



**CAP UCLA Announces *FAR AWAY, HERE*,  
a New International Opera Initiative**

***FAR AWAY, HERE*'s inaugural production, *Kafka's Letter to His Father*, premieres at the UCLA Nimoy Theater  
on November 12 - 14, 2026**

**Tickets on sale June 24**

[cap.ucla.edu/farawayhere](https://cap.ucla.edu/farawayhere)

**LOS ANGELES, CA, Thursday, June 4, 2026 —** UCLA's Center for the Art of Performance (CAP UCLA) announced today *Far Away, Here*, a new multi-year international opera initiative launching in the 2026-27 season with the U.S. premiere and inaugural production of a new adaptation of *Kafka's Letter to His Father*, November 12 - 14, 2026 at the UCLA Nimoy Theater.

*Far Away, Here* presents U.S. premieres of rarely seen opera works by international creators from Europe, Asia and Latin America, establishing vibrant cultural connections between L.A. audiences and contemporary opera worldwide. *Far Away, Here* brings bold opera works from cultures not traditionally

reflected on U.S. stages, encouraging creative cross pollination. The initiative will highlight and collaborate with local Los Angeles-based talent across performance and production roles, while developing alliances with area arts organizations.

*Far Away, Here* is curated and produced by GRAMMY®-nominated tenor **Timur Bekbosunov**, in close collaboration with Executive and Artistic Director of CAP UCLA, **Edgar Miramontes**. Together, they guide the creative vision, artist selection, and long-term development of the initiative, ensuring each project reflects both international excellence and local collaboration.

“At CAP UCLA, we believe it is our responsibility as a performing arts center to welcome a multiplicity of voices and genres to our stages, and to encourage a curious, open-minded global dialogue that brings people together in meaningful ways,” said Miramontes. “*Far Away, Here* reflects that intention — an invitation to engage with new ideas and new perspectives that resonate across cultures, while also being uniquely L.A.”

“Too often, we remain within our own cultural bubbles, especially as the world feels increasingly isolated,” said Timur Bekbosunov. “It is only when we move beyond our boundaries that something revealing can happen. For years I’ve envisioned Los Angeles as a genuine crossroads for international opera — *Far Away, Here* makes that vision real.. We need to keep our cultural doors open, creating space for artists to share their work and build bridges. I’m deeply thankful to Edgar Miramontes and CAP UCLA for their partnership in bringing *Far Away, Here* to life, and for opening the door to new voices and shared experiences.”

In 2025 alone, over 60 new opera theater productions premiered across Europe, Asia and South America, yet many of these acclaimed works rarely reach the stages in Los Angeles. *Far Away, Here* will address a significant void in L.A.’s cultural ecosystem, providing exclusive access to international opera theater works.

### ***Kafka’s Letter to His Father***

U.S. Premiere

Composed by Jiří Trtik (Czech Republic)

Libretto by Jan Škrob (Czech Republic)

In collaboration with Brightwork Ensemble

Produced by the Opera of Timur

Conducted by Fahad Siadat

Directed by Shayna Penn

**Performed by:**

TIMUR: Kafka

Molly Pease: Mother

TJ Sclafani, Kevin Allen, Lorenzo Zapata, Scott Graff, David Peterson: Fathers

With acknowledgement of the Consulate General of the Czech Republic in Los Angeles.

The original production was directed by Josef Doležal, designed by Maxim Velčovský and commissioned by Národní Divadlo and the Ministry of Culture, Czech Republic.

Adapted from Franz Kafka's searing, intimate letter to his father, this ambient chamber opera in two acts transforms one of the 20th century's most powerful literary documents into a gripping theatrical experience. Blending music, voice, and psychological intensity, the work offers a raw exploration of authority, vulnerability, and identity — hallmarks of the kind of urgent, artist-driven operas *Far Away, Here* is committed to presenting.

Timur reprises the role of Kafka in this special *Far Away, Here* adaptation for The Nimoy stage, following his performance at the work's premiere on May 2, 2024 at the National Theater in Prague.

"Kafka found escape and solace through art as a pathway to freedom in the face of his father's unyielding ideals of masculinity," said Timur Bekbosunov. "In today's fractured world, shaped by ongoing wars and political upheaval, Kafka's search for freedom and self-expression feels profoundly relevant. This iconic story is both an intimate family drama and a political allegory, revealing how one person finds liberation despite overwhelming force. It embodies everything *Far Away, Here* stands for: urgent, artist-driven opera that speaks to our time."

Commissioned by Národní Divadlo (National Theater, Prague), the opera explores Kafka's childhood marked by fear of his despotic father. Unable and unwilling to conform to paternal ideals of masculinity and social roles, Kafka finds personal freedom in literary creation, escaping his father's authority through writing. Yet his father constantly intrudes into his work, remaining its covert source and subject.

Kafka wrote this letter describing the causes of his mutual discord with his father and his related life insecurities while suffering from tuberculosis. The letter never reached his father. Beyond being pivotal in the writer's life, *A Letter to His Father* is a compelling testimony to upbringing based on fear and power, to problematic masculinity, and to the lasting pain of seemingly innocent disdainful remarks. Kafka's story reveals the sharp edges of parent-child relationships with poignancy.

The libretto employs repetitive language based on Kafka's letter, transforming the extensive monological work into direct interactions between Kafka and his father, revealing a nonlinear arc from helplessness to liberation through literary creation.

Musically, the opera features four layers: ambient electronic sounds, synthesizers, acoustic classical instruments, and singing voices. The ensemble—piano, violin, viola, cello, double bass, percussion, trombone, synthesizers—harks back to early 20th-century electronic music. The central voice is a tenor (Kafka) contrasted with a six-member baritone-bass choir (Father) and a soprano (Mother).

### **Beyond the stage**

Each *Far Away, Here* mainstage performance will be complemented with a series of supporting events designed to deepen engagement and invite audiences into the creative world of the opera, including artist talks and post-performance conversations, panels exploring Kafka's legacy and contemporary opera-making and workshops with local artists and students, and community and partner events developed with L.A. arts organizations.

### **Tickets**

Tickets are on sale June 24, 2026. Please [click here](#) to join the Opera interest list to receive early access to tickets, plus updates as new productions are announced.

### **CALENDAR EDITORS, PLEASE NOTE:**

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**at the UCLA Nimoy Theater**

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UCLA Nimoy Theater

1262 Westwood Boulevard, Los Angeles, CA 90024

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### **Jiří Trtík, Composer**

Jiří Trtík is an internationally acclaimed Czech composer who received the prestigious OSA Award for the most successful composer of classical music abroad in 2021. He has been commissioned by world-class institutions including the National Theatre in Prague, Gidon Kremer's Kremerata Baltica, Janáček Philharmonic Ostrava, Columbus Symphony Orchestra, members of the Metropolitan Opera's Lindemann Program, and soloists of The Cleveland Orchestra. His compositions have premiered across Europe, the United States, and Japan, and he has composed music for acclaimed art films including *Glowing* (2025), *Eating the Future* (2024), and *Wolves on the Border* (2021). In 2021, he founded STRO.MY Ensemble, an innovative international group dedicated to reimagining classical music through site-specific performances in architecturally striking locations, often incorporating visual and performative elements. The ensemble performs regularly both in the Czech Republic and internationally. Jiří earned his Master of Music at the Cleveland Institute of Music and studied composition and conducting at the Prague Conservatory. His accolades include second prize and Special Prize for Best Czech Composition at Generace 2019, the Cleveland Composers Guild first prize, and the 2018 Donald Erb Prize in Composition.

### **Jan Škrob, Librettist**

Jan Škrob is a poet, translator and cultural worker based in Prague. He is the author of several books of poetry that have garnered significant critical acclaim. His debut was nominated for the Magnesia Litera Award in the "Discovery of the Year" category, and his second book, *Reál*, was shortlisted for the prestigious Jiří Orten Award. His work has received international recognition: he was awarded the Dresden Poetry Award in 2018, and his poems have been translated into English, German, French, Dutch, Polish, Lithuanian, and other languages, appearing in international journals, festival programmes, book-length selections and anthologies. He has participated in major European literary festivals and collaborative translation projects, contributing significantly to the circulation of contemporary Czech poetry abroad. His writing is often situated at the intersection of personal experience and reflection of political reality, exploring the tensions between individual lives and larger social forces.

### **Shayna Penn, Stage Director**

Shayna Penn is elated to be making her stage directing debut after stage managing at premiere institutions around the world. Her favorite credits include: Beth Morrison Projects' *Adoration* (Associate Producer), *The Great Soviet Bucket* (SM), *Aging Magician* (ASM), *Angel's Bone* (Beijing Music Festival, ASM), *In Our Daughter's Eyes* (ASM), *PLACE* (ASM), Jazz at Lincoln Center (5 years, Stage Manager), *The Lion King* (Rafiki National Tour), *The Nightmare Before Christmas* at the Hollywood Bowl (Stage Manager), *Rusalka* (Pacific Opera Project, PSM), *The Comet/Poppea* (The Industry, ASM), Broadway's *Home for the Holidays*, *In the Name of the Earth* (Lincoln Center's Mostly Mozart Festival, Associate SM), and Little Island Festival (Company Manager). Shayna is the Owner and Editor of *The Season Overview*. She also created the Ben Lipitz Memorial Scholarship Award, in honor of her dearly missed friend, benefiting students in their hometown's pursuits of collegiate theatrical education. Proud UNCSA alum.

### **Fahad Siadat, Music Director, Conductor**

A "fanciful and downright utopian artist and thinker" (Los Angeles Times), Fahad Siadat explores sound as spiritual practice, creating interdisciplinary pieces as a vehicle for unveiling the mystery of our interconnected world. His music is described as "evoking wonder, desire, and terror" (Off Broadway) with narratives that "border on being a spiritual journey" (LA Dance Chronicle). His work has been presented by the Los Angeles County Museum of Art, The Broadstage, and the Museum of Contemporary Art. Fahad is founder and director of the Resonance Collective, which explores and expands our definition of sacred music. He is also a singing member and director of LA's premier new music vocal ensemble HEX, described by the Los Angeles Times as "a luminous ensemble of singers." As a performer, Fahad has appeared as soloist with The Industry and the Grammy Award-winning ensemble PARTCH, and has recorded for artists including Daniel Lentz and Wild Up. Fahad is regularly commissioned by ensembles, dance companies, and theater troupes. His music has been performed in Europe, China, and across the United States.

### **TIMUR, Performer, Producer**

Grammy®-nominated Kazakh-American performer TIMUR, "the extravagantly transgressive tenor" (Mark Swed, *Los Angeles Times*) and "a symphony hall of great vocal talents" (Chris Nichols, *Los Angeles* magazine), has made solo appearances with Los Angeles Philharmonic, Bang on a Can All-Stars, PROTOTYPE, Theater Magdeburg, National Theater Prague, Comédie de Genève, Santa Cecilia Academy, and The Industry LA, among many others. He premiered over forty opera and chamber works by many celebrated composers, including David T. Little, Gerald Barry, Thomas Adès, David Lang, Silvano Bussotti, Ellen Reid, Anne LeBaron, Michael Gordon, Tod Machover, the late Peter Eötvös and the late Louis Andriessen. His glam-opera band Timur and the Dime Museum, "a marvel of golden inflections" (*New York Times*), has closely collaborated on projects with Beth Morrison Projects on the post-ecological requiem *Collapse* (REDCAT, O. Rotterdam, BAM's Next Wave Festival, Miami Light Project); industrial metal opera film *Black Lodge* (Opera Philadelphia, CAP UCLA, Folkoperan, Malmö Opera, PROTOTYPE), and *The Great Soviet Bucket* (Miami Light Project.) He is a creator of a sci-fi comedy *Klaus from Space* (O. Festival Rotterdam, Klanggg\_Festival Switzerland, Theater Magdeburg) and is currently developing a musical project with Nick Urata of DeVotchka and co-writer Sandra Powers under their banner Powers Be Productions, directed by visionary director Julien Chavaz. Timur is active as a film producer, having worked on Sundance's 2019 winner *Clemency* (Alfre Woodard), *Color Out of Space* (Nicholas Cage), and *Measure of Revenge* (Melissa Leo). [theoperaoftimur.com](http://theoperaoftimur.com)

**Brightwork Ensemble** is a classical new music septet based in Los Angeles, California. The band features a fearless group of world-class and award-winning musicians consisting of piano, violin, cello, flute, clarinet, voice, and percussion—a flexible "Pierrot + percussion" instrumentation that has become the foundation of modern chamber music. Brightwork champions the best of the music being written today through commissions, premieres and recordings, while also performing our favorite masterworks from the last hundred years. Hailed as one of L.A.'s "most gutsy new-music ensembles" (Mark Swed, *Los Angeles Times*), with the "rare ability to make complex music feel clear, immediate, and intelligible" (Charles Burns, *San Francisco Classical Voice*), Brightwork has established itself as a leading voice in Southern California's new music scene. Always exciting and emotionally engaging, the ensemble's performances have enthralled audiences across the region and earned spots in *San Francisco Classical Voice's* Best Performances of 2025. The ensemble is part of Brightwork newmusic, a 501(c)(3) nonprofit organization that also presents the Tuesdays@Monk Space concert series, runs educational outreach and residencies as Project Beacon, and releases music (audio and video) on its label, Brightwork Digital.

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