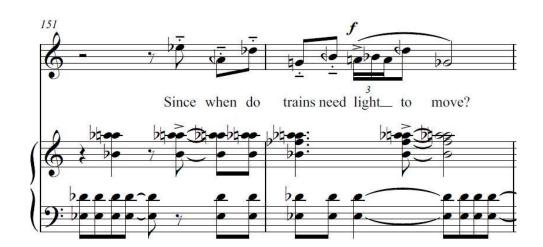


CHARACTERS

Alice, female, thirty to fifty years old Gideon, male, mid-forties Esra, female, fifteen years old Ivan, male, mid-thirties

SETTING New York City





SYNOPSIS

In the opera, Alice Invents a Little Game and Alice Always Wins, based on Nick Flynn's play, four strangers meet on a New York City sidewalk during a blackout. Gideon finds himself locked out of his apartment, stranded on the street with nothing but a television and the company of three individuals, each mysterious in their own way: the specter-like Alice, ringleader of the neighborhood; Esra, a fifteen-year-old girl whose mother is MIAagain; and Ivan, a marooned businessman trying to make his way home. As Gideon futilely attempts to break into an apartment that may or may not be his, an unsettling connection between Ivan and Esra develops while Alice and Gideon look on helplessly. The four characters metaphorically represent different stereotypical groups in a post-apocalyptic society. Although they share a similar destiny, throughout the play each of them in his or her own unique way refuses to accept the other. Unable to make sense of their predicament, let alone alter it, they float aimlessly in and out of seeming reality only to find themselves even more lost when electricity comes back on. In their opera, exploring the tenuous membrane that separates comfortable everyday existence from the desperate margins of society, Barash and Flynn portray an urban dystopia unnervingly similar to our own world while poignantly tapping into the loneliness and peril of city life.

DURATION Est. 80 minutes

PROPOSED INSTRUMENTATION

Flexible depending on commissioning/programming requirements **Soloists:** soprano, mezzo-soprano, tenor, baritone **Chorus:** soprano, mezzo-soprano, alto, tenor, baritone, bass **Ensemble:** flute, oboe (d. English horn), clarinet (d. bass clarinet), bassoon, French horn, trumpet, trombone, tuba, guitar (d. electric guitar), harp, percussion, piano, harpsichord, violin, viola, cello, contrabass

Rock band: electric guitar, electric bass, synthesizer, drums. **Electronics:** real time digital signal processing





PREVIEW PERFORMANCES (EXCERPTS)

June 4, 2013, Turtle Bay Music School, NYC May 18 & 19, 2014, American Opera Projects, Brooklyn, NY May 21, 2014, Roulette, Brooklyn, NY September 12 & 14, 2014, American Opera Projects, Brooklyn, NY November 12, 2015, Metropolitan Opera Guild, Samuel B. and David Rose Building, Lincoln Center, NYC May 4, 2016, Fort Worth Opera *Frontiers*, Fort Worth, TX

PRESS

On Guy Barash...

"A fascinating composer..." — Kurt Gottschalk, *Time Out New York*

"[Guy Barash is] a risk-taker, willing to pull ideas from all disciplines as he jumps into the unknown." — Jason Charney, *I Care If You Listen*

"A love of the adventurous and avant garde...For the adventurous listener looking for something REALLY new." — George W. Harris, *Jazz Weekly*



"[Guy Barash] leads the listener through imagined landscapes, constructed of real-world artifacts and memories, altered and transformed in the narrative to expose significance not even ordinarily latent in them, but accessible only in the great mash-up of sound objects." — Seth Gilman, *Examiner*

"A compelling composer/sound artist...already making some serious contributions to the New York new music scene."

- Cornelius Dufallo, Urban Modes



On recent performances of Guy Barash's music...

"[Guy Barash's] "Talkback I" for clarinet and computer is at once divine, serene and haunting." — Neil Chiragdin, *The Queens Chronicle*

"...the quartet on its own expanded on traditional string sounds, often creating an evocatively rubber smear, in the Israeli composer Guy Barash's String Quartet No. 1 "Wrong Ocean" (2012), a rhythmically vital evocation of rough waves and tidal forces."

— Allan Kozinn, The Wall Street Journal

"[In Barash's album *Facts About Water*], the combination of various worlds of outness [is] compelling. Texts are as abstracted or extraordinary as the music, yet there is often narrative, Kafkaesque, Beckettian. The music comes at you like a tornado or, perhaps more appropriately since this album has water as a thematic element, like a waterspout dead-ahead. Those devotees of uncompromising new music will find this an absorbing listen. I surely did."

- Greg Edwards, Classical-Modern Music Review

CONTACT

Alice Invents a Little Game and Alice Always Wins is still currently in development. Please get in touch to become involved in the commissioning process and/or to present the **WORLD PREMIERE** of the completed, fully-orchestrated version.

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For more information about Guy Barash, his opera, as well as sound samples, visit his website:

guybarash.com

