

# the presshouse

New York | Nashville | Los Angeles

[www.thepresshouse.com](http://www.thepresshouse.com)

**FOR IMMEDIATE RELEASE:**

**Media contact:** Maria Ivey [maria@thepresshouse.com](mailto:maria@thepresshouse.com)

(615) 306-0737



Photo by Jason Lee Denton

**American Opera Projects and Nashville Opera present *Three Way*, a new opera on the present and future of sex and love with music by Robert Paterson (*The Whole Truth*), libretto by David Cote (*The Scarlet Ibis*)**

*Slightly naughty* and oh-so funny, 4 performances at BAM Fisher (Fishman Space), June 15-June 18, New York -- March 23, 2017

[American Opera Projects](#) and [Nashville Opera](#) are excited to announce the New York premiere of the comic opera triptych *Three Way*, a playful three-act performance that explores the future of love, sex, and need with a clever balance of humor and drama. Each aptly named act (*The Companion*, *Safe Word*, and

*Masquerade*) introduces the audience to a collision of contemporary characters who meet at the intersection of power and desire, revealing true longings of the human heart. The complexity of each character and situation is accentuated by the beguiling and melodic score composed by [Robert Paterson](#), and a witty libretto by [David Cote](#). *Three Way* is directed by John Hoomes (CEO & Artistic Director, Nashville Opera) conducted by Dean Williamson, and features Eliza Bonet, Melisa Bonetti, Samuel Levine, Wes Mason, Danielle Pastin, Courtney Ruckman, Jordan Rutter, and Matthew Treviño alongside a chamber ensemble of 12 (American [Modern Ensemble](#)). ***Three Way* runs June 15 - June 18 at BAM Fisher (Fishman Space).**

An opera for millennials, first-time attendees, and opera fans looking for something fresh, *Three Way* is an artistic blend of lyrical storytelling and colloquial language that fearlessly celebrates women and men pushing the boundaries of "normal" relationships in search of connections. *Sex and the City* meets *Black Mirror* for the Tinder generation; *Three Way* takes the audience into stories of android lovers, dominatrix culture, and multiple partners. *Three Way* is a contemporary opera that deals with power, politics and sexuality, like Péter Eötvös' *Angels in America* or Missy Mazzoli's *Breaking the Waves*. Coincidentally, New York City Opera is presenting the NYC premiere of *Angels* around the same time. Sung in English with complex but accessible and jazzy music, this is the perfect opera for anyone looking to shake things up.

*Three Way* made its world premiere with three performances in Nashville, TN, in January. [The Tennessean](#) reviewed it as, "An intriguing treatise on power, passion and human connection... Cote has an obvious gift for humor...Paterson's music is mesmerizing." **Tickets are now available for purchase via <http://www.bam.org/threeway>.** For more information: <http://aopopera.org/>.

Four performances @ BAM's Fishman Space (321 Ashland Place, Brooklyn, NY, 11217): Thursday, June 15 -- 7:30pm

Friday, June 16 -- 7:30pm\* Saturday, June 17 -- 7:30pm^ Sunday, June 18 -- 2pm

\*post-show artist talk

^pre-show talk with psychotherapist Ian Kerner titled "Robots, role-play, and swingers - Sex in the Modern Era"

### **About American Opera Projects**

Founded in 1988, American Opera Projects (AOP) develops and launches new operas, and offers training programs for student and emerging composers and librettists. AOP has produced over 30 world premieres, including the Nathan Davis/Brendan Pelsue dance chamber opera *Hagoromo* starring Wendy Whelan (BAM, 2015), Nkeiru Okoye's *Harriet Tubman: When I Crossed That Line to*

*Freedom* (Irondale Center, 2014), Lera Auerbach's *The Blind* (co-production with Lincoln Center Festival, 2013), and Kaminsky/Reed/Campbell's *As One* (BAM, 2014), which has since had over ten new productions around the world, already making it one of the most produced contemporary operas in the past fifty years. Other notable premieres include Kimper/Persons' *Patience & Sarah* (1998), Weisman/Rabinowitz's *Darkling* (2006), Lee Hoiby's *This is the Rill Speaking* (2008), and Phil Kline's *Out Cold*, also at BAM (2012). AOP-developed operas that premiered with co-producers include Weisman/Cote's *The Scarlet Ibis* at PROTOTYPE Festival (2015), Gregory Spears' *Paul's Case* at Urban Arias (2013) and PROTOTYPE Festival and Pittsburgh Opera (2014), Jack Perla's *Love/Hate* at ODC Theater with San Francisco Opera (2012), Stephen Schwartz's *Séance on a Wet Afternoon* at New York City Opera (2011), Tarik O'Regan's *Heart of Darkness* at London's Royal Opera House (2011) and Opera Parallèle (2015) and, upcoming, Sonenberg/Nester/Campbell's *The Summer King* (Pittsburgh Opera, 2017), Glover/Rourke's *Lucy and Boquiren/Neer's Independence Eve* (Urban Arias, 2017), and *As One* (2017: Pittsburgh Opera, Opera Colorado, Long Beach Opera, New Orleans Opera, San Diego Opera).

### **About Nashville Opera**

Nashville Opera, Tennessee's largest professional opera company, is dedicated to creating legendary productions and programs. Among the most successful regional companies in the United States of America, Nashville Opera has presented three different world premiere operas since its inception in 1981. Main stage performances are presented at the Tennessee Performing Arts Center and the Noah Liff Opera Center, playing to over 13,000 people annually. Nashville Opera's extensive education and outreach touring program reaches approximately 25,000 students throughout Middle Tennessee.

These projects are supported by grants from the Metro Nashville Arts Commission, the Tennessee Arts Commission, the National Endowment for the Arts, the Judy and Noah Liff Foundation, the Nashville Opera Guild, HCA, and many other corporate and individual supporters.

###