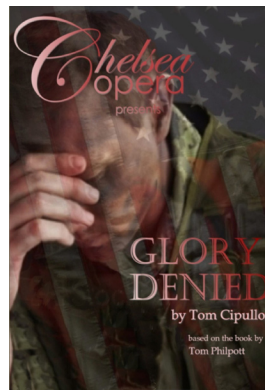


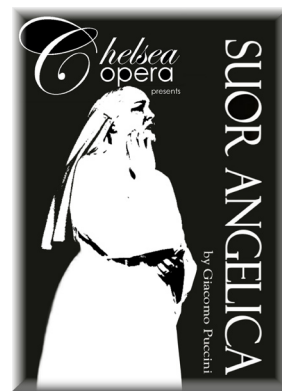


PO Box 277 – Old Chelsea Station
New York, NY 10113-0277



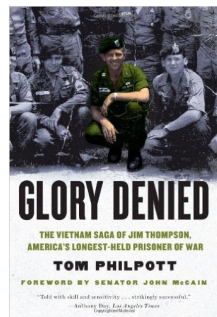
Glory Denied
by Tom Cipullo

Thursday, November 12, 2015 at 7:30pm
Saturday, November 14, 2015 at 2pm
St. Peter's Church in Chelsea
346 West 20th Street
(between 8th & 9th Avenues)



Suor Angelica by Giacomo Puccini
Coming in May 2016

LET'S GET THIS MATCH UNDERWAY!



Help Chelsea Opera match its \$10,000 NEA grant in support of the November production of Tom Cipullo's *Glory Denied*. For every donation above \$150, it will be our pleasure to send you an autographed copy of Tom Philpott's book from which the opera was derived. It is a fascinating read!

Send your tax-deductible contribution to:
Chelsea Opera/Match
PO Box 277
New York NY 10113-0277

THE "INSIDE SCOOP"



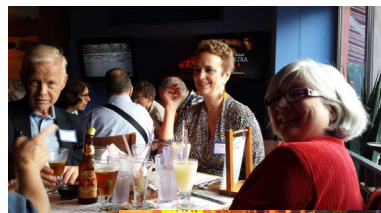
ROBERT J. SAFERSTEIN – PRODUCTION PHOTOGRAPHER

Since 2009, photographer Robert J. Saferstein has been the company's production photographer. His exquisite work has documented the artistry of each production. His photos are sent to foundations, used in press releases and reviews, and become part of the singers' portfolios.

Bobby has launched a global organization that seeks to ignite the passion and unleash the power in young people to create positive change for themselves, the Jewish community and beyond.

Eighteen:22 will create a global network of Jewish LGBTQ communities and ally those committed to advancing initiatives that strengthen Jewish and LGBTQ communities to make the world a more inclusive and equal place. A leader in the LGBTQ Jewish world, Bobby has been an advocate for positive change for the last ten years and a firm believer in the importance and connective power of Jewish ritual and custom.

A graduate of NYU's Tisch School of the Arts, his photographs have been featured in *The New York Times* and elsewhere internationally; he has authored the musicals *The Legend of Lelda* and *Oedipus for Kids*; and worked as a property master on *Gun Hill Road*, *Beware the Gonzo*, *TiMER* and other independent films. We are proud and happy to have Bobby as part of our team and an advocate for such important issues.



MidSummer
Margarita Madness 8

Chelsea Opera Spotlight – Fall 2015

Frances Toliver, layout design
Robert J. Saferstein, production photographer
Lynne Hayden-Findlay, writer and editor
Leonarda Priore, editor, writer and graphic designer
John Geller, proofreader

Chelsea Opera Board of Directors

Leonarda Priore, President
Larry Beers, Vice President/Secretary
Lynne Hayden-Findlay, Treasurer
John Geller, Gerald Potter, Directors
Samuel McCoy, Music Director/Principal Conductor (ex-officio)

For more information, write chelseaopera@aol.com or call 212-260-1796.
Visit www.ChelseaOpera.org for ticket information and to sign up for our mailing list.

Make an on-line tax deductible contribution at NYCharities.org

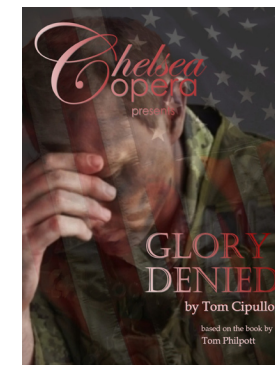
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CHELSEA OPERA AWARDED NATIONAL ENDOWMENT FOR THE ARTS – ART WORKS GRANT #2

NEA ART WORKS GRANT #2 AWARDED TO CHELSEA OPERA – *GLORY DENIED* by TOM CIPULLO



For the second time in as many years, Chelsea Opera has been awarded a major grant from the National Endowment for the Arts – Art Works program. And again, this \$10,000 grant must be matched dollar for dollar!

Glory Denied was first produced by Chelsea Opera in 2010. Those connected with the production found it to be life-changing.

"There are so many aspects of *Glory Denied* which continue to change me." explains co-founder/co-producer Leonarda Priore. "To be so moved on the wings of such glorious music through difficult subject matter is a gift on so many levels. One might argue that revisiting painful subjects can keep us stuck in the anguish of the experience and perpetuate the trauma. I see it instead as an opportunity to become more aware and to learn from the far-reaching effects to all of those who serve our country wherever, whenever and for whatever... I thank you".

The opera is gripping for two primary reasons. First, it relates the heart-wrenching story of Jim and Alyce Thompson. Returning to America after nearly nine years as a POW in Vietnam camps, he finds his wife has been unfaithful to him, totally contradicting the idealized woman he held in his mind as he was tortured and confined to cages too small to sit up in. Thompson's memories of his imprisonment along with his inability to adjust to an American culture that is completely changed from the one he thought he knew contributes to their failed reconciliation.

The second reason this opera is so compelling is the music. Before writing *Glory Denied*, his first opera, composer Tom Cipullo's primary focus was on writing song literature. He has written hundreds of songs and consequently, he knows and understands a singer's voice. His music can be painfully beautiful because of its delicate lyricism, but at another turn, jagged and uncomfortable in order to mesh with the brutality of the story.



Tom Cipullo



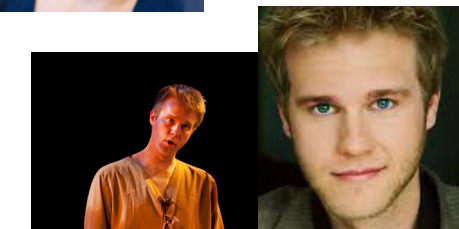
Peter Kendall Clark
as Older Thompson



Kate Oberjat as
Younger Alyce



Martha Guth as
Older Alyce



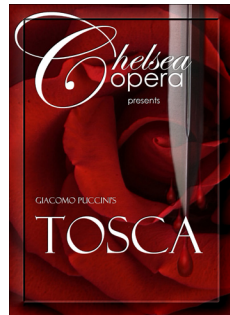
Brandon Snook as
Younger Thompson

Performances will be given at St. Peter's Church in Chelsea on Thursday, Nov. 12 at 7:30pm and Saturday, Nov. 14 at 2:00pm. For tickets and more information, visit www.ChelseaOpera.org.





RECAP *TOSCA*



Tosca was one of our biggest undertakings. Special funding from the H.O. Peet Foundation allowed us to expand the chamber orchestra to 23 in order to achieve the rich, luscious Puccini sound we all love, conducted by Maestro Samuel McCoy. A cast of 17 principal singers and their covers, supplemented by 17 ensemble singers, produced a glorious sound in St. Peter's Church in Chelsea for three performances.



Regina Grimaldi, Floria Tosca



(Left to right)
Hugo Vera, Spoletta
Thomas Woodman, Baron Scarpia
Edgar Jaramillo, Mario Cavaradossi

VOLUNTEER SPOTLIGHT – JULI BORST



Photo credit: Steven Laxton

Juli Borst is a busy singer who volunteers to help promote Chelsea Opera events and performances with very imaginative postings on Facebook. She has sung in numerous concerts and was featured in CO's 2011 production of Lee Hoiby's one-act opera, *This is the rill speaking*, playing the roles of Mother/Allison.

When/why did you decide to become a singer?

Do you remember a stop motion animated orange on Sesame Street that sang Carmen's "Habanera"? That was my first exposure to opera. It was beautiful and I wanted to do that! Later the nuns at my parochial school told me my voice was pretty, which sealed the deal. I've never found anything I like to do better.

What has been your favorite role? (Why?)

My favorite role of all time is The Composer in *Ariadne auf Naxos*. Richard Strauss gives lush, complex harmonies, dramatic leaps and jumps, and soaring lyric lines which are the closest thing to flying with two feet on the ground, if you ask me. Added is a character with scenery chewing dramatic turns (a rarity for mezzos), who storms off the stage, papers flying, and who doesn't even have to come back in Act 2!

How do you sustain yourself between singing jobs?

Like many, many singers, I have a day job, currently at a law office. I've had a variety of temporary and permanent NYC office jobs around singing. All of them employed other artists as well: singers, actors, directors, writers. We're very employable. The steady job I've had since arriving in NYC is a church job, singing with music director Gwen Toth first at St. Francis of Assisi Church, then Immanuel Lutheran Church.

You've produced some inventive postings for Chelsea Opera's Facebook page. How do you find them?

I try to relate elements of the production or event to current events (such as a news story about the history of tequila for the recent *Midsummer Margarita Madness*), and cross-reference them with things close to home, like New York City locations or history (such as the New York origins of the story in *The Face on the Barroom Floor*). With New York's rich cultural history, this is pretty easy to do! I try to make posts that offer a little something special, that are hopefully interesting, while promoting Chelsea Opera.

Mezzo soprano Juli Borst has performed with Tanglewood Music Center, Chelsea Opera, dell'Arte Opera Ensemble, Des Moines Metro Opera, NYCO National Company, and Chautauqua Opera, among others. Favorite roles include Der Komponist, Siebel, and Cherubino. Recent roles: Julia in Kirke Mechem's *The Rivals* and Lucia in Rossini's *La gazza ladra*, both with Bronx Opera.

RECAP *A DISTANT LOVE/QUINCY*

Thanks to its first grant from the National Endowment for the Arts – Art Works program, Chelsea Opera toured its production of *A Distant Love: Songs of John and Abigail Adams* for a performance on Father's Day in the Carriage House behind the Adams' family home at the Adams National Historical Park in Quincy, MA. Words cannot express how profound this experience was for the singers, the tech crew and the audience, one of whom wrote: "The production made real, vulnerable, likeable, loving human beings out of a Founding Father who has been portrayed almost exclusively as an austere, self-involved prude, and his awesome wife". Chelsea Opera hopes to take this compact opera to other venues beyond NYC in the future.



The Carriage House filled to capacity!



CURTAIN CALL – TAKE A BOW

After eleven years of service to Chelsea Opera, the Board of Directors announces that Lynne Hayden-Findlay will be retiring effective January 1, 2016. While Lynne will continue to be a part of the Chelsea Opera family, she will be looking forward to having more time to travel, reconnect with family and do further research on her ancestry.

Lynne has handled many administrative duties along with co-founder Leonarda Priore, and has directed many of the company's productions including a world premiere and several New York premieres. Lynne will be directing our twelfth season opener this November, *Glory Denied* by Tom Cipullo. This production will be accomplished with funding assistance from the company's second NEA – Art Works grant. We are grateful for all of Lynne's service and want postcards from every port.



Back: Terry Quinn, Robert Aaron Taylor, Samuel McCoy, Caroline Keinath (ANHP)
Front: Leonarda Priore, Victoria Tralongo, Gary S. Fagin, Lynne Hayden-Findlay

Audience members enjoy a sweet treat and a little apple cider during the intermission, compliments of the Park Rangers.

