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BRAVO

THE MAGAZINE OF THE OPERA LEAGUE OF LOS ANGELES

JOSHUA GUERRERO: COMING HOME

By LAURA WALLACE

When the curtain rises on LA Opera's season opening production of *Carmen* on Saturday, October 17, it will mark tenor Joshua Guerrero's homecoming.

WHAT'S INSIDE

LA Opera Goes Back to the Beach

Remembering AALAO's Beverley Clarkson and LA Opera Vice Chairman Emeritus and Founding Board Member Bernard A. Greenberg

LAO's Young Artists take to the stage in *Candide*



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Josh Guerrero singing Anthem
at LA Dodgers on July 8
Photo credit:
Courtesy of LA Dodgers/Jada Harris

operaleague.org

From the President



A New Season for All of Us

There is always something thrilling about the beginning of a new opera season. This year, that feeling is especially exciting.

LA Opera begins a new era under the leadership of its new Music Director, Domingo Hindoyan. We look forward to seeing what he will bring to the company in the years ahead while building upon the extraordinary legacy of James Conlon and all those who have helped make LA Opera what it is today.

As I begin my term as President & CEO, I would like this to be a new season for the Opera League as well. I especially want to thank my immediate predecessors, Gayle Kirschbaum and Gary Murphy, for their guidance, encouragement, and dedication to the League. Their support has been invaluable as I take on this role, and I am grateful that I will continue to benefit from their experience and counsel.

A new season does not mean changing the things that have made the League special. It means building on them, making it easier for members to participate, bringing back events people have missed, trying some new things, and ensuring that new members feel welcome.

We will begin with our Opening Reception at Vespaio on September 19. I hope you will join us to reconnect with old friends, meet some new ones, and celebrate the season ahead.

Our fall programming continues with Dr. Kristi Brown-Montesano's seminar on *Carmen* on September 27, followed by a special recital with acclaimed tenor Joshua Guerrero, presented in partnership with the Opera Buffs, on October 21. Later in the season, members can look forward to more recitals, seminars, gatherings, opera day trips, backstage tours, and much more.

I also hope you will consider volunteering this season. There truly is something for almost everyone. You can work in the Shop at the Opera, where you will have the opportunity to meet and interact with fellow operagoers, serve as a Light Walker during a stage-lighting rehearsal, or help serve the cast and staff at our cast dinners. Visit operaleague.org/volunteer to learn more.

Some of our most meaningful volunteer opportunities involve LA Opera *Connects* and its many education and community programs. Whether helping with school matinees, Saturday Mornings at the Opera, the Community Project, or other programs serving children and families throughout Los Angeles, you can help introduce someone to opera for the very first time.

If your membership has recently expired, I hope you will consider renewing and joining us again. Your membership makes it possible to participate fully in League events and volunteer opportunities.

Attend an event. Volunteer when you can. Bring a friend. Introduce yourself to someone you have not met before. Those small actions are how an organization grows and how a group of opera lovers becomes a community.

I am excited about what lies ahead and grateful for the opportunity to serve as your President. I look forward to seeing you throughout the season.

Sincerely,

Simon Russell
PRESIDENT & CEO



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BEHIND THE SCENES: OPERA GOES TO THE BEACH

By MARTÍN GIMÉNEZ, LA OPERA'S SOUND ENGINEER

What if you could hang out at the beach or a park while watching a world-class opera for free in high-definition on a large outdoor LED screen with glorious sound LIVE from a world-class opera house? Well, you're in luck. That's exactly what LA Opera (LAO) has been doing each year since 2014 when it simulcasts one of its productions to Santa Monica Pier (called "Opera at the Beach") and regional parks around LA County (called "Opera at the Park").

This ambitious outreach project brings together LA Opera *Connects*, LA County Supervisors' offices, the main-stage production team, outside vendors, and dozens of other collaborators. The shared challenge is both technical and logistical: capturing an opera live at the Dorothy Chandler Pavilion and transmitting it to video walls and sound systems across the county.

This year, on Saturday, October 17, it will be LAO's season opener *Carmen* that will be simulcast live to the thousands of people expected to camp out on the Santa Monica Pier and at Steinmetz Park in Hacienda Heights.

How is LAO able to recreate an indoor theatre experience outdoors and at multiple locations simultaneously? It's a major undertaking—in fact, one of the largest outreach projects that LAO does every year. As someone who has taken part in these simulcasts for many years, I'd like to take you backstage and offstage to explain how we create the magic.

THE ART OF CAPTURE. Our team at the Chandler manages both the audio and video recording of the opera. On the audio side, the audio booth gets feeds from as many as 48 microphones in the orchestra pit and on stage, which it mixes together to create a recording of the opera. For us, this is nothing new. It's what we do for either a video or radio broadcast, so it resembles our standard operating procedure for any production that we happen to need content for. On the video side, however, special operating procedures arise. There are seven remote cameras in the theater with their controllers in a small room stage left, where my colleague Kelly Travis leads a crew of six, selecting shots and making cuts in real time for the cinematic experience, while also receiving the supertitles. The goal is to do any needed compiling and embedding of the various signals to create a single signal that will be sent from the Chandler to the broadcast truck (parked in one of our loading docks), which will, in turn, send the show via satellite to our remote locations.

THE ART OF THE BROADCAST. Here, the focus is on our remote setup and management. Step one is determining what each location needs. Fundamentally, this project requires a sound system capable of broadcasting to as many as 5,000 viewers, with a large cinematic video wall. For this, multiple teams meet one or two mornings before the simulcast where we build these often-rented systems. One team builds the superstructure that holds everything up, as well as the video wall. The rest of us build the sound system and many extra delay speaker towers, enabling us to cover the massive space of the parks.

Step two is transmitting the satellite signal to another satellite truck. This means testing whether the signal from downtown can indeed be broadcast. One problem that typically arises with a satellite broadcast is that there is a slight drift in synchronization of the sound and video signals. In other words, the sound and picture slowly move out of alignment over time, causing them to play at slightly different speeds. We fix this by asking one member of our team on stage to clap two boards together, and at the broadcast site, we delay the audio on the sound console to match the visual of the clapped boards, so that the singers' voices match their mouths. After such meticulous tests—and confirming that our backup (recorded during the final dress rehearsal) works—we can button up the production, and return on show day.

With all the preparatory work completed, the show day itself should run like a breeze, with some local performers entertaining the waiting crowd before the simulcast begins in earnest.

After the show, we then pack everything up, return the rented gear to the vendors, and start planning for next year's simulcast. A point of pride exists in the fact that so much of this project relies on our in-house LAO sound and video teams. From the capture of both sound and video on stage, to the setup on the pier and in parks, we have played an integral role. If you're on one of the sites this year, say hi to the tech crew, and ask for even more details than I've gone over here! 🌀

CARMEN UNDER THE STARS

Saturday, October 17
with activities beginning at 4pm

LOCATIONS: Santa Monica Pier and
Steinmetz Park in Hacienda Heights

Bring your blankets, lawn chairs, and a picnic, and enjoy the music and drama of *Carmen* under the stars.

With generous support from the Los Angeles County Board of Supervisors, LA Opera will livestream a high-definition broadcast of this world-class performance from the Dorothy Chandler Pavilion to both locations. Join us for a live simulcast performance of *Carmen* and an afternoon of family fun. 🌀



JOSHUA GUERRERO: COMING HOME

CONTINUED FROM COVER

A well-known Mexican American tenor on the world stage, Joshua Guerrero honed his operatic skills from 2012-2015 as a member of LA Opera's Domingo-Colburn-Stein Young Artist Program. In 2014, he won second prize at Plácido Domingo's Operalia Competition, and the next year, he appeared as Count Almaviva, under Conductor Laureate James Conlon, on a recording of LA Opera's Corigliano's *The Ghosts of Versailles*, which won Guerrero his first GRAMMY Award.

BRAVO: IN OCTOBER, YOU'LL RETURN TO LA OPERA PLAYING DON JOSÉ IN BIZET'S *CARMEN*—CONDUCTED BY THE COMPANY'S NEW MUSIC DIRECTOR, DOMINGO HINDOYAN—AFTER "GROWING UP" HERE AS A YOUNG ARTIST. WHAT DOES THIS MEAN TO YOU?

JOSHUA GUERRERO: It's emotional, especially having been a Young Artist here, and then being able to establish myself abroad and sing at some of the world's great houses. It feels very full circle now to come home to LA. There's something meaningful about returning to the company that believed in me early on. It was Plácido Domingo, James Conlon, and Joshua Winograde who took a risk on this really green tenor. I was a wild card. And I think the risk paid off. My homecoming is very reminiscent of the Zarzuela that I performed at the Operalia Competition in 2014 called "*De este apacible rincón de Madrid*". It's about a soldier who leaves Madrid to make his way in the world and then describes what it's like to return home. Things that were familiar then, remain familiar, but they're also different because of the passing of time.

BRAVO: *CARMEN* REMAINS AN AUDIENCE FAVORITE. WHY DO YOU THINK THAT IS?

JG: Aside from the obvious—Bizet's music, it's got so many of the number one hits—it's incredibly human. It's about obsession, desire, jealousy, freedom, vulnerability. It still resonates and always will resonate with the common person.

BRAVO: WHAT'S THE EMOTIONAL JOURNEY YOU WANT THE AUDIENCE TO TAKE WITH YOU AS DON JOSÉ EVOLVES FROM A DUTIFUL SOLDIER TO A MURDEROUS STALKER?

JG: I want the audience to feel conflicted because it's not a cookie-cutter character—and at some point, we all wrestle with jealousy and emotional co-dependency. Don José is an unstable character. That's obvious from the start. But I try not to overly dwell on that, and instead play him with sincerity so that his very real emotions can be triggered as he moves through his tragedy.

BRAVO: DON JOSÉ IS A "TOUR DE FORCE" ROLE, WITH VOICE AND ACTING DEMANDS NOT ONLY DAUNTING BUT ALSO ESCALATING. HOW DO YOU MANAGE THE VOCAL SHIFT FROM SOFT, LYRICAL TO HEAVY, INTENSE—AND WITH ENOUGH POWER IN THE FINAL SCENE TO COMPETE WITH A HIGHLY DISTRAUGHT MEZZO AND A FIRED-UP ORCHESTRA?

JG: You have to pace yourself technically. But it's one of those roles that makes exercising restraint difficult, given the need for constant emoting, what with all the jealousy and obsession. It's an emotional roller coaster. And if you get carried away, you start to wear and tear, and come the fourth act, you're already worn out.

BRAVO: HOW DID YOU TRAIN FOR SUCH A DEMANDING ROLE AND WAS IT DIFFERENT FROM HOW YOU TYPICALLY TRAIN FOR OPERAS?

JG: I find roles like these to be more difficult than a standard Verdi repertoire. The French ones

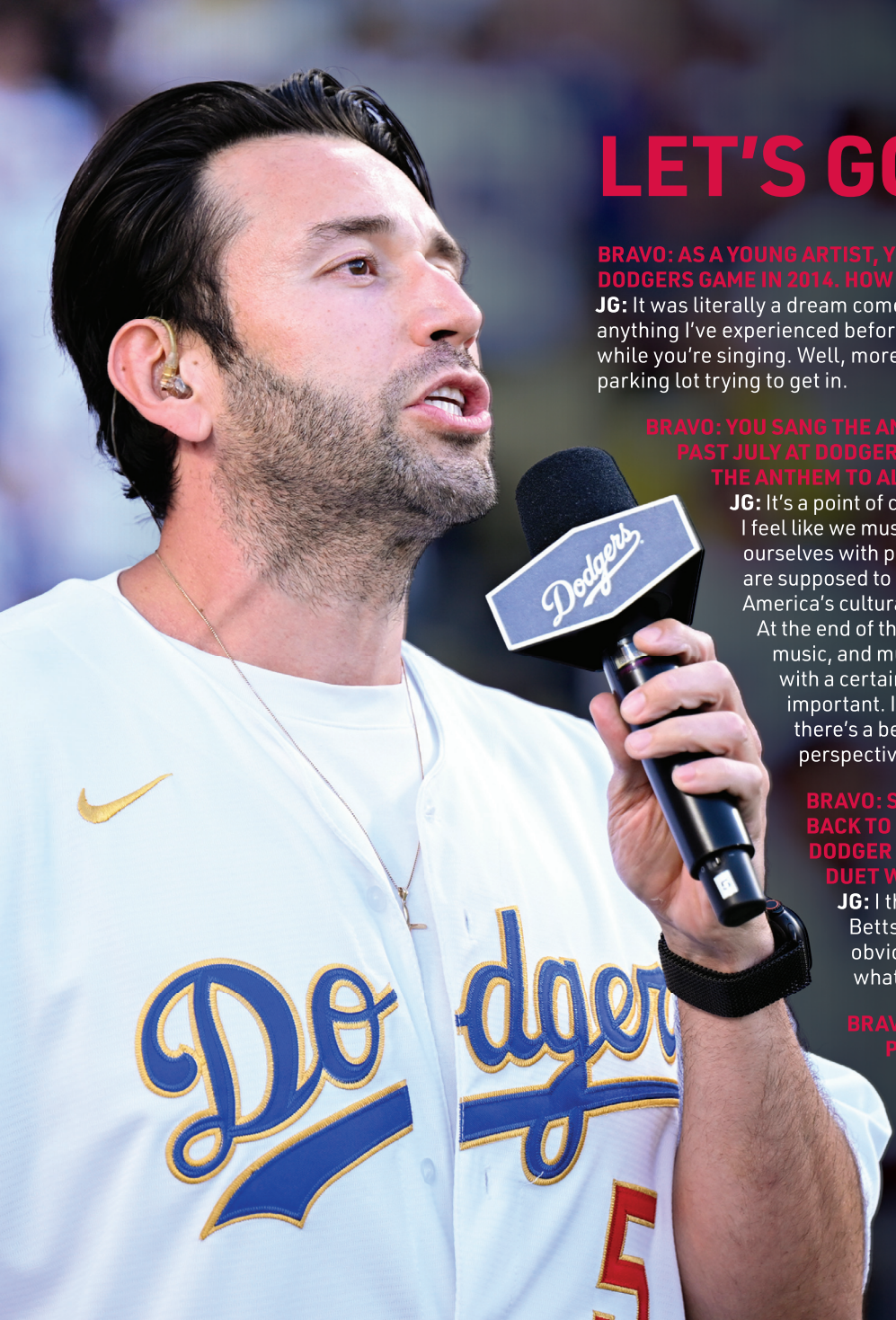
are notoriously difficult because it's not just about powerful singing. You must find the subtlety—the different colors in your voice. There's a lot of *piano* and *mezzo forte* moments that Bizet wants the singer to observe, as it adds to the brilliant orchestration. Even in the famous "*Flower Song*," there's a lot of restraint. I think the most perfect version I ever found was Jonas Kaufmann's. He has a beautiful vulnerability in the first half when he's saying Carmen threw him a flower and he kept it in prison. At the end, he expresses his love for her—not with a declamatory B flat, but with an emotionally vulnerable *pianissimo* that crescendos up into a beautiful falsetto. If you can do that, by God, you don't have to scream. So I practice a lot. I'll go over and over these phrases, trying to find the right color for me. I want what's appropriate, especially with conductor Domingo Hindoyan, whom I just had the pleasure of working with for the first time in Paris. He's such a singer's conductor, and he will keep the orchestra down so that if you're whispering a phrase, you can hear it over the orchestra.

BRAVO: WHAT HAS BEEN YOUR FAVORITE ROLE SO FAR?

JG: Hands down, Des Grieux in *Manon Lescaut*. I think that's because I associate it with the first time I was able to sing it—in Frankfurt in 2019, with Asmik Grigorian and Iurii Samoilov, who have become close friends. Creating and performing with them, it was three months of just perfection.

BRAVO: AT THIS POINT IN YOUR CAREER, BESIDES GETTING TO SING THE NATIONAL ANTHEM AT A LA DODGER GAME (SEE BOX), DO YOU HAVE A DREAM ROLE, AND WHERE WOULD YOU LIKE TO SING IT?

JG: Right now, I would have to say Dick Johnson in *La Fanciulla del West* in San Francisco or LA. For so many reasons. It's a rare Puccini opera with a happy ending. It's so American. It's in California. It's a Mexican in disguise. He robs Wells Fargo. It's me!

A close-up photograph of Joshua Guerrero, a man with dark hair and a beard, wearing a white Los Angeles Dodgers jersey with the number 5. He is holding a black microphone with the Dodgers logo and singing. The background is blurred, showing a stadium setting.

LET'S GO DODGERS!

BRAVO: AS A YOUNG ARTIST, YOU SANG THE NATIONAL ANTHEM AT A DODGERS GAME IN 2014. HOW DID THAT FEEL FOR A DIEHARD DODGER FAN?

JG: It was literally a dream come true to open for the season—a feeling unlike anything I've experienced before. There's like 60,000 fans screaming at you while you're singing. Well, more like 30,000, because the rest are still in the parking lot trying to get in.

BRAVO: YOU SANG THE ANTHEM IN ENGLISH—AS YOU DID AGAIN THIS PAST JULY AT DODGER STADIUM. DO YOU FEEL IT WOULD BE OK FOR THE ANTHEM TO ALSO BE SUNG IN SPANISH?

JG: It's a point of contention for a lot of people. For me, as an artist, I feel like we must forfeit our opinions so that we don't stain ourselves with policy or politics. But in its truest form, artists are supposed to be tools for human progression, and I believe America's cultural identity has evolved through many voices.

At the end of the day, what is the national anthem about? It's music, and music is about connection—and if you can connect with a certain audience demographic or group, that's important. It helps people to be seen and represented, and there's a beauty in that. So, I hope there's room for both perspectives to coexist. It's about tolerance.

BRAVO: SINCE YOU WILL UNDOUBTEDLY BE INVITED BACK TO SING AT DODGER STADIUM, WHICH LA DODGER PLAYER WOULD YOU MOST LIKE TO DO A DUET WITH?

JG: I think the best singer would probably be Mookie Betts, as he's an all-around athlete. But I think the obvious answer would be Shohei Otani. Just to see what kind of duet we could come up with.

BRAVO: IF THE LA DODGERS ALSO INVITE YOU TO PLAY BALL, WHICH POSITION WOULD YOU LIKE TO PLAY?

JG: I would have to be an outfielder. Right field.

BRAVO: HOW ABOUT DON JOSÉ IF HE ALSO GETS AN INVITE?

JG: He would be a catcher because he's controlling, he's obsessive, he's emotionally intense. He's got to be calling the pitches. 🍷

A RECITAL WITH JOSHUA GUERRERO AND PIANIST PETER WALSH

Wednesday, October 21, at 8pm
at the Wilshire Ebell Theatre

The Opera League of Los Angeles, in collaboration with The Opera Buffs, presents Grammy Award-winning tenor Joshua Guerrero in recital with pianist Peter Walsh. This special homecoming celebrates Guerrero's journey from emerging singer to international opera star—and the Los Angeles community that helped nurture his early career.

Join us at the beautiful Ebell of Los Angeles for an unforgettable evening as we welcome Joshua Guerrero home.

TICKETS: \$25 for Opera League members; \$35 for guests.
PURCHASE: Visit operaleague.org.

BEFORE WE SAY FAREWELL TO SUMMER...

With the opera season concluding in June, the Opera League turned its attention to two signature summer experiences: the annual Picnic at the Hollywood Bowl and a weeklong excursion to the Santa Fe Opera. By GARY W. MURPHY

PICNIC AT THE HOLLYWOOD BOWL

The League's annual picnic was a resounding success. Nearly 100 members and guests gathered on Saturday, June 20, for the opening night of the Bowl's summer season. Conducted by Thomas Wilkins, the Hollywood Bowl Orchestra presented *The Best of Broadway*.

Guests arrived early for an exclusive Mendocino Farms picnic in Camrose Park before strolling up the hill for the performance. Featured artists included Halle Bailey, Darren Criss, Renée Elise Goldsberry, Brian Stokes Mitchell, and Lea Salonga. The program offered a lively mix of Broadway favorites, from heartfelt ballads to dazzling song-and-dance numbers.



SANTA FE OPERA EXCURSION

In August, a group of intrepid Opera League members traveled to Santa Fe for a weeklong immersion in the internationally acclaimed Santa Fe Opera's 2026 season. The program began with an in-depth lecture on the week's operas by noted speaker Desiree Mays, a tailgate picnic before our first opera, a recital by LA Opera favorite baritone Lucas Meachem, and an invitation to observe his private master class with several of the company's young artists the following afternoon.

Private tours of the Georgia O'Keeffe Museum and the Santa Fe Opera's backstage areas were additional highlights, as were two days of the Santa Fe Indian Market, the largest showcase of Native Arts worldwide.

The trip was not without drama due to unexpected challenges. Smoke from a wildfire in northern New Mexico settled over Santa Fe's 7,000-foot elevation and drifted across the open-

air theater. For the first time in nearly three decades, the Santa Fe Opera was forced to cancel three performances along with the preview dinners.

Unhealthy air quality prompted several group members to cut their trips short. Those who remained attended three top-notch productions: a vaudevillian, pantomime-inspired *The Magic Flute*; the American premiere of the challenging *Lili Elbe*; and a moving, beautifully sung *Madame Butterfly*. ❄️



OPPOSITE PAGE: 1. Hollywood Bowl Sign 2. Simon Russell, Hovik Haroutiunian and Todd Calvin 3. Katharine Holland, Sharon Gill, Kate Barclay, David Latulippe and Mark Perry THIS PAGE: 5. Opera Lecturer Desiree Mays and Gary W. Murphy 6. Opening scene of *Madame Butterfly* 7. (L-R) Kim Puys de Perez, Ava Bise, Jason La Padura, Marty and Francine Wasserman, David Freeman, Julie Levtow, Margaret O'Donnell, Phyllis Klein, Fortune Zuckerman, Robert Heron, Tony Puys de Perez and Ann Millican 8. (L-R) Jason La Padura, Gary W. Murphy, Ratna Jones, baritone Lucas Meachem at his Master Class, Julie Levtow, Robert Heron, Phyllis Klein, Rosa Rosenberg, Ava Bise and Ann Millican 9. Santa Fe Opera Backstage Tour 10. Gary W. Murphy with former LAO Young Artist and current General Director at Dallas Opera David Lomeli

Plans are already underway for the League's next Santa Fe Opera trip.

August 2-7, 2027

PRODUCTIONS: *Turandot*, *The Barber of Seville*, *Così fan tutte*, *Káťa Kabanová*, and the American premiere of *Of One Blood*

INFORMATION: Contact Gary W. Murphy at gmurphy@operaleague.org.

YOUNG ARTISTS STEP INTO THE SPOTLIGHT IN *CANDIDE*

By LAURA WALLACE

When *Candide* returns to LA Opera in November, the opera-meets-Broadway classic will bring together an exceptional cast. **DUKE KIM** takes on the title role, **MEGHAN PICERNO** appears as Cunegonde, and legendary performer **PATTI LUPONE** returns for her third LA Opera production.

Four members of LA Opera's Young Artists program will join them, including two artists making their company debuts. Sharing the stage with a three-time Tony Award winner offers a rare opportunity to learn from a master of stagecraft. We asked the Young Artists what excites them most about performing with LuPone—and what being part of LA Opera's Young Artists program means to them—starting with the two newest members.



MARIO MANZO

As he begins his tenure as a LA Opera Young Artist, the Arizona baritone will perform the role of Maximilian. He

told us that “my artistry has been shaped by observing exceptional principal artists with international careers. The opportunity to work alongside a living legend like Patti LuPone still feels surreal. I hope to learn from her approach to stagecraft and explore performance techniques that can be applied to Bernstein’s work.”

“I am grateful and honored to join a Young Artist program known for developing accomplished, talented performers. I believe that I bring a strong command of the stage and a natural dramatic presence, both honed through performance opportunities across the country. I believe LA Opera is an exceptional place to develop as a Young Artist because it provides truly world-class resources and opportunities.”

“My primary goal is to invest fully in every development opportunity the program provides, including voice lessons, language classes, acting classes, and mainstage performances. I intend to throw 100 percent of my effort

into each moment. Ultimately, I hope my time in the LA Opera Domingo-Colburn-Stein Young Artist Program will strengthen my identity both as an artist and as a person.”



SAMUEL WALLACE

Also new to the Young Artists program, the Brazilian tenor will perform the role of Cacambo.

He told us that “joining LA Opera for a production as extraordinary as *Candide* is a dream come true. The stage experience I have built has given me greater theatrical and vocal maturity, which I am excited to bring to the cast. Plus, sharing the stage with a legend like Patti LuPone is a rare opportunity to refine my artistry and learn from the precision and timing of a Hollywood star.”

“Being part of LA Opera is both an honor and a huge responsibility. Given the caliber of this season’s roles and productions, I am committed to making the most of every opportunity. I want to learn as much as possible from the program’s exceptional teachers and coaches, refine my craft, and grow into a confident, expressive artist prepared for an international career.”



KATIE TRIGG

As a second-year Young Artist, the New Zealand mezzo-soprano will perform the dual roles of Vanderdendur

and the Baroness. She told us that “during my master’s degree program, I performed the Old Lady in my school’s production of *Candide*, so I’m really eager to see what our diva, Ms. LuPone, brings to the role. This show is vibrant and provocative, with so much room to play off fellow performers. Much of its challenge—and fun—comes from responding quickly and adapting to whatever hijinks arise in the moment.”

“The beauty of LA Opera’s Young Artist Program is the thoughtful, comprehensive support we receive from Paul Hopper and Blair Salter. They are committed to ensuring that each of us has the opportunities we need to grow. When planning assignments, they consider our individual strengths and goals while also giving us a healthy amount of autonomy to shape what we want to work on. The process feels genuinely collaborative. Personally, I am striving to improve every aspect of my performance and vocal technique, trust my artistic instincts, and remain true to myself and my values as I navigate the opera world.”



VINICIUS COSTA

As a third-year Young Artist, the Brazilian bass will perform the dual roles of James and Martin.

Since his company debut in the 2024 production of *Madame Butterfly*, he has appeared in seven LA Opera productions. He told us that "through my previous roles, I've learned that even when a character represents an idea, I still need to find the human being beneath it. That feels especially important with Martin and James, whose responses to the world are so different: Martin meets suffering with pessimism, while James responds with compassion. Playing both roles allows me to explore that contrast and challenge myself as an actor.

I'm also excited about performing with Patti LuPone. Watching how she approaches a character, works through a scene, and creates a moment onstage will be an invaluable experience.

"Being a LA Opera Young Artist has been an incredible privilege, and my third year feels like a celebration of everything I've experienced here. In many ways, the program has fulfilled everything I hoped to find. As I enter my final year, I want to embrace every opportunity, continue learning from each experience, and move forward with gratitude and excitement." 🌟

OPERA LEAGUE SEMINARS OPEN WITH DR. KRISTI BROWN-MONTESANO

By GARY W. MURPHY

The Opera League's popular Opera Seminars return on Sunday, September 27, with Dr. Kristi Brown-Montesano presenting "Saving Carmen from *Carmen*." The seminar precedes the October 17 opening of George Bizet's celebrated masterpiece. Few operas captivate, provoke, and thrill audiences quite like *Carmen*. Whether you are hearing the Habanera for the first time or the fiftieth, this fiery classic always offers something new to discover beneath the surface.

A faculty member at the Colburn School Conservatory of Music from 2003–22, Dr. Kristi Brown-Montesano served as Chair of Music History and helped shape the institution's degree programs. Today, Brown-Montesano is a Lecturer in Musicology at the UCLA Herb Alpert School of Music. She also enjoys ongoing relationships with many of Southern California's most distinguished musical organizations, including the Los Angeles Opera, Los Angeles Philharmonic, La Jolla Music Society, and Philharmonic Society of Orange County.

Join us at noon on Sunday, September 27, at the Dorothy Chandler Pavilion's fourth floor Rehearsal Room. Refreshments start at 11:30am so arrive early and say hello.

To RSVP, go to operaleague.org. 🌟



LA OPERA NEEDS YOU!

LA Opera *Connects* is back in full swing, and there are many volunteer opportunities for Opera League members. The best way to find the right Volunteer activity for you, is to visit the League's helpful Sign Up Genius page where you can explore the available opportunities. Just go to SignUpGenius.com.

- **SEP 24:** Fall Elementary School Matinee. LA Opera expects a large number of children, so volunteers will be especially helpful in guiding attendees. 8:45am to 1pm.
- **SEP 25:** Fall Elementary School Matinee. 8:45am to 1pm.
- **SEP 26:** Saturday Morning at the Opera—Larry Verdugo's personal favorite among the events for younger children. 8:45am to 1pm.
- **NOV 19:** Opera Prep for Leonard Bernstein's *Candide*.

It will be a busy and rewarding start to the season, and your help will make a meaningful difference. 🌟

REMEMBERING TWO PILLARS OF LA OPERA

This summer, LA Opera mourned the loss of two leaders whose passion and devotion for opera helped shape the company and strengthen its community.

LA Opera Vice Chairman and Founding Board Member **Bernard A. Greenberg** played a vital role in building the company and securing its enduring legacy. As the longtime president of African Americans for LA Opera, **Beverley Clarkson** deepened the organization's connection with the broader Los Angeles community.

Both were recipients of the Opera League's Peter Hemmings Award, honoring their noteworthy contributions to opera in Los Angeles.

BEVERLEY CLARKSON



Beverley Clarkson was the President of African Americans for LA Opera (AALAO) and served the organization with dedication, grace, and generosity. Her leadership and commitment touched many lives, and she will be deeply missed.

AALAO, a chapter of the Opera League, is dedicated to increasing the awareness of opera throughout the Los Angeles area and to providing a center for African American opera lovers in Los

Angeles. Founded in 1994 by a trio of extraordinary women—Eva Grant, Dolores Kerr and Gwendolyn Wyatt—AALAO seeks to bring opera into the community and the community to The Music Center to experience opera onstage at the Dorothy Chandler Pavilion.

Now in its 32nd year, AALAO continues to offer a variety of events, many presented in private homes and at the historic Wilshire Ebell Theatre of Los Angeles, including a fall recital, a history seminar with a recital during Black History Month, and the annual Father's Day celebration. Beverley was particularly proud of being able to use many of these events to introduce members and friends to new artists who went on to become major opera stars performing on the world's greatest stages.

For more than 40 years, Beverley served as a teacher, school administrator, and director of schools. After retirement, she devoted herself to a lifelong passion for writing—sharing stories drawn from personal history, family memory, and the emotional journeys that connect one generation to the next.

She passed away in August of this year. A memorial for her will take place at the Wilshire Ebell Theatre on Wed, Oct 28 at 10am.

BERNARD A. GREENBERG



Bernard A. Greenberg was one of LA Opera's principal architects. A visionary civic leader, philanthropist, and arts advocate, he devoted more than 70 years to establishing and sustaining a world-class opera company in Los Angeles.

Long before LA Opera's 1986 inauguration, Greenberg was part of a small group of civic

leaders working to bring professional opera to Los Angeles. In fact, as a UCLA student, he had already envisioned a professional opera company for Los Angeles. He went on to help establish the Los Angeles Civic Grand Opera, serving first as treasurer and later guiding the organization through successive stages of growth. His leadership helped create the foundation for the producing company that ultimately became LA Opera.

Greenberg, together with his wife, Lenore, became one of LA Opera's most generous and transformative philanthropists. Through the Bernard A. and Lenore S. Greenberg Opera Fund, they established an enduring endowment to support ambitious artistic work.

A distinguished attorney, trusted advisor, and passionate music lover, Greenberg will be remembered for his visionary leadership, personal integrity, thoughtful counsel, and steadfast belief in the arts' power to enrich civic life.

He passed away in July of this year. 🌸

OPERA LEAGUE CALENDAR OF EVENTS FALL 2026

The most up-to-date information on Opera League events can always be found on the League website calendar, at operaleague.org. Event details will be broadcast via operaleague.org with supporting eBlasts.

SEPTEMBER

SPECIAL EVENT

Opera League Season Opening Cocktail Party!

Saturday, Sep 19 at 3-5pm

Join the Opera League of Los Angeles as we celebrate the start of another exciting opera season at our annual cocktail party!

LOCATION: Vespaio Restaurant, DTLA

RSVP: operaleague.org

SEMINARS

Carmen

Sunday, Sep 27 at 12pm-1:30pm

SPEAKER: Dr. Kristi Brown-Montesano

LOCATION: Dorothy Chandler Pavilion
4th Floor, Rehearsal Room 1
Artists Entrance

RSVP: operaleague.org

OCTOBER

GATHERINGS

Carmen

Sunday, Oct 4 at 10am

HOST: Ruth Bachofner

SPEAKER: Steve Moore

LOCATION: Private residence
in Beverly Hills

RSVP: 310-273-5039

Carmen

Monday, Oct 5 at 7pm

HOST: Michael Sholer

SPEAKER: Steve Moore

LOCATION: Private Residence in San Gabriel

RSVP: 818-502-1988

Carmen

Saturday, Oct 10 at 1pm

HOST: Judith Hyman

SPEAKER: Steve Moore

LOCATION: Private residence in
West San Fernando Valley

RSVP: 818-625-1108, leave message

Carmen

Monday, Oct 12 at 7pm

HOST: Kimberlyn Jones

SPEAKER: Steve Moore

LOCATION: Private residence in Santa Clarita

RSVP: Claire Blackwell 661-607-5393

SPECIAL EVENTS

Carmen Opening Night

Saturday, Oct 17

Activities begin at 4pm

LOCATION: Simulcast at Santa Monica Pier
& Steinmetz Park

A Recital with Joshua Guerrero, with Peter Walsh, Pianist

Presented with The Opera Buffs

Wednesday, Oct 21 at 7pm

LOCATION: Wilshire Ebell Theatre

4401 Wilshire Blvd. LA 90005

TICKETS: \$25 for League members;

\$35 for non-members

operaleague.org

Memorial Celebration for Beverly Clarkson, President of African Americans for LA Opera

Wednesday, Oct 28 at 10am

LOCATION: Wilshire Ebell Theatre

4401 Wilshire Blvd. LA 90005

NOVEMBER

GATHERINGS

Candide

Monday, Nov 9 at 7pm

HOST: Kimberlyn Jones

SPEAKER: Kevin Batton

LOCATION: Private residence in Santa Clarita

RSVP: Claire Blackwell 661-607-5393

Candide

Monday, Nov 16 at 7pm

HOST: Michael Sholer

SPEAKER: Kevin Batton

LOCATION: Private Residence in San Gabriel

RSVP: 818-502-1988

Candide

Saturday, Nov 21 at 1pm

HOST: Judith Hyman

RSVP: 818 625-1108, leave message

SPEAKER: Kevin Batton

LOCATION: Private residence in
West San Fernando Valley

Candide

Sunday, Nov 22 at 10am

HOST: Ruth Bachofner

SPEAKER: Kevin Batton

LOCATION: Private residence in Beverly Hills

RSVP: 310-273-5039, leave message





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Serena Malifi, Cinderella
(2021). Photo: Eliza Logan

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