

The Industry's

2018

YEAR IN REVIEW



A MOMENTUM YEAR

The Industry premieres experimental artist-driven productions every other year, with smaller-scale yet artistically ambitious programs between them – both of which work towards our goal of expanding the definition of opera. In these “between years,” our focus is *momentum*. It’s the momentum from previous productions that brings artistic and civic innovation to LA, gives artists opportunities for expression and growth, and pushes the boundaries of how opera is defined in America.

Over the past 5 years, The Industry has experienced meteoric growth with our transformative ideas, and artistic excellence. We couldn’t do this without the help of our community of artists, board of directors and donors, who are helping us to reimagine the future of opera, right here in Los Angeles.

But what if The Industry disappeared tomorrow—what would be the impact on the landscape of Los Angeles, and the opera field as a whole?

Your support brings artistic and civic innovation to LA, gives artists opportunities for expression and growth, and pushes the boundaries of how opera is defined in America. Thanks to you, The Industry boldly exists, and we have much more to do together in 2019 and beyond!



SWEET LAND

THE PROCESS BEGINS!

Our newest complex and ambitious world premiere production will open in November 2019 – *SWEET LAND* – a multi-perspectival tour through American history with composers Raven Chacon and Du Yun and librettists Douglas Kearney and Aja Couchois Duncan, directed by Yuval Sharon.

This production takes on a broad range of issues surrounding the founding of America and explores unresolved trauma. The artistic team’s work and backgrounds are deeply connected to questioning narrative hierarchy and cultural identity through a social justice lens.

Composer Du Yun is a Chinese immigrant whose recent work originates from what she states, “is a lack of understanding and empathy around immigration”. Her last major opera *Angel’s Bone*, won a Pulitzer Prize for music and explores the psychology behind human trafficking.

Composer Raven Chacon, recent Berlin Prize awardee, is originally from the Navajo Nation and advocates for Native American and First Nations composers and musicians on and off-reservation. His collaborative art projects with the Indigenous art collective Postcommodity takes on land rights and border politics.

Librettist Douglas Kearney is a poet whose writing uses “multicultural voice inflected with the concerns of what it means to be a young black man at this time and at this place”.

Librettist Aja Couchois Duncan is a poet of Ojibwe descent and has a strong background in diversity and social justice work advocating for Native American health care.

A YEAR ON HIGHWAY ONE

2018 saw us connecting to our California roots in a powerful way. Our experiments in articulating an American and West Coast aesthetic build off the innovations of great countercultural composers who thrived in California. Our operatic ancestors are less the Puccinis, Rossinis, and Verdis of the standard repertoire – but rather, John Cage, Harry Partch, Terry Riley, and others.

Our *Highway One* bridges opera's past and present, as we bring to life counter cultural artistic works in unusual ways.

Our *Highway One* programs to date are:
Terry Riley's *In C*,
Lou Harrison's *Young Caesar*
and John Cage's *Europas 1 & 2*.

YOUNG CAESAR Record Release

The Industry Records released the first recording of Lou Harrison's magnum opus, *Young Caesar*, a sublime and sinuous depiction of Caesar's love for another man. The live recording, released February 2018, captures the sonorous beauty and the spirit of the production and was a collaboration between The Industry Records and the LA Phil.

The production was a major act of reconstruction, created through extensive research and direct contact with many of the artists originally involved in the notorious 1971 premiere in Pasadena. The new performance edition synthesized the various versions of the piece into a 100-minute version that fused Harrison's original raucous original with his later, lush orchestral setting. Incorporated shadow puppetry, Harrison's original "American gamelan" instruments, the production was a joyous and celebratory event coinciding with the Harrison centennial and a nationwide evaluation of Harrison's influence on contemporary composers.



“ Sharon, in conjunction with his opera company, The Industry, mounted a fanciful, visually stunning, endearingly mercurial, marginally risqué, momentarily over-the-top and ultimately touching production. The L.A. Phil New Music Group, conducted by Marc Lowenstein in the final Green Umbrella program of the season, was sensational, revealing layer upon layer of sheer musical gorgeousness capable, from the first bars, of lifting the spirits.”

– Mark Swed, *Los Angeles Times*



THE INDUSTRY



EUOPERAS 1 & 2

“For 200 years the Europeans have been sending us their operas. Now I’m sending them back.” That’s how John Cage described *Euoperas 1 & 2*, and he wasn’t kidding.

In November, we presented John Cage’s *Euoperas 1 & 2* with the LA Philharmonic featuring The Industry Company. Fusing fragments of arias and duets from 64 European operas and repurposing found sets and costumes, Cage creates a singular collage of music and theater that both upends and pays tribute to the operatic tradition. This new production was anchored in our local environs and LA history with hand-painted backdrops, props, and costumes from the classic Hollywood era. We took over soundstage 23 on the Sony Studios lot in Culver City for this “readymade” experiment.

“I believe that no influence has been more strongly felt on this company than Cage. As such, producing the first new production of *Euoperas* in America was a profound tribute and a meaningful chance to contribute to his legacy. — Yuval Sharon

[Read more of director Yuval Sharon’s *Euoperas* reflections on our blog.](#)

“A spirit of joyous absurdity reigned, yet the show had a poignant undertow. Attempting to sing one’s song above the din is a general condition these days.”

— Alex Ross, *The New Yorker*





EUROPERA'S 1 & 2 BY THE NUMBERS

SINGERS: 19

DANCERS: 6

LA PHIL INSTRUMENTALISTS: 27

ARIAS: 95

MUSIC: 6 Hours (49 minutes of arias, performed in 115 minutes)

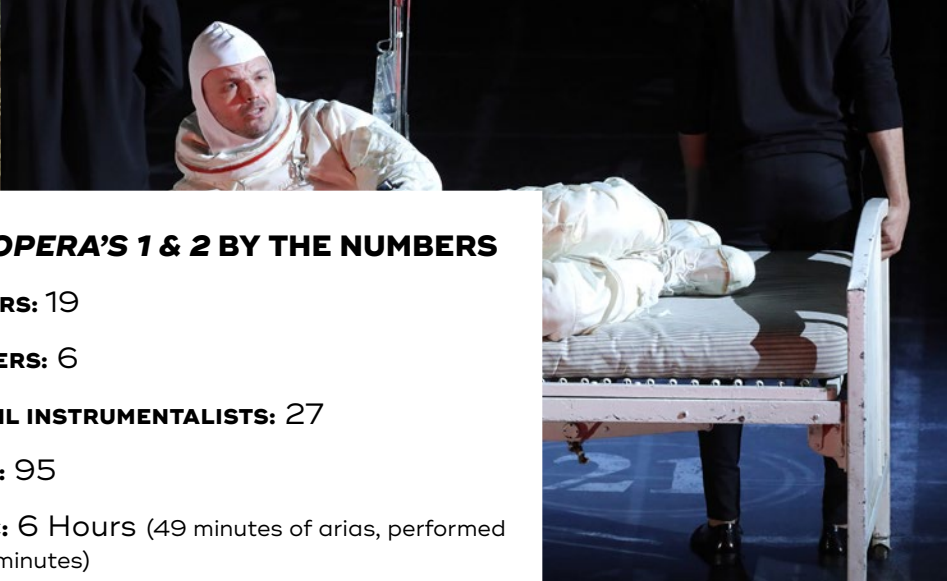
OPERAS: 52

COMPOSERS REPRESENTED: 33

COSTUMES: 95

PROPS: 254

DROPS: 64 (including an Austrian curtain!)



“ What I found resonated on election eve remarkably well was the concentration of each performer focusing on what matters no matter what the noise. That alone proved not just exhilarating but downright mood-altering.”

– **Mark Swed**, *Los Angeles Times*



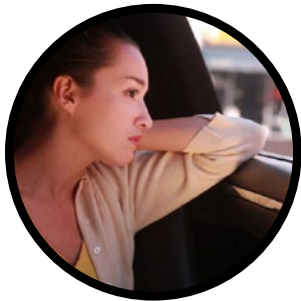
“ A rare and extraordinary staging by Yuval Sharon and his experimental company, The Industry.”

– **Joshua Barone**, *New York Times*

THE INDUSTRY COMPANY

A crucial part of our mission is to cultivate opportunities for artistic talent on every level of opera's creation. This inspired us to create The Industry Company to highlight and celebrate individual artistry even more. We'll grow the Company with more artists each year working in a variety of disciplines.

Get to know The Industry Company through videos on our website.



Maria Elena Altany
SOPRANO



Justine Aronson
SOPRANO



Sarah Beaty
MEZZO



Suzanna Guzmán
MEZZO



Ashley Faatoalia
TENOR



Jon Lee Keenan
TENOR



Cedric Barry
BARITONE



David Castillo
BARITONE

REFLECTIONS ON BAYREUTH

In July 2018, executive director Elizabeth Cline, music director Marc Lowenstein, and a group of 12 The Industry supporters traveled to the Bayreuth *Festspiele* to experience Yuval Sharon's monumental Lohengrin production, where he was the first American to direct a production in its 142 year history.

Read more on The Industry's blog



“ Sharon, in “Lohengrin,” scrutinizes the cult of the charismatic male leader, in part by heightening the agency of the opera’s female characters.”

—Alex Ross, *The New Yorker*





INVISIBLE CITIES SCREENING AT BAM

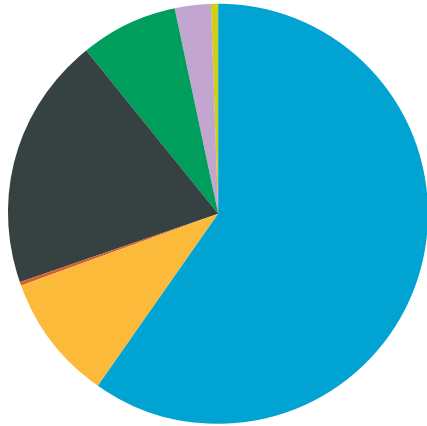
In April, we presented the *INVISIBLE CITIES* film to a sold-out crowd at Brooklyn Academy of Music (BAM).








The beautiful video of the production was followed by a Q&A with director Yuval Sharon, composer Christopher Cerrone, and BAM's Executive Producer Joe Melillo. As an extra treat, Ashley Faatoalia performed one of the arias live with piano. It was special to present this work on the East Coast for the first time, especially for Chris, who is based in Brooklyn. This experience got us buzzing on how best to celebrate the 10-year *INVISIBLE CITIES* anniversary just around the corner in 2023.

Stay tuned for more...

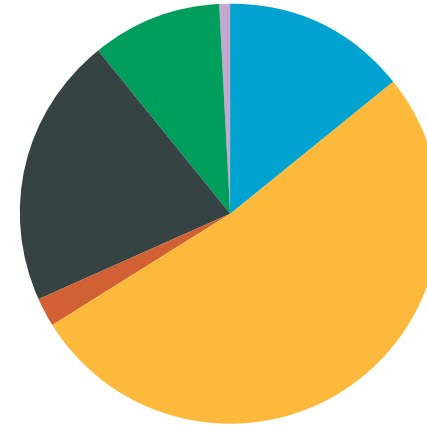
The Industry's Year In Review in Dollars and Cents







We strive to be an example of a nimble nonprofit that grows responsibly. Each year our expenses reflect a modest increase in general operating, while our production expenses are defined by what each project needs.



Total Expenses*		\$ 515,709	%
	General Operating Expenses	\$ 308,307	59.8
	General Operating 2019 Restricted*	\$ 50,000	9.7
	The Industry Records	\$ 2,304	0.4
	EUROPERAS Production	\$ 100,000	19.5
	SWEET LAND Development	\$ 39,322	7.6
	The Industry Company	\$ 13,508	2.6
	Research and Development	\$ 2,268	0.4

* Each year we raise \$50,000 for the following year's general operating expenses



Total Income*		\$ 553,069	%
	Board Contributions	\$ 79,500	14.4
	Individual Contributions	\$ 287,415	52
	Membership	\$ 12,110	2.2
	Family Foundation Grants	\$ 115,250	20.8
	Civic (National, City, State) Grants	\$ 55,150	10
	Record Sales & Earned income	\$ 3,644	0.6

*These amounts include \$50,000 we raised for 2019 general operating expenses and will be restricted for next year.

THE INDUSTRY IS:

Yuval Sharon

founder & artistic director

Elizabeth Cline

executive director

Marc Lowenstein

music director

Ash Nichols

production manager

Lindsey D. Schoenholtz

development & communications manager

THE INDUSTRY COMPANY

Maria Elena Altany

soprano

Justine Aronson

soprano

Sarah Beaty

mezzo

Suzana Guzmán

mezzo

Ashley Faatoalia

tenor

Jon Lee Keenan

tenor

Cedric Berry

bass-baritone

BOARD OF DIRECTORS

Christine Adams

Chairperson

Caroline Mankey

Vice-Chairperson

Betsy Greenberg

Secretary

Ruth Eliel

Treasurer

Fariba Ghaffari

Suzanna Guzmán

Mary Ann O'Connor*

Erika Marina Nadir

Adam Paris

Maurice Singer

Debra Vilinsky

ADVISORY BOARD

Thomas E. Backer, *PhD*

Claudia Bestor

Ava Bromberg

Mary Lou Falcone

Steven Lavine

Kathleen Mahoney

Meredith Monk

Merry Norris

Abby Sher

* *Emeritus Board*