



**NEW YORK CITY OPERA ANNOUNCES 2017/2018 SEASON**

**SIX NEW PRODUCTIONS**

**THREE NEW YORK PREMIERES**

**ONE U.S. PREMIERE**

**TWO CONCERTS**

**Tobias Picker Appointed Composer-in-Residence**

**New Production**

**Puccini's *La Fanciulla del West*  
Opens Season on September 6, 2017**

**New Production and New York Premiere**

**Martinez's *Cruzar la Cara de la Luna* in January 2018  
Third opera in *Ópera en Español* series launched in 2016**

**New Production**

**Montemezzi's *L'Amore dei Tre Re* in April 2018**

**U.S. Premiere and New Production**

**Wuorinen's *Brokeback Mountain* in June 2018  
Second opera in City Opera's LGBT Pride Initiative**

**CHAMBER OPERAS**

**New Production and New York Premiere**

**Picker's *Dolores Claiborne* in October 2017  
World Premiere of newly adapted chamber version**

**New Production of a Double Bill and Novel Pairing of**

**Donizetti's *Il Pigmalione* and Rameau's *Pigmalion* in May 2018  
New York Premiere of Donizetti's first opera**

**NEW YORK CITY OPERA CONCERTS**

**CONCERT SERIES IN ZANKEL HALL AT CARNEGIE HALL**

**City Opera Celebrates Composer Dominick Argento's 90<sup>th</sup> Birthday  
November 9, 2017**

**Soprano Anna Caterina Antonacci in Her Only U.S. Appearance of Season  
February 20, 2018**

**May 24, 2017 – New York City Opera’s 2017/2018 season will offer four new mainstage productions at Jazz at Lincoln Center’s Rose Theater**, including a Spanish-language opera as part of its *Ópera en Español* series. City Opera will also offer two **New York City Opera Concerts in Zankel Hall** at Carnegie Hall and a chamber opera series at locations to be announced. **New York City Opera Orchestra** will be featured in every opera.

The company once again opens New York’s cultural season with **Opening Night on Wednesday, September 6, 2017** featuring a new production of **Puccini’s *La Fanciulla del West***. The season continues in **October 2017** with the **first chamber opera** of the season, the **New York premiere of Tobias Picker’s *Dolores Claiborne***, based on the novel by Stephen King, in a **new chamber adaptation by the composer**.

**City Opera** will present the third installment in its *Ópera en Español* series in **January 2018** with the **New York premiere of José “Pepe” Martínez’s mariachi opera *Cruzar la Cara de la Luna***. Having presented the modern-day revival of Respighi’s *La Campana Sommersa* last season, City Opera will present another 20<sup>th</sup>-century Italian rarity in **April 2018**, Montemezzi’s *L’Amore dei Tre Re*. **In May 2018**, City Opera will offer a double-bill as part of its **chamber opera series** pairing the **New York premiere of Donizetti’s *Il Pigmaliione* with Rameau’s *Pigmalion***.

The mainstage season concludes in **June 2018** with the **U.S. premiere of Charles Wuorinen’s *Brokeback Mountain***, the second installment in **City Opera’s LGBT Pride Initiative** which begins with performances of Peter Eötvös’s *Angels in America* at the Rose Theater on June 10, 12, 14 and 16, 2017.

The **New York City Opera Concerts** series will move to **Zankel Hall at Carnegie Hall** with two one-night-only concerts. **The first concert on November 9, 2017 will celebrate the 90<sup>th</sup> birthday of the renowned American composer Dominick Argento** and will feature the **New York City Opera Orchestra conducted by Gil Rose**. On **February 20, 2018** the Italian soprano **Anna Caterina Antonacci, in her only U.S. appearance of the season**, will take the stage with pianist **Donald Sulzen**.

New York City Opera is honored to announce the appointment of **Tobias Picker** as **New York City Opera’s Composer-in-Residence**. **City Opera** will present Picker’s new adaptation of his 2013 opera *Dolores Claiborne* as part of the chamber opera series in October 2017. **Last year, City Opera announced that it had commissioned a new opera from Picker, *American Venus*, based on the life of Audrey Munson**.

Michael Capasso, General Director, New York City Opera said, **“As this pivotal season in New York City Opera’s history draws to a close, I am thrilled to unveil our exciting plans for the future**. Over the past months, the overwhelming response from our enthusiastic audiences, generous patrons, and the artistic community has confirmed **City Opera’s vital and enduring role in New York’s thriving cultural scene**. Continuing **City Opera’s long tradition of diverse and eclectic programming**, our upcoming season features relevant and engaging contemporary

works alongside rarities and beloved classics. **I am also excited to welcome my friend and advisor Tobias Picker to the City Opera Family as Composer-in-Residence.** In addition to contributing his own outstanding work, his council will be invaluable in general and in our programming of contemporary works in future seasons.”

Tobias Picker added, **“New York City Opera has been at the forefront of engaging with opera as a living art form for nearly three quarters of a century. I am delighted and honored to join my old friend Michael Capasso as he continues to breathe fresh life into our beloved hometown opera company. When City Opera gave the New York premiere of my first opera *Emmeline* twenty years ago I felt humbled. Today, I feel privileged to help give life to important operas by my distinguished colleagues.”**

**LA FANCIULLA DEL WEST BY GIACOMO PUCCINI  
NEW PRODUCTION**

Considered by Puccini himself to be among his finest works, the brilliant orchestration and lyricism of *La Fanciulla del West* animate the passion and adventure of the California Gold Rush. The opera had its world premiere at the Metropolitan Opera in 1910 and has long been a favorite of New York audiences. City Opera’s new production of Puccini’s *La Fanciulla del West* will be directed by Ivan Stefanutti and conducted by James Meena. The production is an international collaboration between the Teatro di Giglio in Lucca, Italy, the Teatro Lirico in Cagliari, Sardinia, and Opera Carolina.

**CRUZAR LA CARA DE LA LUNA BY JOSÉ “PEPE” MARTINEZ”  
NEW YORK PREMIERE  
NEW PRODUCTION**

City Opera’s new production of José “Pepe” Martinez’s *Cruzar la Cara de la Luna* (To Cross the Face of the Moon) in January 2018 will mark the work’s New York premiere. With a libretto in Spanish and English by Leonard Foglia and the composer, *Cruzar la Cara de la Luna* will be the third installment in City Opera’s *Ópera en Español* series. The world’s first mariachi opera, this timely story of an immigrant family divided by the U.S./Mexican border has earned raves from critics and audiences worldwide. Leonard Foglia will direct the production at Jazz at Lincoln Center’s Rose Theater.

**L’AMORE DEI TRE RE BY ITALO MONTEMEZZI  
NEW PRODUCTION**

Set in the Middle Ages, the Italianate melodrama of Italo Montemezzi’s 1913 masterwork is fueled by a lush score influenced by Wagner and Debussy. The opera was frequently performed at the Metropolitan Opera before World War II. In 1982, New York City Opera presented the first staged performances of the opera since 1949, starring American bass Samuel Ramey. City Opera’s new production of *L’Amore dei Tre Re* (The Love of Three Kings), conducted by Pacien Mazzagatti and directed by Paul Curran, will be the first time the opera has been heard in New York in over a decade.

***BROKEBACK MOUNTAIN* BY CHARLES WUORINEN  
U.S. PREMIERE  
NEW PRODUCTION**

After successful premieres in Europe, this intrinsically American work exploring conflict between love and identity finally debuts in the U.S. Inspired by the 2005 film directed by Ang Lee, American composer Charles Wuorinen approached Annie Proulx to adapt her story into the libretto for *Brokeback Mountain*. The work was originally commissioned by New York City Opera in 2008 but ultimately premiered at Madrid's Teatro Real in 2014. This production, conducted by American conductor Kazem Abdullah, will be the opera's U.S. premiere. Following City Opera's production of the New York premiere of Eötvös's *Angels in America* in June 2017, *Brokeback Mountain* will be the second effort in the company's initiative to celebrate LGBT Pride.

**CHAMBER OPERA SERIES**

***DOLORES CLAIBORNE* BY TOBIAS PICKER  
NEW YORK PREMIERE  
NEW CHAMBER ADAPTATION  
NEW PRODUCTION**

Hailed at its premiere by *Opera News* as “a significant new work... a triumph for all concerned,” the impact of Stephen King's psychodrama is heightened in this intimate, new chamber adaptation of Tobias Picker's opera. New York City Opera Principal Conductor Pacien Mazzagatti leads the production in October 2017.

***IL PIGMALIONE* BY GAETANO DONIZETTI  
*PIGMALION* BY JEAN-PHILIPPE RAMEAU  
NEW YORK PREMIERE OF DONIZETTI'S FIRST OPERA  
NEW PRODUCTION DOUBLE BILL**

The myth of Pygmalion, the artist who begs Venus to animate his sculpture of the ideal female form, inspired both Donizetti's first opera and one of Rameau's most revered masterworks. For the first time in New York, these one-act gems of are brought together in the same program.

**NEW YORK CITY OPERA CONCERTS**

**FALL CONCERT: Dominick Argento's 90<sup>th</sup> Birthday  
*MISS HAVISHAM'S WEDDING NIGHT* and *A WATER BIRD TALK***

New York City Opera will celebrate the 90<sup>th</sup> Birthday of American composer Dominick Argento with a concert in Carnegie Hall's Zankel Hall featuring the New York City Opera Orchestra conducted by Gil Rose on November 9, 2017. The composer of fourteen operas and numerous song cycles, choral pieces, and orchestral works, Argento has been one of America's leading composers for over six decades. The concert offers two tour-de-force monodramas by Argento exploring the joys, failures, and obsessions of the human condition: *Miss Havisham's Wedding Night*, adapted from his 1977 opera *Miss Havisham's Fire*, which was commissioned by New York City Opera, and *A Water Bird*

*Talk*, adapted from Chekhov's play *On the Harmfulness of Tobacco* and John James Audubon's *Birds of America*.

### **WINTER CONCERT: Anna Caterina Antonacci**

City Opera presents the great Italian soprano Anna Caterina Antonacci in her only U.S. appearance of the season in a recital with pianist Donald Sulzen at Carnegie Hall's Zankel Hall on February 20, 2018. Ms. Antonacci is recognized as one of today's leading singing actresses with a repertoire that includes some of opera's most challenging roles including Cassandre in Berlioz's *Les Troyens*, Dulcinée in Massenet's *Don Quichotte*, and the title roles in Cherubini's *Medea*, Gluck's *Armide* and *Iphigénie en Tauride*, and Bizet's *Carmen*.

### **TOBIAS PICKER APPOINTED COMPOSER-IN-RESIDENCE**

Last spring, General Director Michael Capasso announced the beginning of City Opera's Commissioning Initiative with the commission of Tobias Picker's *American Venus*, based on the life of Audrey Munson, to celebrate City Opera's 75<sup>th</sup> Anniversary in 2019.

Born in New York City, Tobias Picker is one of America's most sought-after composers. In 1996, Santa Fe Opera commissioned him to write his first opera, *Emmeline*, which was brought to New York City Opera for its New York premiere in 1998. His other operas include *Fantastic Mr. Fox*, *Thérèse Raquin*, *An American Tragedy*, which was commissioned by the Metropolitan Opera and had its world premiere with the company in 2005, and *Dolores Claiborne*, which premiered at San Francisco Opera in 2013. Mr. Picker is Artistic Director of Tulsa Opera.

*American Venus* is based on the fascinating life of Audrey Munson, the model for some of New York's most iconic monuments, whose career flourished during the Gilded Age, but who died in obscurity.

Tobias Picker on *American Venus*:

**"Audrey Munson** was the first American supermodel. **Although she inspired the greatest monumental sculptors of her day, she died alone and forgotten.** Hundreds of thousands of people pass by her watchful eye every day in New York City, and throughout the country, unaware of her tragic story. **She is Columbia University's bronzed "Alma Mater," "Pomona" of the Pulitzer Fountain at the Plaza Hotel, and the gold leafed "Columbia Triumphant" in Columbus Circle** to name but a few of her many guises. I think of Pygmalion and Galatea as I embark upon this exciting journey to bring the images of Audrey Munson, our **American Venus**, full circle back to life. I am deeply honored that New York City Opera has given me this awe-inspiring opportunity."

**NEW YORK CITY OPERA 2017/2018 SEASON**

***LA FANCIULLA DEL WEST* BY GIACOMO PUCCINI**

**Jazz at Lincoln Center's Rose Theater**

**September 6, 8, 10 and 12, 2017**

***DOLORES CLAIBORNE* BY TOBIAS PICKER**

**Location to be announced**

**October 2017, dates to be announced**

**NYCO CONCERTS: FALL CONCERT**

**DOMINICK ARGENTO'S 90<sup>th</sup> BIRTHDAY**

**Zankel Hall at Carnegie Hall**

**Thursday, November 9, 2017**

***CRUZAR LA CARA DE LA LUNA* BY JOSÉ "PEPE" MARTINEZ**

**Jazz at Lincoln Center's Rose Theater**

**January 25, 26, 27 and 28, 2018**

**NYCO: WINTER CONCERT**

**ANNA CATERINA ANTONACCI, SOPRANO**

**DONALD SULZEN, PIANO**

**Only U.S. Appearance of the Season**

**Zankel Hall at Carnegie Hall**

**February 20, 2018**

***L'AMORE DEI TRE RE* BY ITALO MONTEMEZZI**

**Jazz at Lincoln Center's Rose Theater**

**April 12, 13, 14 and 15, 2018**

**DOUBLE BILL**

***IL PIGMALIONE* BY GAETANO DONIZETTI**

***PIGMALION* BY JEAN-PHILIPPE RAMEAU**

**Location to be announced**

**May 2018, dates to be announced**

***BROKEBACK MOUNTAIN* BY CHARLES WUORINEN**

**Jazz at Lincoln Center's Rose Theater**

**May 31 and June 2, 3, and 4, 2018**

<p><b>THE 2017 – 18 SEASON WILL GO ON SALE IN JULY.</b></p>
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**New York City Opera will provide casting and additional production details for the 2017 – 18 season at a later date. Please visit [www.nycopera.com](http://www.nycopera.com) for more information.**

**New York City Opera's 2016 - 17 season closes with the New York premiere of *Angels in America* at Jazz at Lincoln Center's Rose Theater. Performances are June 10, 12, 14 and 16, 2017.**

## **PRESS HIGHLIGHTS FROM THE 2016 – 17 Season**

### **Double-Bill: Rachmaninoff's *Aleko* and Leoncavallo's *Pagliacci***

“...NYCO is on the right track to re-establishing itself as a force in the opera world.”

– *The Huffington Post*, September 2016

“It was an inspired idea to pair *Aleko* and *Pagliacci*...”

– *The New York Times*, September 2016

### **Tobin Stokes's *Fallujah***

“...[New York City Opera] can be commended for striking out into emotional territory that few opera companies could consider.”

– *New York Classical Review*, November 2016

### **Leonard Bernstein's *Candide***

“With a new...production of Leonard Bernstein's *Candide*...the company may finally have, to quote the show, ‘the best of all possible worlds.’”

– *The New York Times*, January 2017

“...the City Opera Orchestra interprets Leonard Bernstein's score with richness, verve...”

– *The Village Voice*, January 2017

### **Ottorino Respighi's *La Campana Sommersa***

“...a sparkling production of the obscure Respighi opera *La Campana Sommersa* is more than just excellent in all its parts: it places NYCO squarely back where it belongs, in the front rank of New York's operatic establishment.”

– *The [New York] Observer*, April 2017

“[*La Campana Sommersa*] turned out to be an exceptional piece of work, and its production by the New York City Opera (which runs at Jazz at Lincoln Center's Rose Theater through April 5th) has proved to be the finest effort so far of the recently reestablished company.”

– *The New Yorker*, April 2017

### **Antonio de Lleres's *Los Elementos***

“Los Elementos” proved a musical delight and a charming entertainment.”

– *The New York Times*, May 2017

“The production is part of a new initiative, “Ópera en Español,” led by [Michael] Capasso, who is interpreting the company's mandate as “the people's opera” in a new way, emphasizing outreach to the Hispanic community while inviting connoisseurs to sample an out-of-the-way treasure.”

– *The New Yorker*, May 2017

## **ABOUT NEW YORK CITY OPERA**

Since its founding in 1943 by Mayor Fiorello La Guardia 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.

So far, the 2016 – 2017 season has included the critically acclaimed, innovative double-bill of Leoncavallo’s *Pagliacci* and Rachmaninoff’s *Aleko*, the New York premiere of Tobin Stokes’ *Fallujah*, the first opera written about PTSD and the Iraq War, 10 sold out performances of Harold Prince’s critically claimed production of Leonard Bernstein’s *Candide*, the modern-day revival of Respighi’s *La Campana Sommersa*, and the American premiere of Antonio Litteres’s Baroque rarity *Los Elementos*.

The company concludes its 2016 – 2017 season with the long-awaited New York premiere of Péter Eötvös’s *Angels in America*, based on the Pulitzer Prize-winning play by Tony Kushner in June 2017.

**For More information please visit: [www.nycopera.com](http://www.nycopera.com)**

### **PR/COMMUNICATIONS CONTACT:**

Lawrence Perelman

Managing Director

Semantix Creative Group

Phone: (917) 541 – 7665

E-mail: [perelman@semantixconsulting.com](mailto:perelman@semantixconsulting.com)