AND EXPECTATIONS IN GENEVA VERSUS LOS ANGELES?**

That is mainly about the European tradition of doing opera compared to an American tradition, which is fairly different. As for Geneva audiences, they may be more progressive. On the other hand, I know LA Opera has their Off Grand series, with work by directors like Yuval Sharon. I think there's a lot of exciting things happening in Los Angeles, and that Los Angeles has a variety of cultural activities, a lot more to offer than we have here in the small town of Geneva.

#### **WHAT IS YOUR HISTORY WITH OPERA AND MUSIC? HOW DID YOU GET INTO IT?**

I was born into a family where opera, theater and classical music were very present because my father was a journalist who covered those areas. And so I discovered opera at a very young age.

By the time I was five or six years old, I was totally into it. I have two brothers who had the same upbringing but are absolutely not into opera. So it's not like my home life obliged me to it, but I kind of embarked when I was still very young. My childhood home was an artistic home, with artists, conductors and singers coming over for dinner all the time, and I, as a kid, could be close to them. That marked me.

#### **FAVORITE OPERA?**

[Laughs] Too many to say! Very often it's the opera we're doing right now, which is always very close to me at that moment, and which I typically can't get out of my head. Right now that would be *Saint François d'Assise (Saint Francis of Assisi)* by Olivier Messiaen, which is a rare piece, a very demanding, particular opera. In the U.S., it has only been done at San Francisco Opera [in 2002]. The music totally captures me, and at night it's singing in my head.

#### **WHAT ARE SOME NON-OPERA ACTIVITIES YOU LOOK FORWARD TO ENJOYING WHILST VISITING LOS ANGELES?**

The only other time I've been to L.A. was when I was a teenager. We went to the beach, Disneyland, stuff like that. But I totally missed Hollywood, so it would be great to discover that. I'd really love to discover L.A.'s rich gallery scene. L.A. is a very important arts city. 🌟



The program kicks off with the overture to Verdi's dramatic 1855 opus, *I vespri siciliani (The Sicilian Vespers)*, one of those overtures, like that of Mozart's *The Marriage of Figaro*, that has gained a life and persona, not to speak of a performance history, all its own.

After catching our breath under the by-now starry, and Bowl-lit skies, we'll let our ears bathe in the doleful delight that is the intermezzo from Mascagni's 1890 one-act jewel, *Cavalleria rusticana (Country Chivalry)*. The first half of the program closes out with a medley of arias and duets by the night's two featured powerhouse vocalists, German soprano Diana Damrau and her fellow countryman, tenor Jonas Kaufmann.

The second half of the program will be all about *Pines of Rome*, Respighi's 1924 four-movement symphonic tone poem of instrumental wizardry, the second of his three tone poems about Rome, following *Fountains of Rome* and preceding *Roman Festivals*. We'll wind down the night marveling at Respighi's ability to use instrumentation to depict children dancing and playing in the pines of the Villa Borghese, catacombs echoing with Gregorian chants and nightingales singing plaintively to the moon. By night's end, we'll be singing plaintively about how lovely the evening has been, before we bid adieu, to each other and to summer.

With LA Philharmonic's Maestro Gustavo Dudamel as our sonic tour guide, it will be an experience to cherish.

If you are interested in tickets (and by now, how could you not be?), please hit up the Opera League website ([operaleague.org](http://operaleague.org)), where the homepage promotional carousel will one-click you to the event order page.

**Note: If you are an Opera League member, please be sure you are logged into the website before ordering your tickets.**

Should you have questions, event co-chairs Fernando Sanchez (310-654-0166) and George Solomon (310-428-3933), would be delighted to hear from you.

See you under the stars! 🌟

# A FOREVER MEMORY

By TOM LADY

ON THE OCCASION OF THEIR 30<sup>TH</sup> ANNIVERSARY, AFRICAN AMERICANS FOR LA OPERA (AALAO), A CHAPTER OF THE OPERA LEAGUE, WAS PRESENTED WITH THE PETER HEMMINGS AWARD FOR SUPERLATIVE ACHIEVEMENTS IN SPREADING THE JOY OF OPERA.

**"It was such a wonderful, full circle moment to see AALAO being recognized and honored at the 2024 Hemmings Award Dinner," says Jade James, Opera League director and member of the League's AALAO chapter.**

"I had the pleasure of not only meeting so many new people, but I was absolutely thrilled to see friends from other walks of life that evening supporting the arts."

"As a member of African Americans for LA Opera, I am ecstatic about the recognition given to our members and organization," says Jade's fellow League director and AALAO member, Wilma Freeman. "We have worked diligently for 30 years to serve the community and reach out to those in the underserved and underrepresented communities to keep the arts current and alive for people to enjoy."

The evening of Saturday, March 2 saw close to two hundred people, dressed to the proverbial nines, descend upon the California Club in downtown Los Angeles for the Peter Hemmings Award Gala Dinner.

Established 20 years ago, and named after LA Opera's original general director, the annual Hemmings Award recognizes an individual or group who, over time, has made significant contributions to the development of opera in Los Angeles County.

Just in time for their 30<sup>th</sup> birthday, AALAO was this year's proud Hemmings recipient for increasing awareness of opera while providing a thriving hub for African American operaphiles.

In addition, the League presented the Hemmings Volunteer award, established just last year, to the pioneering W. Allan "Opera Doc" Edmiston, MD, progenitor of LA Opera's Opera Doc program that guarantees a "doctor in the house" at every LA Opera performance.

"AALAO is proud to share this Hemmings recognition with Dr. Allan Edmiston, an outstanding cardiologist," says AALAO President Beverley Clarkson. "We [AALAO] complement his efforts by bringing the emotional impact of opera to our community."

What made the evening extra special was that money raised goes toward LAO's annual Opera Camp, a two-week intensive program for kids nine to 17 to beef up their artistic acumen, culminating in a fully-staged opera at the Dorothy Chandler Pavilion. This year's Camp takes place July 22 to August 3.

Attendees and honorees alike concur such a worthy cause made the gala that much more special.

"I am a retired school administrator," says Beverley. "Money to support student activities was always a struggle."

As the accompanying photo gallery clearly shows, AALAO's big 3-0 was a Hemmings hit.

"I absolutely loved the Hemming's Dinner 2024!" says AALAO director Mary H. Lewis. "I must say it honored us at AALAO, and I had more family and friends attend than ever."

"I can't believe we are getting this honor for doing something we love to do, something we really enjoy!" raves Beverley.

"From the very moment I walked into the event, to the [LA Opera] Young Artist performances, to Beverley's speech, every aspect of the evening was absolutely marvelous," says Jade.

Perhaps no one summed up the evening better than a woman who has been here from the very beginning, AALAO co-founder, and one of the Opera League's founding directors, DeLores Shine Kerr: "Being honored at the wonderful and outstanding Hemmings Award Dinner is a forever memory!" 🌟



1. Beverley and Clarence Clarkson holding the Certificate of Recognition from Mayor Karen Bass 2. Alaysha Fox, LA Opera Chairman Keith R. Leonard, Jr. and Hemmings Award recipient W. Allan Edmiston, MD. 3. Opera League President Gary W. Murphy 5. Opera League Co-Founder Carol Henry and LA Opera Board member Janet Ciriello 6. Mary E. Lewis, Alexsys D. Hornsby and Beth Bleavins 7. Jade James with her grandmother, AALAO Co-Founder Delores Kerr 8. League Board member Julie Levtow, LA Opera's Vice President & CFO Kathleen Ruiz, Marlene Chavez and LA Opera Vice Chairman Robert Ronus 9. Diane and Peter Gray 10. LA Opera Board member Gregory Nava and Barbara Martinez Jitner 12. Peter Hemmings Award Chair Diane Gray 14. Opera League Board Member Todd Calvin, LA Opera President and CEO Christopher Koelsch and LA Opera's Executive Vice President and Chief Strategic Officer John Nuckols 15. Francine Bartfield, Marlene Chavez, Gayle Kirschbaum and Tanya Len | Photos by Greg Grudt/ Steve Cohn Photography

# THE BALLAD OF A LIFELONG EDUCATOR

A VETERAN VOLUNTEER, EDUCATOR AND CHAMPION FOR BLACK ARTISTS, JOEL GRAHAM STRIVES TO SING AND SPREAD THE GOSPEL OF ADVOCACY AND REPRESENTATION.

By TOM LADY

"The Hemmings Dinner was terrific! My wife and I really enjoyed it. It was such an honor for the Opera League to recognize AALAO [African Americans for LA Opera] as an integral part of the total organization of the Opera League, finally, after *thirty* years."

Joel Graham joined the Opera League, and its chapter, African Americans for LA Opera (AALAO), not long after AALAO was founded in 1994.

Indeed, it was thanks to AALAO co-founders Dr. Gwendolyn "Gwen" Wyatt and Eva Grant, the latter a League member since the League's inception in 1981, that Joel got involved.

Joel and Dr. Wyatt had already been acquainted through the National Association of Negro Musicians (NANM), the country's oldest organization "dedicated to the preservation, encouragement, and advocacy of all genres of the music of Black Americans." Since its 1919 founding, NAMN has been peopled with passionate volunteers like Joel to help "promote, preserve, and support all genres of music created or performed by African-Americans."

"NAMN seeks out high school- and college-age musicians to compete for scholarships," Joel explains. "Then we stay with them through college, providing them a platform to show off their skills. Because that's the biggest thing, that's the biggest problem. Students don't have an outlet for people to recognize their talent."

As it happens, our featured vocalist for this year's Father's Day Recital appeared on AALAO's radar through NANM.

"Cedric [Berry, bass-baritone] came through NANM as a high school student, and we followed him all the way through with AALAO," Joel says. "AALAO would offer Cedric a platform to perform for different audiences." Indeed, Cedric Berry has been AALAO's featured vocalist at previous recitals, most recently the Black History Month Recital in February 2021.

Born and raised in Jackson, Mississippi, Joel enlisted in the U.S. Army out of high school and served for two and half years. From there he enrolled at Central State University in Wilberforce, Ohio, where he majored in Vocal Music. After teaching sixth grade for seven years, Joel earned his Masters of Education from Case Western Reserve in Cleveland.

Just before getting ready to help his fellow AALAO volunteers prepare for the upcoming Father's Day Recital (details on the back page calendar), Joel sat down with BRAVO so we could get to know him a little better.

## HOW YOUNG WERE YOU WHEN YOU CAUGHT THE MUSIC BUG?

I guess about six years old. It started in the Church Sunshine Choir in my local church, the Morning Star Missionary Baptist Church in Jackson. During junior high, I started singing in doo-wop groups with friends from school. We competed with other groups around Jackson. The singers who inspired me back then included Sam Cook, Clyde

McPhatter with the Drifters, Etta Fitzgerald... I sang in the choirs of all the institutions I attended, from grade school onward. I also sang in church choirs. During my seven years in Cleveland, during and after getting my masters, while working in education, I performed at the Karamu House Theatre, which is now the oldest Black theater in the U.S. [opened in 1915]. Karamu is where Langston Hughes developed and premiered his plays. Some of the productions I performed at Karamu were *Oklahoma!*, *Golden Boy*, *Raisin in the Sun*, *A Soldier's Story*. Karamu did a lot of musicals, which was what attracted me.

## AND AFTER THOSE SEVEN YEARS IN CLEVELAND, YOU RELOCATED TO L.A.?

Yeah, I made the big jump to L.A. to try my hand at singing and acting. I kept working at it a couple years, because my wife, Jean, and daughter, Michelle, were back in Cleveland. I landed jobs as an extra, but it wasn't enough to provide for my family, so I took a teaching job in Inglewood. Then my family joined me. That teaching job ended up being my job for the next 30 years. Eventually I became assistant principal at La Tijera Middle School, part of Inglewood's public school system.

## WHAT DO YOU LOVE MOST ABOUT BEING A MEMBER OF AND VOLUNTEER FOR OF THE OPERA LEAGUE AND AALAO? WHAT SORTS OF VOLUNTEERING HAVE YOU DONE?

What I love most is that it affords people of color to become more aware of opera, and I love that it gives students an opportunity to participate in LA Opera productions. As for volunteer duties, I used to be a greeter at our recitals.

I would also bring drinks. I became the de facto bartender, bringing the refreshments like wine and beer, soft drinks, tea, water. I would set up everything for that.

**HOW DO YOU ENVISION AALAO MOVING FORWARD? IS THERE ANYTHING AALAO COULD/ SHOULD DO DIFFERENTLY TO ATTRACT YOUNGER MEMBERS?**

One of the main problems is exposure of our organization and what we do. When we produce programs, it's not advertised enough, it's not out there enough, in the media enough. So, if we could do something along those lines, that would be a help. 🌟

To read the complete interview, and for tickets to the Father's Day Recital, head over to the Opera League website at [operaleague.org](http://operaleague.org).



# YOU AND I HAVE UNFINISHED BUSINESS

## THIS UNFINISHED QUIZ, THAT IS.

LA Opera is wrapping up the 2023-24 season with Giacomo Puccini's *Turandot*, an opera in three acts of which Maestro Puccini had completed two and a half by the time he passed away in 1924.

That got us thinking about a task we had started but left unfinished: crafting a quiz about unfinished operas.

Mark Lyons, LA Opera's Associate Director of Communications and Publications, stepped in to help wrap up the quizzical business so you can test your operatic smarts.

Now it's your turn. Can you finish this quiz about unfinished opera business?

**1. When Alban Berg died in 1935, he left behind two complete acts of an unfinished opera, along with sketches and brief scenes for the third act. After decades of being heard only in incomplete form, a full version (completed by composer Friedrich Cerha) finally premiered in 1979. Name that opera.**

- A. *Wozzeck*
- B. *Lulu*
- C. *Doktor Faustus*
- D. *Palestrina*

**2. Facing a tight deadline, Mozart was running out of time to finish *La Clemenza di Tito* (*The Clemency of Titus*). He pressed another composer—probably Franz Xaver Süssmayr, who would later complete Mozart's unfinished *Requiem*—into service to help out by writing what?**

- A. the ballet music
- B. the overture
- C. an aria for a minor character
- D. the recitatives

**3. Jacques Offenbach famously died before completing *The Tales of Hoffmann*, and there are several different versions created to make performances possible. What famous melody wasn't intended for *Hoffmann* at all but "borrowed" posthumously from Offenbach's earlier operetta *Die Rheinnixen* to help fill out the unfinished opera?**

- A. Olympia's "Doll Song"
- B. The duet ("Barcarolle") for soprano and mezzo-soprano, "Belle nuit, ô nuit d'amour"
- C. The trio for Antonia, Dr. Miracle and the Voice of Antonia's Mother
- D. Hoffmann's tavern song about Kleinzach

**4. Daniel Catán, the beloved composer of *Florença en el Amazonas* and *Il Postino*, tragically passed away in 2011. At the time, he was composing a new opera based on a Frank Capra film. Name that film.**

- A. *It Happened One Night*
- B. *Meet John Doe*
- C. *Lost Horizon*
- D. *It's a Wonderful Life*

**5. One of the great masters of French opera tried (and failed) to complete a double bill of one-act operas based on Edgar Allan Poe. Who was the would-be composer of *The Devil in the Belfry* (for which only three pages of sketches exist) and *The Fall of the House of Usher* (with little more than one scene completed in short score)?**

- A. Georges Bizet
- B. Paul Dukas
- C. Gustave Charpentier
- D. Claude Debussy

**6. A famous Russian composer left several operas unfinished before his death, with other composers stepping in to complete them for stage performances. Who was the unlucky composer of *The Fair at Sorochyntsi*, *Salambô* and *Khovanshchina* (along with one complete operatic masterpiece performed during his lifetime)?**

- A. Sergei Prokofiev
- B. Nicolai Rimsky-Korsakov
- C. Modest Mussorgsky
- D. Sergei Rachmaninoff

# YAPPING WITH A YAP:

## DEEPA JOHNNY, MEZZO-SOPRANO

MUSIC IS HER MINISTRY By JUDITH HYMAN

How many opera singers do you know from the country of Oman? Probably not many. Deepa Johnny, the beautiful and talented mezzo-soprano and current member of LA Opera's Domingo-Colburn-Stein Young Artist Program (YAP), is on an incredible journey that continues to take her around the world.

Born in the southeastern corner of the Arabian Peninsula, Deepa's childhood was filled with creativity, thanks in no small part to her parents. Though they were not professional musicians themselves (her mother was a nurse, her father, an accountant), they felt that involving Deepa and her sister in creative pursuits early on in their childhood was very important.

"Throughout the week, after school, my sister and I would be in either dance lessons, Indian classical voice training or art classes. I felt quite comfortable being onstage as a child, and it was thanks to my parents who gave us those avenues of expressing ourselves."

The young Deepa's passion and fearlessness for performing would soon be matched by a budding talent, for which she credits her father's equally passionate love for music. "My dad was the musical one in the family, with the most beautiful voice," she says. "He may have worked an 'ordinary' job [as an accountant], but his true passion was to sing. If I think back to my childhood memories, they all have my dad's voice as a soundtrack in the background, singing his favorite Indian movie songs."

At the age of ten, Deepa and her family moved to Canada in pursuit of a better education for her and her sister. Her musical expression continued to evolve in the following years as she began leading worship at her church, integrating her love for singing with her deep faith. Her youth pastor recognized her gift and encouraged her to pursue voice lessons, leading her to sign up with the music director at a nearby Christian university. Little did she know that this decision would change her life forever.

As a Seventh Day Adventist, Deepa is convinced divine providence brought mentors into her life like that university music director, practitioners who recognized her talent and helped her evolve it. "In our training as singers, it's important to have a team of people who address specific components to build the full artist. I am so lucky to have had these incredible people in my corner."

Dr. Wendolin Patzika Munroe, choral director and voice professor at Burman University, a small Seventh Day Adventist University in Lacombe, Alberta, was the mentor who introduced Deepa to Western classical music, including opera, while demonstrating to her that European opera need not always have European stories.

The first live opera Deepa experienced, courtesy of Dr. Munroe, was a Calgary Opera production of *Lakmé*, the 1883 French Romantic piece by Léo Delibes. "It was quite powerful to see my own culture represented onstage,"

Deepa recalls. "I think that moment planted the thought, 'Hmm, maybe I could be up there too.'"

After four years at Burman University, Deepa continued her musical development at Dr. Munroe's alma mater, Indiana University, where she met her next mentor: Kevin Murphy, Professor of Music (Collaborative Piano) and voice coach for IU Opera Theater. "Kevin is one of the most amazing technicians I have ever worked with. He says the right thing in the right way to get you to sing in your best voice." As it happens, Professor Murphy also runs the Ravinia Steans Music Institute in the Chicago suburb of Highland Park, North America's oldest music festival and the summer home of the Chicago Symphony Orchestra, which Deepa attended in 2021.

In her final year at IU, another professor, Russell Thomas, who also happens to be LA Opera's Resident Artist, urged Deepa to audition for LAO's Young Artist Program. Soon into her first YAP season of 2022-23, Deepa made her LAO debut in *Omar*. Later in the season she sang the role of Barbarina in Mozart's *The Marriage of Figaro*. During the 2023-24 season, her second and last season as a YAP, Deepa sang one of the maids in Alexander Zemlinsky's *The Dwarf*, as well as Annina, the very loyal maid and confidante to Violetta in *La Traviata*.

The YAP program also brought two more mentors into Deepa's journey: mezzo superstar Susan Graham, artistic advisor and vocal coach to the Young Artists, and Dr. Stephen King, the YAPs' resident voice teacher.

"Susan has a wealth of knowledge of the repertoire, and her ability to make the text come to life is like none other... Dr. King taught me how to use my breath and body to its full capacity."

Beyond LAO, this past season saw Deepa make an especially notable debut as the title role in Bizet's masterpiece, *Carmen*, at Opéra de Rouen in Normandie, France.

"*Carmen* was truly a life-changing experience," Deepa raves. "The psychological journey of the character was unlike anything else I had tackled before. For mezzos, *Carmen* is one of the most iconic roles to perform... And now I will be singing it again next season in Hong Kong!"

Divine providence?

Deepa remains a devout Seventh Day Adventist who attends church regularly. The great outdoors always calls to her. Her favorite spots to answer that call include Griffith Park and the beach. And she absolutely loves indulging her tastes in a broad range of music. "I love indie bands, RnB, jazz," Deepa says. "Lately I've been diving back into my Chet Baker records."

As she looks to the future, which operatic roles is she chomping at the bit to sink her teeth into?

"I would love to play Mélisande in Debussy's *Péleas et Mélisande*. I absolutely am in love with Debussy's music, the whole thing is like a play with constant dialogue, and I really enjoy singing French repertoire."

Music is Deepa's ministry, and she looks forward to sharing her voice with audiences around the world.

Want to catch her voice right now? You can find video clips of her performances, including the aforementioned production of *Carmen* at Opéra de Rouen, as well as her schedule of upcoming performances and much more at her website, [deepajohnny.com](http://deepajohnny.com). 🌸

# REMEMBERING LORRAINE

OPERA LEAGUE CO-FOUNDER  
LORRAINE SAUNDERS WAS  
A KEYSTONE TO BOTH THE  
LEAGUE AND LA OPERA

By BILL GREEN



**In March, Opera League members were saddened to hear of the passing of Lorraine Saunders, co-founder and second president of the Opera League.**

Lorraine joined with likeminded cohorts, Alice Coulombe and Carol Henry, to create the Opera League in 1981, forming a community volunteer organization to promote opera before there was an established opera company in Los Angeles. Lorraine and her late husband Joe were key figures working to bring established opera companies to Los Angeles to perform at The Music Center.

"Lorraine was one of the hardest working, most sincere people I knew at that time," said Carol Henry. "She was so wonderfully determined to get the League and then the company off the ground. Her dedication to this mission was inspiring."

The birth of the Opera League was prescient as the forthcoming 1984 Summer Olympics was on the horizon. The Music Center summoned the League's volunteers to help welcome London's Royal Opera Company, who were planning to mount four full productions as part of the Olympic Arts Festival. This historic visit powerfully underscored that there was widespread support in Los Angeles for a worldclass opera company.

In addition to the League, and because of her leadership of it, Lorraine was central to the founding of LA Opera in 1986 and was instrumental to the nascent company's

fundraising and League volunteer support. She served on the LA Opera board with distinction from the company's inception and was elected Life Trustee in 2001. She also served as the League's second president in the mid-eighties, and was recognized in 1993 by the Opera Guild International Board with the Partners in Excellence Award.

Lorraine took a special interest in supporting LA Opera's community outreach and student programming. She and Joe provided a matching grant to support student matinees, provided funds to help support LAO's Ring Cycle in 2008-10, helped initiate and underwrite the Cathedral project and helped fund education programming.

Keith R. Leonard, Chairman of the LA Opera Board of Directors, included these comments in a recent letter to the LAO board after Lorraine's passing. "Her love of opera inspired her to help co-found the Opera League in the early eighties with the mission to support opera at The Music Center. She was deeply supportive of the opera staff, always making sure that people were happy and well taken care of... Lorraine came to see the potential of LA Opera long before most, and she worked diligently to ensure it became a cultural jewel in the nation's second largest city.... Lorraine was a force for opera in Los Angeles, and we mourn her loss." 🌸

# GET LA OPERA APPOINTS ANDRÉA FUENTES AS VICE PRESIDENT OF LA OPERA *CONNECTS* By BILL GREEN

# CONNECTED

If you are an Opera League volunteer, it is quite possible you have volunteered at a program or event run by LA Opera *Connects*, the department at LAO that oversees the company's community engagement and educational programming.

LAO *Connects'* portfolio includes a rich diversity of programs, performances and classes, all designed and developed to achieve a common goal: "To share the wonder and promise of opera with all ages, neighborhoods and communities, because we know our connections enrich *all* our lives."

Since 2018, many of those same volunteers have gotten accustomed to seeing a certain LAO dynamo named Andréa Fuentes leading the parade of League volunteers and LAO staff striving to make each community activity and educational event a bravura success worthy of an encore.

Earlier this year, when LAO was seeking a new fearless leader to grab *Connects'* reins and steer it into the future, it quickly became clear the best candidate was that same aforementioned dynamo.

"Andréa has been a critical member of our *Connects* staff since 2018," said Christopher Koelsch, President and CEO of LA Opera, in announcing Andréa's promotion to *Connects* VP. "During that time, she has played a crucial leadership role in the company's education and engagement efforts, applying her wealth of classroom experience as well as her evangelism for universal access to the transformative power of the performing arts."

Before she arrived at LA Opera six years ago, Andréa had been pursuing and considering several different career paths. Ultimately, she opted to go back to school and obtain her Doctor of Education (Ed.D.) from UCLA. Not long after, she found a home at LAO as Associate Director of Programming for *Connects*. In that capacity, Andréa coordinated no less than 30 different programs to expose students to opera.

One of the first programs she worked on was the Elementary/Secondary In-School Opera program, one of the regularly recurring programs in *Connects'* programming slate. This involves opera professionals visiting a school to partner with students in producing and staging a short opera at their school and/or at the Dorothy Chandler Pavilion at downtown Los Angeles' Music Center, LAO's flagship venue. The students typically play the ensemble and choral roles while the professionals fill out the principal parts.

While logistically challenging, Andréa found producing an installment of In-School Opera so rewarding and satisfying, it solidified for her that she'd found her new home.

Does she have a favorite *Connects* program? "It's so hard to pick just one," she says.

Among the contenders, she cites dress rehearsals for students. Buses paid for by the Opera League transport hundreds of public-school students from across L.A. County to the Dorothy Chandler Pavilion to experience what, for many, will be their first professionally-produced opera.

Saturday Mornings at the Opera is another *Connects* staple to which Andréa has taken a shine. These are high-energy events designed for young children and their families to participate in arts and crafts projects, dance and other musical activities. It culminates in the children experiencing a one-hour performance of a new opera produced exclusively for them by LAO.

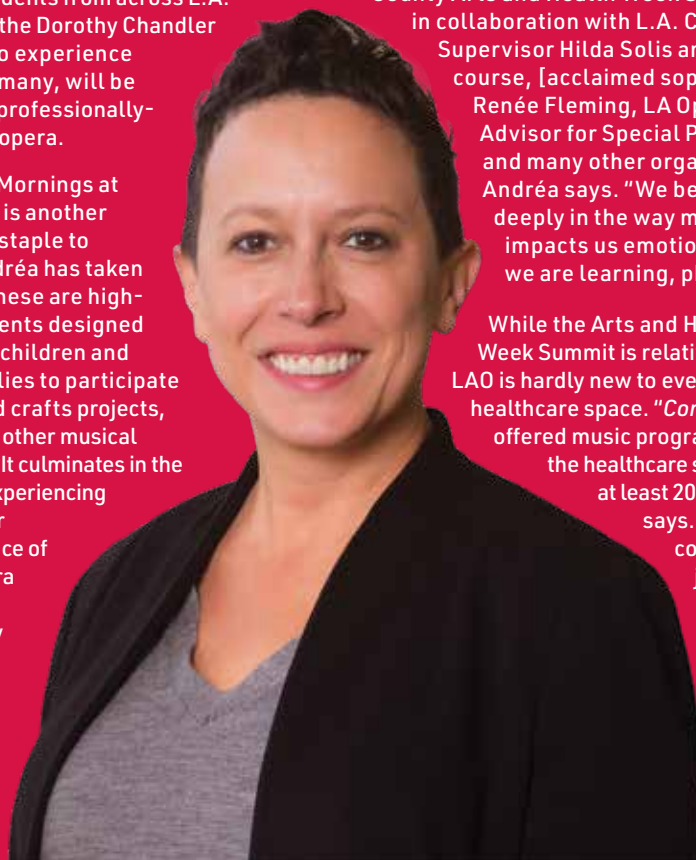
A third source of pride, the annual Cathedral Project, involves a fruitful collaboration between LAO and aspiring performers of all ages from across the county producing a fully-staged opera at the exquisite Cathedral of Our Lady of the Angels in downtown Los Angeles. "That one is really fun" Andréa gushes.

Taking over as its new VP, Andréa inherits a department that she herself has helped develop and evolve. She gets excited as she looks forward to collaborating and partnering with other LAO departments to explore, design and develop innovative new ways of bringing opera into local communities. "Access to the arts is essential for our communities," Andréa explains. "*Connects'* primary goal is to create meaningful access, particularly for our most vulnerable community members."

One very worthy example of this credo in action is the annual Los Angeles County Arts and Health Week Summit. On Friday, June 14, thought leaders including arts practitioners, medical experts and administrators, policymakers and researchers will gather at the Dorothy Chandler Pavilion for "discussions and presentations exploring how the arts can increasingly, and equitably, support health and wellbeing," as articulated on the LAO website's Arts and Health Week Summit page ([laopera.org/artsandhealth](http://laopera.org/artsandhealth)).

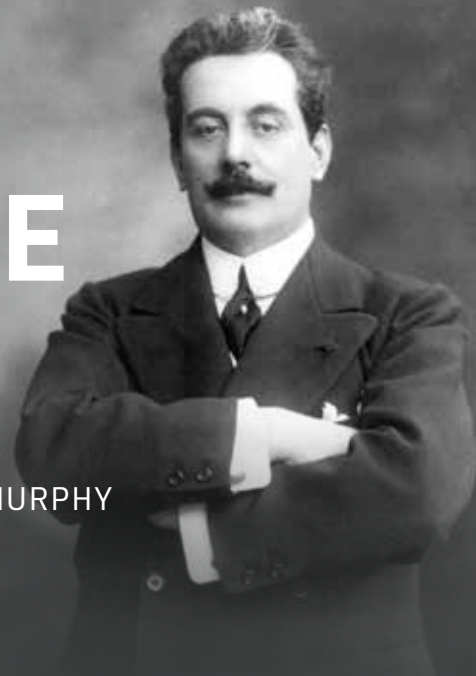
"We have been proud to host the L.A. County Arts and Health Week Summit, in collaboration with L.A. County Supervisor Hilda Solis and, of course, [acclaimed soprano] Renée Fleming, LA Opera's Advisor for Special Projects, and many other organizations," Andréa says. "We believe deeply in the way music impacts us emotionally and, we are learning, physically."

While the Arts and Health Week Summit is relatively new, LAO is hardly new to events in the healthcare space. "*Connects* has offered music programming in the healthcare space since at least 2008," Andréa says. "We are continually joyful about the positive benefits people



# GET PUCCINI-WISE WITH PUCCINI100

INTRODUCING A FIRST-OF-ITS-KIND MASTER CLASS EXCLUSIVELY FOR OPERA LEAGUE MEMBERS. By GARY W. MURPHY



With 2024 marking the 100<sup>th</sup> anniversary of Giacomo Puccini's death, events are taking place worldwide to honor and celebrate the life and legacy of one of the greatest composers of Italian opera.

As LA Opera winds down the 2023-24 season with Puccini's final, unfinished masterpiece, *Turandot*, while preparing to open the 2024-25 season with another timeless gem, *Madama Butterfly*, the Opera League launches PUCCINI100.

A four-part master class designed and developed exclusively for Opera League members, PUCCINI100 will lead Leaguers in an exploration of the world of the composer hailed as the "greatest exponent of operatic realism."



Our guide will be Dr. Kristi Brown-Montesano, respected opera scholar, musicologist and educator who has spoken and published extensively

about opera. After twenty years on the faculty of the Colburn Conservatory of Music, where she also chaired the Music History department, she recently joined the Musicology faculty at UCLA's Herb Alpert School of Music.

Puccini's compositions, from late 19<sup>th</sup> century through the first quarter of the twentieth century, remain among the most central to opera house repertoires. Dr. Brown-Montesano will investigate the maestro's life, his era and the timeless melodies that continue to resonate with modern audiences. The composer's legacy, the vibrant tapestry of 19<sup>th</sup> century Italy and the grandeur of its opera houses that served as the backdrop of Puccini's creations will be stops along the way.

"I would love for Opera League members to enjoy a richer understanding of Puccini as an Italian opera 'creative' as well as a human being operating during the turn of the 19<sup>th</sup> century and period of the First World War," says Dr. Brown-Montesano. "I think we will all have a lot of fun exploring Puccini and his operas as I try to make all my lectures fundamentally entertaining.

"Of course, as a musicologist, I also put serious scholarly research into every presentation, but my job as a teacher is to use that research and critical analysis in service of a pleasurable educational experience. In this case, I have the joy of being able to share these conversations with Opera League members, devoted fans of the genre."

Having launched on May 11, all four PUCCINI100 events take place in private homes located around greater Los Angeles.

- Saturday, May 11, noon-2 pm, Encino Hills: Dr. Brown-Montesano will explore Puccini's early works, including *Le Villi*, *Edgar* and *Manon Lescaut*.
- Saturday, June 1, noon-2 pm, Hancock Park: Puccini's middle years, including *La bohème*, then moving into verismo with *Tosca* and *Madama Butterfly* and themes of exoticism.
- Saturday, September 7, noon-2 pm, Santa Monica: *Il trittico*, cosmopolitanism and the rise of Italian nationalism.
- Saturday, September 14, noon-2pm, TBD: Puccini's final years and lasting legacy.

**PUCCINI100 is open to Opera League members and one guest. As these classes are hosted in private residences, seating is very limited. Please visit [operaleague.org](http://operaleague.org) for more information and to reserve your place.** ✨

tell us they experience when they engage with our programs and with music and opera more generally."

In parallel with creating new programs, Andréa is reviewing *Connects'* existing program portfolio to evaluate their efficacy in a rapidly-changing post-COVID world.

In whatever ways *Connects* continues to evolve, Andréa has no doubt Opera League volunteers will remain as critical to *Connects'* success as they have always been.

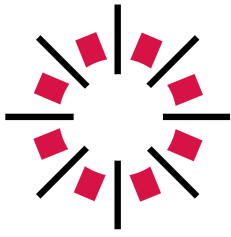
"The value Opera League volunteers bring to *Connects* programming is immeasurable," Andréa beams. "League volunteers are frequently the first people engaging with our audiences, many of whom are young people and students, or other folks who may not have set foot in an opera house or seen or heard an opera before. The knowledge, kindness and warmth the League provides through its many touch points and welcomes makes these programs so deeply meaningful."

She adds that she looks forward to extending and strengthening her years-long partnership

with the League's Education team lead and volunteer coordinator, Larry Verdugo, in both program planning and volunteer logistics.

"Andréa is a pleasure to work with," Larry says. "She genuinely values our [the Opera League's] volunteers and considers them a part of the LAO team. She listens to my suggestions and, where possible, acts on them."

If you are an Opera League member in good standing and are interested in fun, fulfilling volunteerism in the education space, do not hesitate to contact Larry at [larryverdugo@icloud.com](mailto:larryverdugo@icloud.com). ✨



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# OPERA LEAGUE CALENDAR OF EVENTS SPRING AND SUMMER 2024

*The most up-to-date information on Opera League events can always be found on the League website, [operaleague.org](http://operaleague.org). Event details will be broadcast via [operaleague.org](http://operaleague.org) with supporting eBlasts.*

*We always need volunteers for our Education events. Interested? Please contact Larry Verdugo at (626) 590-5697 or [larryverdugo@icloud.com](mailto:larryverdugo@icloud.com).*

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## JUNE

### RECITAL

**African Americans for LA Opera (AALAO) Presents: Father's Day Recital**  
Sunday, June 16 at 12:00pm

LOCATION: Ebell of Los Angeles, Third Floor,  
Sun Room

VOCALIST: Cedric Berry, Bass-Baritone

### SEMINAR

**PUCCINI100 Part 2: The Middle Years**  
Saturday, June 1 at 12:00pm

LOCATION: Private Residence in Hancock Park  
SPEAKER: Dr. Kristi Brown-Montesano

## SEPTEMBER

### SEMINARS

**PUCCINI100 Part 3: *Il trittico*,  
Cosmopolitanism and the  
Rise of Italian Nationalism**  
Saturday, September 7 at 12:00pm

LOCATION: Private Residence in Santa Monica

SPEAKER: Dr. Kristi Brown-Montesano

**PUCCINI100 Part 4: Puccini's Final  
Years and Lasting Legacy**  
Saturday, September 14 at 12:00pm

LOCATION: TBD  
SPEAKER: Dr. Kristi Brown-Montesano

### SPECIAL EVENT

**Hollywood Bowl Picnic and  
Concert: Dudamel and the  
Stars of Opera**

Thursday, September 12

**(PICNIC AT 5:00PM, CONCERT AT 8:00PM)**

LOCATION: Hollywood Bowl