



**NEW YORK CITY OPERA RETURNS WITH THREE PREMIERES
MARCH - JUNE 2016**

**World Premiere of David Hertzberg's "Sunday Morning" at
Inaugural New York City Opera Concerts at Appel Room in March 2016**

East Coast Premiere of *Hopper's Wife* at Harlem Stage in April 2016

**New York City Professional Premiere of *Florencia en el Amazonas*
Launches Spanish-language Opera Series: *Ópera en Español*
Jazz at Lincoln Center's Rose Theater in June 2016**

February 22, 2016 – **New York City Opera General Director Michael Capasso** today announced the remainder of the 2016 season. New York City Opera will present three major premieres including the world premiere of "**Sunday Morning**" by **David Hertzberg** as part of the inaugural **New York City Opera Concerts** at Jazz at Lincoln Center's Appel Room on **March 16**; the East Coast premiere of **Stewart Wallace** and **Michael Korie's *Hopper's Wife*** presented at Harlem Stage in **April 2016** and the New York City professional premiere of **Daniel Catán's *Florencia en el Amazonas*** at Jazz at Lincoln Center's Rose Theater in **June 2016**. *Florencia en el Amazonas* launches Spanish-language Opera Series, *Ópera en Español*.

Michael Capasso discussed the season, "In continuing with my vision for New York City Opera, these three offerings of contemporary music balance the traditional *Tosca* production with which we re-launched the company in January. Historically, New York City Opera presented a combination of core and contemporary repertoire; this programming represents our commitment to maintaining that approach. The initiation of our New York City Opera Concerts at the Appel Room will demonstrate further our company's versatility and goal to present events that complement our staged productions. We launch *Ópera en Español* with *Florencia en el Amazonas* in recognition of New York City's diversity and that thirty percent of our city is Spanish-speaking. As the People's Opera, we aim to design programming that engages as many New Yorkers as possible. This will become even more apparent **when we announce our complete 2016 – 17 season in late spring.**"

On March 16, 2016, New York City Opera inaugurates its new series **New York City Opera Concerts**, a vibrant showcase for new music, twentieth-century and contemporary work, and established repertoire by today's leading performers. The world premiere of **David Hertzberg's** "Sunday Morning," set to the poem of the same name by Wallace Stevens, is the featured work on this concert at the Appel Room in Jazz at Lincoln Center's Frederick P. Rose Hall.

A cantata for soprano, strings, and harp, "Sunday Morning" receives its first performance on a program that opens with *Last Round*, for string nonet, by Osvaldo Golijov, an homage to the Argentinian composer and performer Astor Piazzolla. Erich Korngold's Nine Shakespeare Songs, Op. 29, and 31, for soprano and piano, and Alexander von Zemlinsky's "Maiblumen blühen überall" ("May-buds Blossomed All Around"), for mezzo-soprano and string sextet, reveal distinct dimensions in the creative work of two European figures, known for their operas. The sacred cantata "Widerstehe doch der Sünde," BWV 54 ("Stand Firm Against Sin") by J. S. Bach, for solo voice and strings, an eloquent landmark of Baroque dramatic art, completes the program. Soprano **Sarah Shafer** and mezzo-soprano **Kirstin Chávez** share the program. They are joined by conductor **Gil Rose** and the **New York City Opera Orchestra**.

HOPPER'S WIFE AT HARLEM STAGE

On April 28-30 and May 1, 2016, New York City Opera presents the East Coast premiere of *Hopper's Wife*, at Harlem Stage. *Hopper's Wife*, a three-character, 90-minute chamber opera, is based on an idea inspired by both fact and fiction. Described as "brave, bold and important" by the *Los Angeles Times*, **Stewart Wallace** and **Michael Korie's** challenging, erotically-charged opera audaciously charts new territory in music drama. The work explores the dichotomies between art and obscenity, high culture and indecency through the allegory of an imagined marriage between painter Edward Hopper and gossip columnist Hedda Hopper, juxtaposing familiar icons of Hollywood's golden age with stark depictions of desperation and depravity.

The Harlem Stage performances of *Hopper's Wife* mark its second production, after its premiere by the Long Beach Opera in California. According to composer Stewart Wallace, "Each of the three characters is inspired by a different kind of indigenous American music. Hopper's pastoral sound conceals a barely restrained violence. Mrs. Hopper cracks and pops with the urban sound of the New York she yearns to return to. And Ava, the artist's model, has a sound that evolves from bluegrass in Act One to torch blues as Hollywood reshapes her in its own image."

Hopper's Wife is one of four operas on which Wallace has collaborated with Michael Korie, including *Harvey Milk*, *Kabbalah*, and *Where's Dick?* Austrian-American director **Andreas Mitisek**, who serves as artistic and general director of both Chicago Opera Theater and Long Beach Opera, stages the work. **James Lowe**, admired for his versatility in conducting musical theater and opera, will lead the New York City Opera Orchestra. *Hopper's Wife* is a co-production with Chicago Opera Theater and Long Beach Opera.

FLORENCIA EN EL AMAZONAS AT THE ROSE THEATER

New York City Opera concludes its 2016 season with the first professional New York City production of *Florencia en el Amazonas* by composer **Daniel Catán**. Performances are June 22, 23, 25, and 26 in Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall. **John Hoomes** stages *Florencia en el Amazonas*—about strangers sharing an Amazon voyage—based on an original production of **Nashville Opera**, conceived by Hoomes, with **Barry Steele**, video and lighting designer, and **Cara Schneider**, scenic designer. **Dean Williamson** conducts the New York City Opera Orchestra in these performances. Casting will be announced in the coming weeks.

The work, set to a libretto by **Marcela Fuentes-Berain**, was the first Spanish-language opera to be commissioned by a major American opera company, the Houston Grand Opera. Since its premiere in 1996 at Houston, *Florencia en el Amazonas* has become one of the most popular as well as frequently performed contemporary operas, produced by the Los Angeles Opera, Washington National Opera at the Kennedy Center; companies in Utah, Colorado, Arizona; and Germany, Mexico, and Brazil. Catán's passionate, sensuous opera, inspired by the magical realism of Colombian writer **Gabriel García Márquez** is the first installment of City Opera's planned Spanish-language opera series *Ópera en Español*.

Daniel Catán (1949 – 2011), born in Mexico City, completed studies in England and the United States, lived in Japan as well as Mexico, and taught at the University of Texas, remarked about the broad reach of his career, “When I confront myself in the mirror, I see a composer who has lived in many places searching for his operas. During my travels, I have thought a great deal about my own culture, about music and opera. I have searched wherever I could to understand them and unravel their mysteries. In the end, I can see it clearly, I've been in search of myself, of my place in the world, of my own voice.”

Regarding the opera and its subsequent recording, *Opera News* wrote: “The world-premiere engagement of Catán's *Florencia en el Amazonas*, in 1996, was one of the most successful in the history of Houston Grand Opera. This recording, taped during a 2001 revival, makes it easy to hear why. It is a ravishing piece of music, written in an unabashedly tonal idiom that just recently had seemed extinct—Ravel and Szymanowski, by way of Villa-Lobos. Moreover, the opera's central theme—the transcendent power of love—is a compelling one, given dramatic flesh by the composer's rapturous musical invention. In an era when so many new operas are weighed down by familiar literary and theatrical texts, *Florencia* seems motivated by its music: it surges forward in gusts of lyrical inspiration.”

Tickets are now on sale for New York City Opera Concerts on March 16 and for *Hopper's Wife*.

Please visit nycopera.com for casting and other updated information.

New York City Opera: March - June 2016

New York City Opera Concerts

Sarah Shafer, soprano

Kirstin Chávez, mezzo-soprano

Gil Rose, conductor

New York City Opera Orchestra

The Appel Room

Lincoln Center's Frederick P. Rose Hall

Time Warner Center, New York, NY

March 16, 2016, 7:30 pm

For tickets to New York City Opera Concerts:

Jazz at Lincoln Center Box Office

Broadway at 60th Street, Ground Floor

Monday-Saturday, 10:00AM – 6:00PM

Sunday, 12:00PM – 6:00PM

CenterCharge: (212) 721 – 6500

jalc.org

Please visit nycopera.com for more information.

Hopper's Wife

Composer Stewart Wallace

Libretto by Michael Korie

Conductor James Lowe

Production Andreas Mitisek

New York City Opera Orchestra

Harlem Stage

150 Convent Avenue (at West 135th Street)

New York, NY

Thursday, April 28, 2016, 7:30PM

Friday, April 29, 2016, 7:30PM

Saturday, April 30, 2016, 7:30PM

Sunday, May 1, 2016, 4:00PM

For tickets to Hopper's Wife:

Harlem Stage Box Office

Monday-Friday, 12:00PM - 6:00PM

Telephone (212) 281-9240, ext. 19 or 20

harlemstage.org

Florencia en el Amazonas

Composer Daniel Catán
Libretto by Marcela Fuentes-Berain
Conductor Dean Williamson
Production John Hoomes
Lighting & Video Designer Barry Steele
Scenic Designer Cara Schneider
New York City Opera Orchestra

Rose Theater

Lincoln Center's Frederick P. Rose Hall
Time Warner Center, New York, NY
Wednesday, June 22, 2016, 7:30PM
Thursday, June 23, 2016, 7:30PM
Saturday, June 25, 2016, 7:30PM
Sunday, June 26, 2016, 4:00PM

For tickets to Florencia en el Amazonas:

Tickets to *Florencia en el Amazonas* go on sale on Monday, **April 4, 2016:**

Jazz at Lincoln Center Box Office
Broadway at 60th Street, Ground Floor
Monday-Saturday, 10:00AM – 6:00PM
Sunday, 12:00PM – 6:00PM
CenterCharge: (212) 721 – 6500
jalc.org

Please visit nycopera.com for more information.

ABOUT NEW YORK CITY OPERA

Since its founding in 1943 by Mayor Fiorello LaGuardia as “The People’s Opera” New York City Opera has been a critical part of the city’s cultural life. During its history, New York City Opera launched the careers of dozens of major artists and presented engaging productions of both mainstream and unusual operas alongside commissions and regional premieres. The result was a uniquely American opera company of international stature.

For more than seven decades, New York City Opera maintained a distinct identity, adhering to its unique mission: affordable ticket prices, a devotion to American works, English-language performances, the promotion of up-and-coming American singers, and seasons of accessible, vibrant and compelling productions intended to introduce new audiences to the art form. Stars who launched their careers at New York City Opera include Plácido Domingo, Catherine Malfitano, Sherrill Milnes, Samuel Ramey, Beverly Sills, Tatiana Troyanos, Carol Vaness, Shirley Verrett, among dozens of other great artists.

In 1999, New York City Opera founded VOX, Contemporary Opera Lab, an annual concert series that offered composers and librettists the opportunity to hear excerpts of their works performed by professional singers and musicians. For decades New York City Opera has been committed to introducing opera to the young, bringing the art form to new audiences with educational outreach performances in New York City's public schools.

Now, having returned to the stage, New York City Opera continues its legacy at a new, state-of-the-art home at Jazz at Lincoln Center's Rose Theater with revitalized outreach and education programs, and programming designed to welcome and inspire a new generation of City Opera audiences.

For more information about New York City Opera's season, please visit nycopera.com.

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