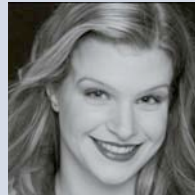


PRINCIPALS



ANNA BINNEWEG (Conductor and Musical Director) is currently finishing her Doctorate of Music degree in orchestral conducting at Northwestern University, where she studies with Victor Yampolsky. While at Northwestern, she has served as the Assistant Conductor of the Northwestern Symphony Orchestra and has assisted with opera productions including Mozart's *Le Nozze di Figaro* and Verdi's *Falstaff*. In 2003, she was the Music Director for Poulenc's *The Dialogues Of The Carmelites* at Northwestern and the Chicago Cultural Center. She is a graduate of the Meadows School of the Arts of Southern Methodist University in Dallas, TX, where she completed a double Master's of Music degree in Instrumental Conducting and Music Education. At SMU, she served as the Assistant Conductor of the Meadows Symphony Orchestra and the Meadows Wind Ensemble. She spent the 2001-2002 season as the Director of Operations and Woodwind Coach for the Houston Youth Symphony & Ballet. She has been accepted as a conducting fellow to music festivals including Brevard in North Carolina, the Conductors Institute of the Royal Conservatory of Music in Toronto, and the Conductors Institute in NY, and has participated in conducting workshops sponsored by the American Symphony Orchestra League and Conductors Guild.

MARY LUTZ (Artistic Director) is a graduate of Northwestern University's master's program in voice. Her work as an Artistic Consultant for Operatunities Opera Company brought to the show past its billing as a student work, and into the Chicago Cultural Center as a full-fledged professional performance for an audience of 600. Onstage, Mary has been seen as Mlle Silberklang in Mozart's *Der Schauspieldirektor* with Genesis Opera, First Lady in *Die Zauberfloete* with the Intermezzo Young Artist Program, and Fiordiligi in *Così fan tutte* with the Bay Area Summer Opera Theater. At Northwestern, Mary sang Deborah Metcalfe in the world premiere of *SlipKnot*, Madame Lidoine in *Dialogues of the Carmelites*, Donna Anna in *Don Giovanni*, Violetta in *La Traviata*, Mrs. Nordstrom in *A Little Night Music*, and the Female Chorus in *The Rape of Lucretia*. Mary's non-operatic work includes the soprano solos in *Messiah*, the Bach Mass in *B minor*, Poulenc's *Gloria* and the Faure *Requiem*. A winner of the Greek Women's University Club Music Competition and finalist in the MacAllister Opera Awards and Northwestern University Concerto Competition, she studies with soprano Maria Kanyova.



GENEVIEVE F. THIERS (Executive Director), a graduate of Boston College and Oxford University, has had the lead role in over eight operas, operettas and Shakespeare plays in the last six years, including Constance in Poulenc's *The Dialogues of the Carmelites*, Patience in Gilbert and Sullivan's *Patience* and Despina in *Così fan tutte*. She has sung with the Longwood Opera Company, the Chrysalis Opera company and Operatunities and has received several vocal awards, including the North Shore Musicians Club 2003 Scholarship, the Latetia M. Blain soloist award in 2000, and the Philadelphia Naval award for singing in 1996. Genevieve is the founder and CEO of Sittercity, Inc, a national childcare corporation serving over 50,000 users in 20 cities nationally. Genevieve has interviewed about Sittercity.com with TIME, Bloomberg, CNN, E! Entertainment Network, Crain's Chicago Business, Newsday, WGN, WBEZ, WNUR, the Boston Herald, the Chicago Sun-Times, and many other media outlets.



Genevieve Thiers (Dorine)
Anna Binneweg (Conductor)
Mary Lutz (Mariane)
Tartuffe, 2004

**As hard as it is
to sing in an opera,
it's probably even
harder to run an
opera company,
and these women
are doing both.
It's pretty
AMAZING.**

Sunny Joy Langton
Professor of Voice
Northwestern University