



WORKS IN DEVELOPMENT

AVAILABLE FOR : CO-COMMISSION | CO-PRODUCTION | PRESENTATION



**GA SHO
(MAY YOU BE LOVED)**



PRECIPICE



THE NIGHT FALLS



**LETTERS THAT YOU
WILL NOT GET**



THE CHRISTMAS SPIDER



COMFORT GIRL



MACABÉA



HOUSE OF LEGENDARY



EAT THE DOCUMENT



PRESS AND PRAISE FOR AOP

Founded in 1988, AOP's mission is to develop and present new and innovative works of lyric theater, provide a creative home to emerging and established artists, and engage contemporary communities in a transformative operatic experience.



"The future of American opera is in good hands."



"a perfect first exposure to opera."



"known for bringing cutting-edge vocal productions to the masses"



"indispensable... exist(s) to create new opera"



"opera in New York is alive and well—especially the feisty, contemporary kind... like that of American Opera Projects"



"The roster of new operas given their premieres by American Opera Projects over its twenty-year existence is striking both for its rarefied range and for its rigorous anonymity."



"a valuable company [that] offers a chance to look in on operas in progress by talented composers"



"Bravo to AOP for supporting such controversial and ultimately important work."

“

It is a rare organization that supports new work from its inception and creation, to its full execution. To have participated in and seen so many AOP projects which have moved me is a distinct joy I want to relive as often as possible.

ANTHONY ROTH COSTANZO
COUNTERTENOR

“

From my perspective, there are two major unifying forces for opera in America, Opera America and The American Opera Project, that really bring different people together all around the country and are looking for ways to innovate...

Opera Box Score podcast

ALEXANDRA ENYART
CONDUCTOR

“

AOP has consistently been prepared to take risks, to cut through the trappings of opera tradition and enable composers, librettists, directors, and performers to explore new modes of music-led storytelling... This, for me, sums up the whole spirit of AOP.

PETE M. WYER
COMPOSER

“

The group of voices assembled were absolutely top notch ... unlike any other livestream or digital music I have experienced yet. It is amazing the things that can be achieved with sensitivity, forethought, attention to detail, and artistry.

**Original Series:
Music as the Message**

JENNIFER DAVIDSON
SOPRANO

“

I deeply respect the work that AOP does and continues to do... AOP is a vital source of artistic inspiration for innovative new work.

KATHRYN KRASOVEC
MEZZO-SOPRANO

“

The [Composers & the Voice] program changed my life.

TOOKAH SAPPER
SOPRANO

“

Everything about AOP is beautifully and wonderfully made! The community, the environment... What a blessing AOP is...

ERRIN DUANE BROOKS
TENOR

“

AOP occupies a vital niche in the city's cultural landscape: helping to nurture opera classics of the 21st century.

DAVID COTE
LIBRETTIST



DEVELOPED AT AOP

AS ONE

I SEE MYSELF IN THE MIRROR AND THINK... CLOSE.

THE SUMMER KING

DID YA SEE IT?
DID YA SEE
JOSH GIBSON
HIT THAT BALL?

PRESS HIGHLIGHTS

"As One forces you to think, simultaneously challenging preconceptions and inspiring empathy."
—The New York Times

"A piece that haunts and challenges its audience with questions about identity, authenticity, compassion and the human desire for self-love and peace."
—Opera News

"As One makes the character's coming to terms with her identity a poignant coming-of-age story just about every audience member can relate to. Its universality is key to As One's becoming the hottest new American opera of recent years. It challenges us to ponder questions of authenticity, identity, compassion and self-love. And it does so without preachiness."
—The Chicago Tribune

"As One is the hottest title in opera right now, at least among the titles written in the last 100 years. The musical tale of a transgender woman's personal evolution is somehow right on time—an accomplished bit of art-making, with considerable entertainment value, that thrusts itself smack into the current political and social discourse."
—The Denver Post

"The real secret of the opera's success... is that under everything lays a winning coming-of-age story. ... In fact, As One is not so much an opera of ripped-out-of-the-headlines relevance than a traditional, if unconventional, love story. ... In the end, As One boils down to the easily relatable condition of a person learning to love one's self. ... By moving beyond the daily news, "As One" approaches admirable universality."
—The Los Angeles Times

"...A transgender story with power, passion... "As One" has a power all its own. It is the power of intimate revelation... touch(es) the audience — with the emotional impact of an affecting story about a child born into the wrong body. ... beautiful lyrical moments... as uplifting as any operatic ending could be."
—Seattle Times

"As One serves as effective monodrama, subversive duet ... a thoughtful and substantial piece as well as that rarest of operatic commodities — a story that lends itself to dramatization in music. ... an insightful text that avoids the pitfall, all too easy with this material, of becoming sanctimonious. ... effective, direct music ... "
—The Washington Post

"There are few operas — new or old — that make me want to immediately return for seconds. As One did."
— San Francisco Classical Voice

"A compelling theatrical experience and a serious, thought-provoking addition to the repertory."
—OperaNews

"a serious, thought-provoking theater piece, musically sound and emotionally moving."
—Pittsburgh Post-Gazette

"The greatest legend of the Negro Leagues may not yet have a statue, but now, he does have an opera... full of beautiful and very universal moments of theater, rendering its melodrama in terms more contemporary than classical."
—Pittsburgh Magazine

"To head off a concern: No one need be intimidated by the idea of attending an opera, at least not in this case. "The Summer King" is sung in English, with full captions appearing above the stage. There's nothing obtuse or toplofty about the production; to the contrary, it's full of beautiful and very universal moments of theater, rendering its melodrama in terms more contemporary than classical. And while the music is undeniably modern, occasionally without the infectious melodies many novices associate with classical opera, it will captivate even the untrained ear. (Believe me — my ears are thoroughly untrained.)"
—Pittsburgh Magazine

"this opera is about much more than baseball. It is about swinging the bat in life itself."
—Operagene.com

"a story of talent, heartbreak and one man's journey to overcome prejudice and discrimination."
—AmericaJR

"Sonenberg is...determined to create operas that sound like the world we live in."
—Detroit Free Press

Wall Street Journal article on *The Summer King*.

ADDITIONAL INFORMATION, PRESS, AND MEDIA SAMPLES

www.aopopera.org/asone
or
www.aopopera.org/summer-king



GA SHO

(MAY YOU BE LOVED)



CREATIVE TEAM

COMPOSER

PETE M. WYER

LIBRETTISTS

MELISSA SALMONS

PETE M. WYER

CULTURE & OUTREACH TEAM

NGAWANG SANGDROL

THE 'DRAPCHI 14' TIBETAN NUNS

TSERING WANGMO DHOMPA

TSETEN WANGCHUCK

DR. THUPTEN JINPA

DEVELOPMENT TEAM

STAGE DIRECTOR

MATT GRAY

MUSIC DIRECTOR

MILA HENRY

TSERING

HIRONA AMAMIYA
SOPRANO

THE COMMANDER

HIDENORI INOUE
BASS

DECHEN/RONNIE *

BRITTANY FOWLER
MEZZO-SOPRANO

* THE ROLE OF DECHEN WILL NOW BE PRE-RECORDED.

SYNOPSIS

Ga Sho is an original immersive experience into the life of a teenage Tibetan nun who challenges the Chinese government with an act of peaceful protest that condemns her to years of brutal torture in prison. She survives by holding close to her sung mantras, her memories of family, her devotion to her fellow prisoners... and her belief that her torturers are her greatest teachers in the practice of compassion.

Inspired by a true story, *Ga Sho* (which translates to "May You Be Loved") is a timely reminder of the resilience of the human spirit, the unifying power of song, and how revolutions can be fought by showing love to your greatest enemy. *Ga Sho* has uniquely been conceived as a multimedia opera-theatre work accompanied by a stand-alone audio-visual installation for museums and open indoor spaces.

In the 90-minute opera-theatre work, a theater-in-the-round staging surrounds a raised platform where the Tibetan nun Tsering (soprano) is confined to her prison cell. Alone in her solitary confinement, the only live interaction she has is with the Commander of the Drapchi prison (bass-baritone), while behind the scenes an American diplomat (mezzo-soprano) works for her release. A fully-immersive 24 channel sound design surrounds the audience with a fusion of Western opera, Asian-pop music, and authentic chanting of Tibetan monks and instruments that transform the space from the harsh external realities of Tsering's prison life to her inner spiritual world. Large scale animated projections of the wrathful and peaceful deities of *The Tibetan Book of the Dead* and original films of Tsering's memories from her life before prison take participants on a sweeping journey towards freedom – both physical and spiritual.

SCORE & PRODUCTION INFO

DURATION

90' / No Intermission

ROLES

3 live singers (soprano, mezzo-soprano, bass-baritone); additional performers on film.

INSTRUMENTATION

Ga Sho features a twenty four channel, cutting edge soundscape of music and audio design, delivering virtual characters and instruments. These are pre-set and do not require additional performers. No live instrumentation required.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/ga-sho
or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

Commissioned and developed by The American Opera Project. Currently seeking co-commissioners and presenters for World Premiere run (2022-24).

THE NIGHT FALLS

THEY SING TO PEOPLE IN THEIR DREAMS,
HAUNTING THE LONELY, THE DESPERATE, THE LOST.



CREATIVE TEAM

MUSIC AND LYRICS

ELLIS LUDWIG-LEONE

BOOK AND LYRICS

KAREN RUSSELL

DIRECTOR / CHOREOGRAPHER

TROY SCHUMACHER

DEVELOPMENT TEAM

MUSIC DIRECTOR

MILA HENRY

ARTISTS

DANIEL APPLEBAUM
DAVID ARTHUR BACHRACH
ELIZA BAGG
IMAN BARNES
SIMONE BART
CATHERINE BROOKMAN
COREY CALDWELL
JU-EH CHEN
SISHEL CLAVERIE
JEANETTE DELGADO
JULIET DOHERTY
MATTHEW GAMBLE
WIL GEARY
CHRISTOPHER GRANT
FRANCISCO GONZALEZ
STEPHEN HANNA
MELISSA HARVEY
DANA HAYNES
ASHLEY ISAACS
ASHLEY LARACEY
MARY THOMAS MACKINNON
TREVOR MARTIN
KATHRYN MCCREARY
DAVID MERINO
PATRICE MILLER
DESTAN OWENS
JANICE PARAN
ADRIANA PIERCE
JESSICA SAVAGE
MIMI STAKER
LILLI STEIN
SEAN SUOZZI
LAURA VIRELLA
ELERI WARD
NATASHA WARNER
CLAIRE WELLIN
JONATHAN WOODY

SYNOPSIS

The Night Falls is a new dance-driven blend of dance, opera, and musical theater choreographed and directed by Troy Schumacher (NYC Ballet), with book and lyrics by Karen Russell (Swamplandia!), and music and lyrics by Ellis Ludwig-Leone (San Fermin).

At times of great crisis, the Sirens emerge from the depths. They sing to the lonely, the desperate, the lost. Isolated people across America begin to hear a dangerously beautiful music in their sleep—a song that spirals toward oblivion. Its shattering pitch sends their souls into exile, dividing the part of them that wants to live from the part that longs to fall.

The Night Falls is an evening-length multi-genre piece that blends opera, dance, and theater together to tell a new myth for our fractured era. It asks if art and community can successfully combat nihilism and despair—and if humble humans can brace themselves against the song of the Sirens.

SCORE & PRODUCTION INFO

DURATION

60-75' / no intermission

ROLES

9 singers, 9 dancers
(each character is portrayed by a singer and dancer)

INSTRUMENTATION

Chamber Ensemble, est. flute, clarinet, trombone, violin 1 + 2, viola, cello, piano, percussion

MORE INFORMATION

For more information visit www.aopopera.org/the-night-falls

or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

The Night Falls was supported by New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, Howard Gilman Foundation, Helen F. Whitaker Fund, The Aaron Copland Fund for Music, Inc. Funding for the creation *The Night Falls* was provided by BalletCollective.

COMMISSION & DEVELOPMENT

The Night Falls is currently in development with AOP and has received generous project support from New Music USA and BalletCollective. *The Night Falls* was developed during a Project Springboard: Developing Dance Musicals 2018 residency.



LETTERS THAT YOU WILL NOT GET

WOMEN'S VOICES FROM THE GREAT WAR

AVAILABLE FOR : CO-COMMISSION | CO-PRODUCTION | PRESENTATION

CREATIVE TEAM

COMPOSER

KIRSTEN VOLNESS

CO-LIBRETTIST / DIRECTOR

KATE HOLLAND

CO-LIBRETTIST / DRAMATURG

SUSAN WERBE

STAGE DIRECTOR

KATE BERGSTROM

MUSIC DIRECTOR

MILA HENRY

DESIGNERS

SARA BROWN

MASHA TSIMRING

STEFANIA BULBARELLA

AN-LIN DAUBER

PREMIERE ARTISTS

SOPRANOS

MARIA LINDSEY

JESSICA SANDIDGE

SARAH BECKHAM-TURNER

MEZZO-SOPRANOS

ANGEL DESAI

CAITLIN MCKECHNEY

TESIA KWARTENG

STRING QUINTET

ANDIE TANNING

MELISSA TONG

TIA ALLEN

ELEONORE OPPENHEIM

TITILAYO AYANGADE

SYNOPSIS

Letters That You Will Not Get: Women's Voices from the Great War gives voice to American, British, European, Asian, African and Caribbean women affected by WWI through a series of vignettes that share their responses to the war—from enthusiasm to resignation; support to opposition; the war's beginning to its end. Combining powerful contemporary music with excerpts from women's writings on both sides of the conflict, *Letters* tells the story of the Great War as experienced by the women who lived through it.

SCORE & PRODUCTION INFO

DURATION

75' / No Intermission

ROLES

6 Singers

(3 sopranos, 3 mezzo-sopranos)

INSTRUMENTATION

String Quintet

COMMISSION & DEVELOPMENT

Commissioned and developed by The American Opera Project. The original 25-minute song cycle version of *Letters* (for three sopranos, one mezzo-soprano, violin and cello) was commissioned by Susan Werbe and written for Opera Cowgirls and Hotel Elephant.

World Premiere: Produced by AOP at Irondale Ensemble's On Women Festival in July 2022, Brooklyn, NY.

INFORMATION & MEDIA SAMPLES

For more information about *Letters That You Will Not Get: Women's Voices from the Great War*, please visit www.aopopera.org/letters

or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

The development of *Letters That You Will Not Get: Women's Voices from the Great War* is supported in part by an award from the National Endowment for the Arts and received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. Recording of the 2022 World Premiere of *Letters* is made possible in part by the Alice M. Ditson Fund of Columbia University.



MACABÉA

BASED ON THE NOVEL
"LA HORA DE LA ESTRELLA"
BY CLARICE LISPECTOR

CREATIVE TEAM

COMPOSER

SUZANNE FARRIN

LIBRETTIST

SERGIO CHEJFEC

BASED ON THE NOVEL

CLARICE LISPECTOR

DEVELOPMENT ARTISTS

MACABÉA/APARECIDA

SARAH BRAILEY
SOPRANO

RODRIGO

CHRIS HERBERT
BARITONE

CHAMBER ENSEMBLE

**INTERNATIONAL CONTEMPORARY
ENSEMBLE**

**KYLE ARMBRUST
KIVIE CAHN-LIPMAN
NATHAN DAVIS
REBEKAH HELLER
JOSH MODNEY
JAMES AUSTIN SMITH
RANDALL ZIGLER
WENDY RICHMAN
NUIKO WADDEN
MICHAEL NICOLAS
DAVID FULMER
PALA GARCIA
MARIEL ROBERTS**

SYNOPSIS

Macabéa, an impoverished 19 year old living in Rio de Janeiro, Brazil, starts dating a boy named Olímpico, who mistreats her and eventually causes Macabéa to visit a fortune teller named Madame Carlota. She predicts that Macabéa's life will soon turn around, saying that she will be rich, happy, and marry a foreigner named Hans. However, none of this comes true as Macabéa's life comes to an abrupt end. *Macabéa* is written in Rioplatense (the Spanish dialect spoken in Argentina and Uruguay).

SCORE & PRODUCTION INFO

DURATION

60' / No Intermission

ROLES

7 singers
(2 baritones, 3 sopranos,
1 tenor, 1 mezzo-soprano)
and all-women choir

INSTRUMENTATION

Chamber ensemble -
oboe, bassoon, harp, percussion, 2 violins, viola, cello, bass

COMMISSION & DEVELOPMENT

Commissioned and developed by The American Opera Project, created in collaboration with International Contemporary Ensemble.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/macabea
or
contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

Macabéa is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



PRECIPICE

LITTLE ONE IN THE DARK OF
THE NIGHT, WE'VE COME TO
TAKE ALL YOUR WONDER AWAY.

CREATIVE TEAM

CONCEIVED AND DESIGNED BY
SUSAN ZEEMAN ROGERS

COMPOSER
RIMA FAND

LIBRETTIST
KAREN FISHER

DIRECTION
MALLORY CATLETT

DEVELOPMENT ARTISTS

ANA
ALICE TOLAN-MEE
MEZZO-SOPRANO

DEVELOPER'S WIFE, FIANCÉE'S MOTHER
LACY ROSE
SOPRANO

ANA'S MOTHER, EARTH SPIRIT, RAVEN
DAISY PRESS
SOPRANO

FIANCÉE, RAVEN
DAVID HUGHEY
TENOR

ANA'S FATHER, RAVEN
JONATHAN HAYS
BARITONE

DEVELOPER, FIANCÉE'S FATHER, MOTHER TREE
ADRIAN ROSAS
BASS

SYNOPSIS

Precipice is a contemporary fairy tale about Ana, a child of the 1950s whose wild spirit is crushed by the rigidity of the only adults, and adulthood, she knows. She leaps off the precipice of her dreams, and wakes to find herself in a surreal wilderness (created with hand-made paper dioramas and live feed video) in which she must fight to find her voice and power as a woman.

SCORE & PRODUCTION INFO

DURATION

90' / No Intermission

ROLES

7 singers
(mezzo-soprano, baritone,
contralto, bass, soprano,
tenor, child soprano)

INSTRUMENTATION

string quartet, piano,
mandolin, and percussion

COMMISSION & DEVELOPMENT

Precipice is currently in development with The American Opera Project. The commissioning of Rima Fand for *Precipice* received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. The commissioning of Susan Zeeman Rogers for *Precipice* received support from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/precipice
or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

Participating organizations that have helped to develop *Precipice* are New Georges and Paper River, LLC. The commissioning of Rima Fand for *Precipice* received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. The commissioning of Susan Zeeman Rogers for *Precipice* was made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



HOUSE OF LEGENDARY

IT'S LOVE OR DRAG, BABY



CREATIVE TEAM

COMPOSER
JOSEPH RUBINSTEIN

LIBRETTIST
JASON KIM

DIRECTOR
DAVID MENDIZÁBAL

CHOREOGRAPHER / MOVEMENT CONSULTANT
KEMAR JEWEL

DEVELOPMENT ARTISTS

CONDUCTOR
JORGE PARODI

DEE LEGENDARY
AARON CASEY
TENOR

JOHN
TREVOR MARTIN
BARITONE

LOLA
JORDAN RUTTER
COUNTERTENOR

MARTINA
MICHAEL KUHN
TENOR

SOFIA
CAROLINE WORRA
SOPRANO

EMCEE
KEMAR JEWEL

INSTRUMENTALISTS
MATTHEW STEPHENS
BOB HALEK
MILA HENRY
LANA NORRIS
CHARITY WICKS

SYNOPSIS

House of Legendary is a story about double lives and destructive desires set in the glory days of New York City's underground drag culture. Drag performer Dee Legendary's passionate love affair with Officer John takes an unexpected and dangerous turn, yielding a stylish, intimate and daring lyrical chamber opera influenced by 1980s dance music, jazz and pop.

SCORE & PRODUCTION INFO

DURATION

100'

ROLES

5 singers
(1 soprano, 1 countertenor,
2 tenors, 1 baritone)

INSTRUMENTATION

flute, 2 clarinets (bass clarinet),
piano, 2 percussion, 2 violins,
viola, cello, string bass

COMMISSION & DEVELOPMENT

House of Legendary is currently in development with The American Opera Project, in association with Seagle Music Colony.

It has received development workshops and support from AOP's Composers & the Voice program, Fort Worth Opera's Frontiers Showcase, Amanda + James, Manhattan School of Music/Opera Index, and The Hermitage Artist Retreat. AOP is currently seeking co-commissioners and producers for the World Premiere.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/legendary.

or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

The development of *House of Legendary* is supported in part by a Repertoire Development Grant from OPERA America's Opera Fund.



THE CHRISTMAS SPIDER

EACH OTHER IS SO MUCH.

CREATIVE TEAM

COMPOSER

CLINT BORZONI

LIBRETTIST

JOHN DE LOS SANTOS

DEVELOPMENT ARTISTS

OLHA

ANDREA JONES-SOJOLA
SOPRANO

FEDOROV

KYLE PFORTMILLER
BARITONE

ZOYA

VERONICA TSAO
GIRL SOPRANO

DMYTRO

EMMANUEL TSAO
BOY SOPRANO

NARRATOR

NICOLE MITCHELL

INSTRUMENTALISTS

MILA HENRY
DOMENICA FOSSATI
LEAH ASHER
MEAGHAN BURKE

SYNOPSIS

On a bitterly cold Christmas Eve, a poor woodcutter and his two children have no gifts, barely enough to eat, and are in danger of losing their home to an impatient landlady. The surprise discovery of a large, but gentle arachnid leads to a seemingly miraculous turn of good fortune for the family. Inspired by a Ukrainian legend, *The Christmas Spider* is a new addition to the holiday canon, telling a tale for all ages, reinforcing the importance of love and togetherness.

SCORE & PRODUCTION INFO

DURATION

60' / No Intermission

ROLES

4 singers with optional chorus.
(Low soprano/high mezzo,
baritone, boy and girl soprano).

INSTRUMENTATION

Violin, flute, cello, piano/percussion.

COMMISSION & DEVELOPMENT

Developed by The American Opera Project. *The Christmas Spider* is currently seeking co-commissioners and presenting partners.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/christmas-spider

or

contact Matt Gray, AOP General Director; mgray@aopopera.org



EAT THE DOCUMENT

MARY, IN PARTICULAR, ... KNEW ALL
ABOUT THE UNDOING OF A LIFE.



CREATIVE TEAM

COMPOSER
JOHN GLOVER

LIBRETTIST
KELLEY ROURKE

BASED ON THE NOVEL BY
DANA SPIOTTA

DIRECTION
KRISTIN MARTING

DEVELOPMENT ARTISTS

MARY / CAROLINE / MIRANDA
JUSTINE ARONSON
SOPRANO

LOUISE
AMY JUSTMAN
SOPRANO

BOBBY / JASON
TIM RUSSELL
TENOR

NASH
PAUL PINTO
BARITENOR

HENRY / VARIOUS
JONATHAN WOODY
BASS-BARITONE

CHAMBER ENSEMBLE

ABI FAYETTE
RACHEL SHAPIRO
JESSICA MEYER
ANDREW YEE
LIZ FAURE
SHAYNA DUNKELMAN
MILA HENRY

SYNOPSIS

Based on Dana Spiotta's bold and moving novel about a fugitive radical from the 1970s who has lived in hiding for twenty-five years, *Eat the Document* is a story of activism, sacrifice, and the cost of living a secret. Shifting between the 1970s and the 1990s, *Eat the Document* explores the language, technology, and music of both eras through the many sides of Bobby DeSoto and Mary Whittaker, two idealistic lovers whose one action changes the course of their lives.

SCORE & PRODUCTION INFO

DURATION
90' / No Intermission

ROLES
8 singers, playing multiple characters from the early 70s and late 90s

INSTRUMENTATION
Music Director/piano, string quartet, drum set/percussion, acoustic/electric guitar

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/eat-the-document or contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

Eat the Document is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

COMFORT GIRL

GENERATIONS OF CHINESE SPOKE
OF IT ONLY IN WHISPERS.



CREATIVE TEAM

COMPOSER & CREATOR
STEPHANIE CHOU

LIBRETTIST
SUSAN KANDER

DEVELOPMENT ARTISTS *

STEPHANIE CHOU
ALTO

MING / COMMANDANTE / SOLDIERS

ORVILLE MENDOZA
TENOR-BARITONE

INSTRUMENTALISTS

ANDY LIN
STEPHANIE CHOU
KELLY LIN
KENNY WOLLESEN

*List of artists and roles are from the development of *Comfort Girl* as a song cycle.

SYNOPSIS

Comfort Girl is an exploration of the lives of Chinese 'comfort women', a cruel euphemism for the women who were abducted and forced into sexual slavery by the Japanese army during WWII. Many died or were killed. The few who survived stayed silent about their ordeal because it was seen as shameful, and even considered treason. The libretto incorporates survivor testimony and explores themes of trauma, perpetration, and resilience. It tells the fictional story of one girl, Lian, and examines Lian's psychological journey and attempts to regain her identity.

This jazz-opera combines the drama of opera with the energy of improvised jazz.

SCORE & PRODUCTION INFO

DURATION

90'

ROLES

6-8 singers, various voicetypes

COMMISSION & DEVELOPMENT

Comfort Girl, in its prior song cycle form, received its World Premiere at Joe's Pub (NYC) on March 29, 2019. A new chamber opera version is currently in development with The American Opera Project.

INSTRUMENTATION

Chamber ensemble - alto saxophone, violin, viola, erhu, piano, drums, percussion.

INFORMATION & MEDIA SAMPLES

For more information, visit www.aopopera.org/comfort-girl

or

contact Matt Gray, AOP General Director; mgray@aopopera.org

FUNDING

Comfort Girl was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation. The previews and premiere performance were made possible in part with public funds from Creative Engagement, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council. The audio recording/CD of *Comfort Girl* has been made possible by funding from generous individual donors and the Puffin Foundation. The "5-min promo" presentation, part of OPERA America's New Works Forum, was made possible, in part, by a generous and deeply appreciated grant from The Andrew W. Mellon Foundation. The development of *Comfort Girl* as a chamber opera is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.