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Chelsea Opera presents... Tosca June 4 and 6

Passion, torture, murder, and suicide find their way to Chelsea Opera's stage as the company continues its 11th season with a concert-staging of Puccini's *Tosca*. Performances with the Chelsea Opera Chamber Orchestra, led by Maestro Samuel McCoy, are on **Thursday, June 4 at 7:00 PM** and **Saturday, June 6 at 4:00PM, 2015** at **St. Peter's Church in Chelsea** (346 W. 20th St, New York City). Stage direction is by Lynne Hayden-Findlay. Tickets: Preferred seats: \$35 in advance/\$45 at the door, General admission: \$30 in advance/\$40 at the door, Seniors/students: \$20 in advance/\$25 at the door, children 14 and under are free. Visit <http://www.chelseaopera.org/season.html> for more information or call 212-260-1796.

Making her first appearance with Chelsea Opera, the role of Tosca will be sung by soprano Regina Grimaldi. She made her professional debut with the Lyric Opera of Kansas City as Kate Pinkerton (*Madama Butterfly*), followed by High Priestess (*Aida*) and Martha (the world premiere of Mechem's *John Brown*). Other roles include Fiordiligi (*Così fan tutte*), Elvira (*Ernani*), Amelia (*Un Ballo in Maschera*), Ellen (*Peter Grimes*), Sieglinde (*Die Walküre*), Lady Macbeth (*Macbeth*), the title role in *Thaïs*, Countess Almaviva (*Le nozze di Figaro*), Donna Anna and Donna Elvira (*Don Giovanni*), and Mrs. Witch (Larsen's *A Wrinkle in Time*). She has sung extensively in North America and Europe with numerous symphony orchestras. Ms. Grimaldi studied both voice and horn at the Crane School of Music, earning a BMM in Education. She pursued her Master's Degree at the University of Missouri at Kansas City in vocal performance while performing with the Lyric Opera of Kansas City in a two year Young Artist residency. In addition to her private voice studio, she teaches on the faculty of Oklahoma

City University and is a widely recognized guest clinician.

Also making his Chelsea Opera debut, tenor [Edgar Jaramillo](#) sings the role of Mario Cavaradossi. Born in New York City, he overcame a difficult upbringing in the highly-volatile neighborhood of Washington Heights due, in part, to a passion for opera. His Ecuadorian heritage, rich in song, and his expressive voice conditioned him for a performing career. Although his vocal and performance experience is still expanding, it is becoming increasingly clear that Mr. Jaramillo possesses all the desirable qualities of a spinto tenore in the best tradition of Italian opera, and especially for Puccini operas. Mr. Jaramillo most recently sang Rodolfo (*La Bohème*/NJ Association of Verismo Opera) and Don José (*Carmen*/ Opera New York). He has also been seen at Carnegie Hall's Weill Recital Hall as Lt. B.F. Pinkerton (*Madame Butterfly*) and in the NYC area as Edgardo (*Lucia di Lamermoor*).

Rounding out the Tosca leading trio is bass-baritone [Thomas Woodman](#), another Chelsea Opera debutante singing the role of Baron Scarpia. Mr. Woodman's operatic career has spanned five decades. He began as a chorister with Connecticut Opera while a voice student at The Hartt School. Since then, he has been honored to sing leading baritone roles worldwide with The Metropolitan Opera, The Bavarian State Opera, San Francisco Opera, New York City Opera, Opera de Nice, and numerous American and European regional theaters. He has performed as a soloist in a variety of orchestral performances at Carnegie Hall, Avery Fisher Hall and Alice Tully Hall.

Also joining the principals are Luis Alvarado (Sacristan), Benjamin Barham Wiese and Erich Schuett (Shepherd Boy), Jared Guest (Jailor), Brace Negrón (Angelotti), James Shaffran (Sciarrone), and Hugo Vera (Spoletta). They are joined by the Chelsea Opera Children's Ensemble and the Chelsea Opera Ensemble. In addition, the cover cast of Megan Nielson, Taras Chmil and Bryan Glenn Davis will perform with orchestra on Wednesday, June 3 at 7:00 PM.

Chelsea Opera is a professional company presenting fully staged operas with chamber orchestra. The company provides a nationally recognized venue for professional singers to advance their careers while making opera affordable and accessible to a broad spectrum of the community. The fine acoustics of the space provide excellent hearing, and its intimacy allows the audience to feel involved in the opera's story. Of Chelsea Opera's sustainability, Anthony Tommasini of [The New York Times](#) noted in June 2009: "With American opera companies large and small struggling financially and a few going under, [Chelsea Opera is] a patch of encouraging news..." Following its 60th anniversary production of Aaron Copland's *The Tender Land* last year, writer Jon Sobel declared that Chelsea Opera "certainly ranks as one of the country's preeminent 'small' opera companies."

Formed in 2004 by two singers, Lynne Hayden-Findlay and Leonarda Priore, Chelsea Opera was launched with an all-volunteer production of *Suor Angelica*. Initially, Ms. Priore and Ms. Hayden-Findlay had only intended to produce this one opera. However, artist and audience response was so compelling that they agreed to move forward, incorporating the company and obtaining their IRS non-profit designation in a record eight days.

They have since produced an extensive range of operas including *Cavalleria Rusticana*, *Amahl and the Night Visitors* (three times), *Pagliacci*, *Don Giovanni*, *Gianni Schicchi*, *The Ballad of Baby Doe*, *The Scarf*, *The Bear*, the company's 5th Anniversary production of *Suor Angelica*, *Le nozze di Figaro*, *This is the rill speaking/Bermudas*, *The Medium*, and *Madama Butterfly* of which Opera News said, "it was a committed and ultimately moving performance. Modest in scale, the production gave us *Butterfly* in full." Their November 2010 production of Tom Cipullo's *Glory Denied* garnered rave reviews from both The New York Times and Opera News, and will be revived in November 2015. Other credits include the world premiere of *The Mark of Cain* by Matthew Harris and Terry Quinn, and the Manhattan premiere of *A Distant Love: Songs of John and Abigail Adams* by Gary S. Fagin and Terry Quinn which the company will take to the Adams National Historical Park in late June for a free performance funded by the National Endowment for the Arts – Artworks program.

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For further information, visit www.ChelseaOpera.org or write to ChelseaOpera@aol.com.

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