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## **PLAYWRIGHT WILL ENO CONTINUES IBSEN PLAY AS OPERA AT NYC THEATRE CLUB**

### **NEW MONODRAMAS - “NORA, IN THE GREAT OUTDOORS” AND “THE WANTON SUBLIME” - DELVE INTO THE MINDS OF TWO ICONIC MOTHERS**

**NEW YORK, NY** – Two new operatic monodramas featuring two iconic mothers will receive their first public concert readings a day after Mother's Day. *Nora, In the Great Outdoors*, music by Daniel Felsenfeld and libretto by Will Eno, continues the final scene of Henrik Ibsen's *A Doll's House* moments after Nora abandons her family; and *The Wanton Sublime*, music by Tarik O'Regan and libretto by Anna Rabinowitz, explores the mythic and human aspects of Mary, mother of Jesus. The evening will feature performances by soprano **Caroline Worra** (The Metropolitan Opera, New York City Opera, Boston Lyric, Glimmerglass) with music direction by **Mila Henry**. Both one-act operas have been commissioned by the Brooklyn-based opera development company AMERICAN OPERA PROJECTS (AOP) and will be presented by the organization at The Players (16 Gramercy Park South) on **Monday, May 9 at 8pm** in New York City and feature a panel discussion with the artists. Tickets are \$20; \$15 advance, and \$10 for Players club members. Tickets and more info are available at [www.operaprojects.org](http://www.operaprojects.org).

Brooklyn-based **Daniel Felsenfeld**, who in addition to his compositional work is the author of eight books, was part of New York City Opera's VOX 2004 with his opera *Summer and All it Brings*. His works have been performed at Carnegie Hall, Bargemusic, The Kitchen, and NewGallery Concert Series, and can be found on the Endeavor and Koch imprints. **Will Eno's** *The Flu Season* won the Oppenheimer Award for the best New York debut by an American playwright in 2004, and his play *Thom Pain (based on nothing)* was a finalist for the 2005 Pulitzer Prize in Drama. His play *Middletown* premiered at New York City's Vineyard Theatre in 2010 and will appear at Steppenwolf in Chicago in 2011.

**Tarik O'Regan**, a Grammy nominee and two-time British Composer Award winner, was first introduced to AOP through his operatic version of Joseph Conrad's *Heart of Darkness*, to be premiered in 2011 by the Royal Opera House, London. Award-winning poet **Anna Rabinowitz** based the *The Wanton Sublime* on her poetry volume of the same name, entitled *The Wanton Sublime: A Florilegium of Whethers and Wonders*. She previously collaborated with AOP when her acrostic poem *Darkling* was transformed into an experimental, multi-media opera theater work of the same name.

Excerpts from *The Wanton Sublime* have previously been performed at the Guggenheim Museum and the Institute for Advanced Studies in Princeton, NJ. Audiences in Fort Greene, Brooklyn were given a sneak-peak of *Nora, In the Great Outdoors* this past February at South Oxford Space.

**The AOP Operatic Monodrama Series** is a new initiative that aims to champion an operatic form that has been largely overlooked-- the one-act for solo voice. AOP will be commissioning and developing new monodramas by American composers, existing works newly translated/adapted into staged works in English, and reductions of existing monodrama scores to make them more viable for today's audiences and

performable in a variety of locations. Projects: *The Abbot Agathon*, by Arvo Pärt, commissioned English version by Cori Ellison, first production Jan 2009 in partnership with Works and Process at the Guggenheim; *AbSynth* featuring composers Caleb Burhans, Florent Ghys, Kevin McFarland, Nico Muhly, Andrew Staniland and Stephen Andrew Taylor, first workshop production at Galapagos Art Space, April, 2010; *Our Basic Nature*, by John Glover and Kelley Rourke, first workshop at Jerome L. Greene Performance Space, December, 2010; ; *Eichmann in Jerusalem*, by Mohammed Fairouz and David Shapiro, first workshop at South Oxford Space, March, 2011.

"AOP's unique commitment to the vital role of 'workshopping' new opera cannot be underestimated," says composer Tarik O'Regan. "The valuable insights given to composer, librettist and other members of the creative team both point forward to a new form of opera development and hark back to the 'golden age' of opera in the 18th and 19th centuries, where the process of trying out new material and ongoing revision in the early stages of an opera's life was not only commonplace, but vital."

**The Players** has long been considered a downtown theatrical institution since it was founded by the stage-actor Edwin Booth in 1888 to continue its traditions of social discourse between all the artistic disciplines, for both artists and patrons alike. **American Opera Projects, Inc. (AOP)** is a driving force behind the revitalization of contemporary opera and musical theater in the United States through its exclusive devotion to creating, developing, and presenting new American opera and music theatre projects.

PROJECT INFO, ARTIST BIOS, AND PRESS MATERIALS AVAILABLE AT: [www.operaprojects.org](http://www.operaprojects.org)

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### **CALENDAR LISTING INFORMATION**

**AMERICAN OPERA PROJECTS, in association with The Players, presents**

***Nora, In the Great Outdoors and The Wanton Sublime***

Concert reading of two new monodramas, followed by panel discussion with the artists

MUSIC: Daniel Felsenfeld (*Nora*); Tarik O'Regan (*Wanton*)

LIBRETTO: Will Eno (*Nora*); Anna Rabinowitz (*Wanton*)

MUSIC DIRECTION: Mila Henry

PERFORMANCES BY: Caroline Worra

**Monday, May 9, 8:00 p.m.**

The Players

16 Gramercy Park South, New York, NY 10003

Subway—N,R,Q,4,5,6,L trains to Union Square; N,R to Broadway & 23<sup>rd</sup> St.

**Tickets:** \$20; \$15 advance; \$10 Players Club members

Tickets and info available at [www.operaprojects.org](http://www.operaprojects.org)