



Cori Ellison

Cori Ellison, as full-time staff Dramaturg at New York City Opera from 1997-2010, has been responsible for the company's production dramaturgy, program book, and supertitles, as well as its adult outreach programs, curating both its pre-performance event series and creating and curating its acclaimed Opera Matters series of collaborations with other noted New York cultural institutions. She continues to serve New York City Opera as a consultant on selected productions and projects.

She has also served as dramaturg for Francesca Zambello's production of the *Ring* Cycle, co-produced by Washington National Opera and San Francisco Opera. In 2009, she served as dramaturg for Opera Boston's production of Shostakovich's *The Nose*, and in 2006, was dramaturg for a triple bill of Offenbach operettas at the Bard Summerscape Festival. In 2005, she co-curated and narrated soprano Elizabeth Futral's program "Handel at Home", the closing event of the annual Chicago Humanities Festival, and she curated the Los Angeles Philharmonic's opening concert, an all-Beethoven gala.

Ms. Ellison's English singing translation of *Hansel and Gretel*, commissioned and premiered by New York City Opera, has also been performed (in a general-use adaptation recently published by Schott) by Houston Grand Opera, Atlanta Opera, Austin Lyric Opera, Kentucky Opera, Berkshire Opera, and Opera Roanoke. Her singing translation of Shostakovich's musical comedy *Cheryomushki* (*Cherry Tree Towers*) premiered at the Bard Summerscape Festival in August 2004, and her singing translation of Spontini's *La vestale*, commissioned by English National Opera, premiered there in April 2002. She is currently developing a new English-language performing edition of Mozart's *The Impresario* with YardArts.

Ms. Ellison regularly appears as a commentator and Opera Quiz panelist on the Metropolitan Opera's radio broadcasts, and has been guest commentator on WNYC's "Soundcheck" and "The *Tristan* Mysteries", WQXR's "First Hearing", and other radio programs. She has contributed articles to publications including the *New York Times*, *Opera News*, *Gramophone*, *BBC Music*, and *Ms*, and to books including *The New Grove Dictionary of Opera*, *The Complete Mozart*, and the *Metropolitan Opera Guide to Opera on Video*. She has also been a contributing writer for PBS's *Metropolitan Opera Presents* TV series.

Ms. Ellison has long been a regular lecturer and panel moderator for New York City Opera, Cincinnati Opera, the Guggenheim Museum's Works and Process series, and the Philadelphia Chamber Music Society. She has presented talks and interviews for the Metropolitan Opera Guild, Carnegie Hall, Seattle Opera, Dallas Opera, Santa Fe Opera, Opera Boston, Glimmerglass Opera, Bard Summerscape Festival, Opera Orchestra of New York, Great Performers at Lincoln Center, Mostly Mozart Festival, Berkshire Choral Festival, American Opera Projects, Schomburg Center for Black Culture, Paley Center for Media, Harvard's American Repertory Theatre, the New School, Opera Index, and the Wagner Societies of New York, Chicago, Washington, and Northern California, as well as at The Royal Opera House/Covent Garden, the Covent Garden Festival, Ireland's Wexford Festival, and Switzerland's Verbier Festival, and on board Cunard's Queen Mary II, under the auspices of Oxford University. She has also served on the faculty of The Juilliard School's Evening Division, was Adjunct Assistant Professor of Music at New York University's School of Continuing Education, and has often taught for the Explore New York! Elderhostel program. She currently teaches a course in the art of the opera libretto for American Lyric Theatre's Composer Librettist Development Program.

Ms. Ellison is part of the team that launched the Metropolitan Opera's pioneering simultaneous translation system, Met Titles, and has also authored opera supertitles for companies including New York City Opera, Cincinnati Opera, Glimmerglass Opera, Los Angeles Opera, Washington National Opera, Dallas Opera, Florida Grand Opera, Virginia Opera, Berkshire Opera, Des Moines Metro Opera, Utah Opera, Eos Orchestra, The Juilliard School, Midamerica Productions, Boston Baroque, Center For Contemporary Opera, Boston Symphony Orchestra, Marilyn Horne Foundation, PBS, and WGBH-TV.

Since 1998, Ms. Ellison has specialized in the study of Finnish music and musicians, contributing articles on Kaija Saariaho and her opera *L'amour de loin*, the Kalevala's impact on Finnish music, Jorma Panula and the Sibelius Academy, Monica Groop, Osmo Vänskä, and the Savonlinna Festival to the *New York Times*, as well as a brief history of classical music in Finland to the *Scandinavian Review*. She is a member of the board of directors of the Sibelius Society in the United States, Ltd.