



Chelsea
opera
presents

Songs of Summers Past



presents

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November 6th, 2021 – 8:00 PM

St. John's Church in the Village

218 West 11th Street, New York, NY

“Viens, Mallika” from *Lakmé*

Léo Delibes (1836 - 1891)

Joanie Brittingham – Lakmé

Leonarda Priore – Mallika

“Early in the morning”

Ned Rorem (1923 -)

Richard Hobson

“À une fontaine”

Darius Milhaud (1892 - 1974)

Sarah Daniels

“Lonely House” from *Street Scene*

Kurt Weill (1900 - 1950)

Bradley Bickhardt – Sam Kaplan

“Will there really be a morning?”

Ricky Ian Gordon (1956 -)

Leonarda Priore

“I got plenty of nuttin’” from *Porgy and Bess*

George Gershwin (1898 - 1937)

Richard Hobson – Porgy

“Bravo! and after the theater” (Monica's Waltz) Gian Carlo Menotti (1922 - 2007)
from *The Medium*

Sarah Daniels – Monica

“Ideale” Francesco Paolo Tosti (1846 - 1916)

Bradley Bickhardt

“See how a flower blossoms” Ben Moore (1960 -)

Leonarda Priore

“Der Bund” Sophia Marie Westenholz (1759 - 1838)

Joanie Brittingham

“Sleep, Mag” from *Ballymore: Part One – Winners* Richard Wargo (1957 -)

Chad Kranak – Joe

“Much more” from *The Fantasticks* Tom Jones (1928 -)
Harvey Schmidt (1928 - 2018)

Sarah Daniels – The Girl

“Una furtiva lagrima” from *L'elisir d'amore* Gaetano Donizetti (1797 - 1848)

Bradley Bickhardt – Nemorino

“‘Figlia!’ ‘Mio padre!’” from *Rigoletto* Giuseppe Verdi (1813 - 1901)

Joanie Brittingham – Gilda

Richard Hobson – Rigoletto

“E lucevan le stelle” from *Tosca* Giacomo Puccini (1858 - 1924)

Chad Kranak – Cavaradossi

Jestin Pieper, piano

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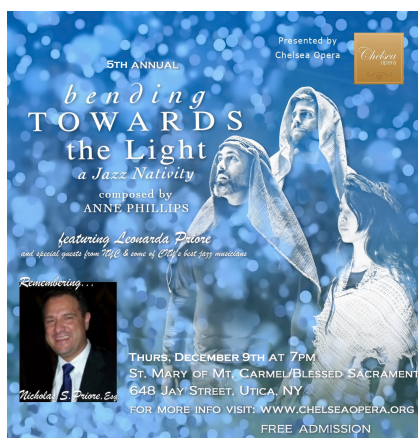
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we ask that you remain masked for the duration of the performance.**

In case of an emergency, you are directed to look for the nearest exit.



WHO'S WHO



Bradley Bickhardt, tenor, is an exciting Korean-American performer in both opera and musical theatre alike. He most recently appeared with Chelsea Opera as Quinn in the world premiere of *Sidewalk Serenade*. Highlight roles have included Tony (*West Side Story*), Alfredo (*La traviata*), and Nemorino (*L'elisir d'amore*). He received his undergraduate and graduate degrees from Indiana University and is a proud alumnus of the rosters of The Glimmerglass Festival, Tri-Cities Opera, Wolf Trap Opera, Opera Naples, Opera

Saratoga, and Charlottesville Opera.



Joanie Brittingham, soprano, has been praised for her “dramatic versatility” (*Opera News*), “meltingly beautiful” interpretations (*Forbes*), “lucid diction” (*New York Times*), “captivating stage presence” (*New York Classical Review*), and “full-bodied voice” (*Tulsa World*), all while demonstrating “strength and resistance” (*Opera Wire*) throughout her “outstanding solo work” (*New York Concert Review*). She last appeared with Chelsea Opera as Laurie in Aaron Copland's *The Tender Land*.



Sarah Daniels, soprano, is ecstatic to be working with Chelsea Opera again, after appearing in their recent productions of *The Medium* and the world premiere of *Sidewalk Serenade*, both in Syracuse, NY. Recently, Sarah performed as a member of the Jason Cady Ensemble featuring Cady's original vocal works, and is currently collaborating with composer Matthew Welch as the poet and vocalist on his song cycle “Eight Plus One.”



Lynne Hayden-Findlay, executive producer, stepped "out of retirement" to help bring this concert to the stage. Formerly the company's primary stage director and costumer, she also sang professionally in New York City, San Diego and in Italy. An ardent family history researcher, she also teaches English-as-a-Second-Language part-time and gives history tours on Governors Island.



Richard Hobson, baritone, made his Chelsea Opera debut as Count Almaviva (*Le nozze di Figaro*). He sang for ten consecutive years at the Metropolitan Opera, appearing in *Madama Butterfly*, *Rigoletto*, *Carmen*, *Boris Goudanov*, *Andrea Chenier*, *War and Peace*, and *The Nose*. At New York City Opera, he sang the eponymous role of Porgy in *Porgy and Bess*, and Zuniga in *Carmen*. He is presently an Affiliate Artist at Southern University, where he teaches voice and is the founder and director of the resident opera company, Opera Southern.



Chad Kranak, tenor, has appeared in several Chelsea Opera productions, but most notably as Martin (*The Tender Land*). Before quarantine, he sang the role of Rinuccio in *Gianni Schicchi* for Regina Opera, and just recently, Pinkerton (*Madama Butterfly*) for New Rochelle Opera. He premiered song cycles *Leaves of Grass: Whitman* by Paula Kimper and *The Ulster County Songbook* by Felix Jarrar, as well as the role of Ben Jacob in Alex Weiser's new opera *State of the Jews*. This coming season he will sing the Saint-Saëns *Requiem* in Virginia as well as make his role debut as Cavaradossi in Puccini's *Tosca*.



Jestin Pieper is a New York City-based concert and collaborative pianist, vocal coach, organist, conductor, and educator. He has appeared in venues across the country and abroad including on the Discovery Channel, WNYC, WNPR, Carnegie Hall, Bruno Walter Auditorium, and in the regions of Tuscany and Sicily in Italy. As a vocal coach and collaborator, Jestin has served on faculty and staff for several companies and schools in the area, at The Brevard Music Festival, and as Assistant Music Director at Chelsea Opera. He has worked as a Conductor, Assistant Conductor and Chorus

Master for many companies in NYC and the East Coast. He is also a founding member of the Luminae Trio, dedicated to bringing classical music to a wider audience and shining a light on underrepresented and living composers. He recently joined the faculty of LIU/Brooklyn as an adjunct professor as a collaborative pianist and vocal coach in the Vocal Department, teaching Theory/Harmony and Class piano Lab, and giving private piano instruction.



Leonarda Priore, mezzo-soprano, Chelsea Opera's co-founder, serves as General Manager, and is an active singer, performing a full range of music including opera, musical theater and jazz. She has often been seen in leading roles for Chelsea Opera (*Cavalleria Rusticana*, *Gianni Schicchi*, *Suor Angelica*, and *Le nozze di Figaro*) and with other companies. She has performed professionally with many symphony orchestras including the Centre Symphony, 5 Towns Symphony and the New Amsterdam Symphony. She has also appeared at Carnegie Weill Recital Hall and Isaac Stern Auditorium, and at the Vatican as a featured soloist.

Chelsea Opera was founded in 2004 by professional singers Lynne Hayden-Findlay and Leonarda Priore, and serves two constituencies: singers and opera audiences. For singers, Chelsea Opera has given hundreds of artists the chance to practice their craft in a supportive professional setting in a NYC and other area venues with chamber orchestra. For audiences, Chelsea Opera's productions of new and classic repertoire provide enthusiasts and newcomers the chance to see high quality productions with chamber orchestra in a relaxed and welcoming location with ticket prices that are affordable to a broad spectrum of the community. Performances take place in locations where the intimacy and superior acoustics make the experience exceedingly attractive for all involved. The company has received praise within the industry, including favorable reviews by *The New York Times* and *Opera News* for its fully staged productions with chamber orchestra. Productions are mounted on a shoestring budget while upholding the highest vocal and production values. Since early 2020, due to the pandemic, Chelsea Opera has expanded to include producing concerts and full chamber operas in upstate New York, in the Syracuse and Utica area.

More info: ChelseaOpera.org

TRANSLATIONS

“Vien, Mallika!” from *Lakmé*

by Léo Delibes, libretto by Philippe Gille and Edmond Gondinet

LAKME

*Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré qui coule, calme et sombre,
Eveillé par le chant des oiseaux tapageurs!*

MALLIKA

*Oh! maîtresse,
C'est l'heure où je te vois sourire,
L'heure bénie où je puis lire
dans le cœur toujours fermé de Lakmé!*

LAKME

*Dôme épais le jasmin,
A la rose s'assemble,
Rive en fleurs frais matin,
Nous appellent ensemble.
Ah! glissons en suivant
Le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Gagnons le bord,
Où l'oiseau chante, l'oiseau, l'oiseau chante.
Dôme épais, blanc jasmin,
Nous appellent ensemble!*

MALLIKA

*Sous le dôme épais, où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs riant au matin,
Viens, descendons ensemble.
Doucement glissons
De son flot charmant
Suivons le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Où la source dort
Et l'oiseau, l'oiseau chante.
Sous le dôme épais,
Sous le blanc jasmin,
Ah! descendons ensemble!*

LAKME

*Come, Mallika, the vines in bloom
Already cast their shadow
On the sacred stream flowing, calm and dark,
Awakened by the song of the boisterous birds!*

MALLIKA

*Oh! mistress,
It's time I see you smile,
The blessed hour where I can read
in the still closed heart of Lakmé!*

LAKME

*Thick dome jasmine,
At the rose assembles,
Fresh flowering shore in the morning,
We call together.
Ah! slide next
The current running away:
In the quivering one,
With a nonchalant hand,
Let's win the edge,
Where the bird sings, the bird, the bird sings.
Thick dome, jasmine white,
Call us together!*

MALLIKA

*Under the thick dome, where the jasmine white
At the rose assembles,
On the bank in blooming laughing in the morning,
Come, let's go down together.
Gently gliding
From its charming flow
Let's follow the current running away:
In the quivering one,
With a nonchalant hand,
Come, win the edge,
Where the source is sleeping
And the bird, the bird sings.
Under a dome,
Under the jasmine white,
Ah! let's go down together!*

LAKME

*Mais, je ne sais quelle crainte subite,
S'empare de moi,
Quand mon père va seul à leur ville
maudite;
Je tremble, je tremble d'effroi!*

MALLIKA

*Pourquoi le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.*

LAKME

*Oui, près des cygnes aux ailles de meige,
Allons cueillir les lotus bleus.
Ensemble*

LAKME

*Dôme épais le jasmin,
A la rose s'assemble,
Rive en fleurs frais matin,
Nous appellent ensemble.
Ah! glissons en suivant
Le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Gagnons le bord,
Où l'oiseau chante, l'oiseau, l'oiseau
chante.
Dôme épais, blanc jasmin,
Nous appellent ensemble!*

MALLIKA

*Sous le dôme épais, où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs riant au matin,
Viens, descendons ensemble.
Douceement glissons
De son flot charmant
Suivons le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Où la source dort
Et l'oiseau, l'oiseau chante.
Sous le dôme épais,*

LAKME

But, I do not know what sudden fear,
Take hold of me,
When my father goes alone to their cursed
city;
I tremble, I tremble with terror!

MALLIKA

Why the God Ganeça protects him,
Up to the pond where frolic
Swans with snow wings,
Let's go pick the blue lotus.

LAKME

Yes, near the swans to the eves of snow,
Let's go pick the blue lotus.
Together

LAKME

Thick dome jasmine,
At the rose assembles,
Fresh flowering shore in the morning,
We call together.
Ah! slide next
The current running away:
In the quivering one,
With a nonchalant hand,
Let's win the edge,
Where the bird sings, the bird, the bird
sings.
Thick dome, jasmine white,
Call us together!

MALLIKA

Under the thick dome, where the jasmine white
At the rose assembles,
On the bank in blooming laughing in the morning,
Come, let's go down together.
Gently gliding
From its charming flow
Let's follow the current running away:
In the quivering one,
With a nonchalant hand,
Come, win the edge,
Where the source is sleeping
And the bird, the bird sings.
Under a dome,

*Sous le blanc jasmin,
Ah! descendons ensemble!*

Under the jasmine white,
Ah! let's go down together!

Source: <https://www.opera-arias.com/delibes/lakme/viens-mallika/>

“À une fontaine” by Pierre de Ronsard

*Écoute moi, Fontaine vive,
En qui j'ai rebu si souvent,
Couché tout plat dessus ta rive,
Oisif à la fraîcheur du vent,
Quand l'été ménager moissonne
Le sein de Cérès dévêtu,
Et l'aire par compas résonne
Gémissant sous le blé battu.
Ainsi toujours puisses-tu être.
En religion à tous ceux
Qui te boiront ou feront paître
Tes verts rivages à leurs bœufs
Ainsi toujours la lune claire
Voie à minuit au fond d'un val
Les Nymphes près de ton repaire
A mille bonds mener le bal!*

Listen to me, living fountain,
from whom I oft have drunk,
flat on my belly overlooking your bank,
lazy in the cool breeze
while the summer harvests
Ceres' unclad breast
and the air whimpers
beneath the beaten wheat.
So may you always be
in religion to all those
who drink from you or who pasture
their cattle on your green banks.
So may nymphs
forever dance
around you
in the moonlit midnights.

Researcher for this text: Emily Ezust. Source: https://www.lieder.net/lieder/get_text.html?TextId=13830

“Ideale” by Francesco Paolo Tosti, text by Carmelo Errico

*Io ti seguiti come'iride di pace
Lungo le vie del cielo;
Io ti seguiti come un'amica face
De la notte nel velo.
E ti senti ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria di te,
Dei tuoi splendori.
In te rapito,
Al suon de la tua voce
Lungamente sognai,
E de la terra ogni affanno, ogni croce
In quel giorno scordai.
Torna, caro ideal,
Torna un istante
A sorridermi ancora,
E a me risplenderà nel tuo sembiante
Una novell'aurora.
... Una novell'aurora.
Torna, caro ideal, torna, torna!*

I followed you like a rainbow of peace
A long way across the sky;
I followed you like a friendly face
Of the night under a veil.
And you feel it in the light, in the air,
In the scent of the flowers;
And the solitary room was full of you,
Of your splendors.
Captivated by you,
By the sound of your voice
A long time I dreamed,
And all the worry of the earth, every cross
In that day is forgotten.
Return, beloved ideal,
Return for an instant.
Give me a smile again,
And to me the sparkle of your countenance
Will be a new dawn.
... A new dawn.
Return, beloved ideal, return, return!

Source: https://www.lyricsmode.com/lyrics/a/andrea_bocelli/ideale.html

“Der Bund” (The Bond) by Sophia Maria Westenholtz, text by Friedrich von Mahisson

*Hast du in meinem Auge nicht gelesen
Was ungestüm dein Mund seit gestern
fragt?
Ich abnd in dir das gleich geschaffne
Wesen
Und meines Daseins de Dämmerung
tagt;
In dunkler Wolke webt mit leiser Hand
Die Sympathie geheimnisvoll ihr Band.*

Did you not read in my eyes
What impetuously your lips have been
asking since yesterday?
I discern in you a being that was created
exactly as I,
And the dreary twilight of my existence
gives way to light;
With a quiet hand in a dark cloud
Affection secretly weaves her ties.

*Empfang', Ersehnter, diese
Freudenzähnen
Zum Dank, dass du den Himmel mir
entbüllst!
Der Erd' entführt ins Thal der Schattenchöre
Einst Psyche nur allein dein holdes Bild;
So rettete von Tauris wildem Strand
Sein Heiligtum Orest ins bessere Land.*

Receive, you whom I longed for, [this tear]
of joy
In gratitude that you revealed heaven to
me!
Your image alone once enticed Psyche
Into the valley of the choirs of shades;
Thus from the wild coast of Tauris
Did Orestes rescue his shrine into a better land.

“Una furtiva lagrima” from *L'elistr d'amore*

by Gaetano Donizetti, libretto by Felice Romani

*Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Sì, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.*

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die of love.

“Figlia! ‘Mio padre!’” from *Rigoletto*

by Giuseppe Verdi, libretto by Francesco Maria Piave

RIGOLETTO

Figlia!

RIGOLETTO

My daughter!

GILDA

Mio padre!

GILDA

My father!

RIGOLETTO

*A te d'appresso
trova sol gioia il core oppresso.*

RIGOLETTO

Only with you
does my heavy heart find joy.

GILDA

Oh, quanto amore, padre mio!

GILDA

Oh, how loving you are, father!

RIGOLETTO

*Mia vita sei!
Senza te in terra qual bene avrei?
Ah, figlia mia!*

RIGOLETTO

You are my life!
Without you, what would I have on earth?
Ah, my daughter!

GILDA

*Voi sospirate! che v'ange tanto?
Lo dite a questa povera figlia.
Se v'ha mistero, per lei sia franto:
ch'ella conosca la sua famiglia.*

GILDA

You sigh! What makes you so sad?
Tell your poor daughter.
If you have secrets, share them with her:
let her know about her family.

RIGOLETTO

Tu non ne hai.

RIGOLETTO

You have no family.

GILDA

Qual nome avete?

GILDA

What is your name?

RIGOLETTO

A te che importa?

RIGOLETTO

What does it matter?

GILDA

*Se non volete
di voi parlarmi...*

GILDA

If you are unwilling
to tell me about yourself...

RIGOLETTO

Non uscir mai.

RIGOLETTO

Never leave this house.

GILDA

Non vo che al tempio.

GILDA

I only go out to church.

RIGOLETTO

Oh, ben tu fai.

RIGOLETTO

Oh, that is good.

GILDA

*Se non di voi, almen chi sia
fate ch'io sappia la madre mia.*

GILDA

If you will tell me nothing of yourself,
let me know at least who my mother was.

RIGOLETTO

*Deh, non parlare al misero
del suo perduto bene.
Ella sentia, quell'angelo,
pietà delle mie pene.
Solo, difforme, povero,
per compassion mi amò.
Moria... le zolle coprano
lievi quel capo amato.
Sola or tu resti al misero...
O Dio, sii ringraziato!*

GILDA

*Oh quanto dolor! che spremere
sì amaro pianto può?
Padre, non più, calmatevi...
Mi lacera tal vista.*

RIGOLETTO

Tu sola resti al misero, ecc.

GILDA

*Il nome vostro ditemi,
il duol che si v'attrista.*

RIGOLETTO

*A che nomarmi? è inutile!
Padre ti sono, e basti.
Me forse al mondo temono,
d'alcuno ho forse gli asti.
Altri mi maledicono...*

GILDA

*Patria, parenti, amici
voi dunque non avete*

RIGOLETTO

*Patria! parenti! amici!
Culto, famiglia, la patria,
il mio universo è in te!*

GILDA

*Ah, se può lieto rendervi,
gioia è la vita a me!*

RIGOLETTO

Oh, do not speak to your wretched
father of his lost love.
She felt, that angel,
pity for my sorrows.
I was alone, deformed, poor,
and she loved me out of compassion.
She died... may the earth rest lightly
upon that beloved head.
Only you are left to this wretch...
O God, I thank thee for that!

GILDA

What sorrow! What can have caused
such bitter tears?
Father, no more, calm down.
This sight tortures me.

RIGOLETTO

You only are left to this wretch, etc.

GILDA

Tell me your name, tell me
what sorrow so afflicts you.

RIGOLETTO

What good would it do? None at all!
I am your father, let that suffice.
Perhaps some people fear me,
and some may even hate me.
Others curse me...

GILDA

Country, family, friends,
have you none of these?

RIGOLETTO

Country! family! friends!
My faith, my family, my country,
my whole world is in you!

GILDA

Ah, if I can make you happy,
then I shall be content!

"E lucevan le stelle" from *Tosca*

by Giacomo Puccini, libretto by Luigi Illica and Giuseppe Giacosa

*E lucevan le stelle...
ed olezzava la terra...
stridea l'uscio dell'orto...
e un passo sfiorava la rena...
Entrava ella, fragrante,
mi cadea fra le braccia...
Oh! dolci baci, o languide carezze,
mentr'io fremente
le belle forme disciogliea dai veli!
Svanì per sempre il sogno mio d'amore...
L'ora è fuggita...
E muoio disperato!
E non ho amato mai tanto la vita!...*

And the stars shone
and the earth was perfumed.
The gate to the garden creaked
And a footstep rustled the sand to the path...
Fragrant, she entered
And fell into my arms...
Oh soft kisses, oh sweet abandon,
As I trembling
Unloosed her veils and disclosed her beauty.
Oh vanished forever is that dream of love,
Fled is that hour,
And desperately I die.
And never before have I loved so much!

Source: <https://www.opera-arias.com/puccini/tosca/e-lucevan-le-stelle/>



Cover painting by Barbara Flowers



In March 2020, two days into rehearsals for *The Parting* and *The House on Kronenstrasse*, Chelsea Opera, along with every other business entity, had to shut down operations due to the pandemic. With President and General Manager Leonarda Priore relocated to Upstate New York, and the addition of Garrett August Heater—an Upstate New York resident—to the position of Producing Artistic Director, the company moved forward and looked ahead as it emerged from lockdown inactivity to perform in a variety of outdoor and open spaces in the Utica and Syracuse area. More events were added as restrictions were lifted, culminating in tonight's concert, Chelsea Opera's happy return to New York City.

Season 17: 2020-21

August 6 & 7: *Under the Mulberry Tree* – Outdoor concert of opera and jazz (Syracuse).

November 30-December 28: *Hot Tea and High C's* – Video interview series with some of our past artists that have gone on to major careers all over the world (Youtube/Facebook).

April 24: *Spring Swing and Shop at the Wildflowers Armory* (The McCarthy Mercantile) – Audiences could support local crafters and hear great music in an artisan venue (Syracuse).

May 6: *Reimagine – Forging the Future Through Song* – A Chelsea Opera commission of 4 young composers in works for solo singer and piano (Youtube/Facebook).

May 22: *Jazz Tribute to Sal Amico and J.R. Montrose* – A musical tribute to famous Utica jazz legends J.R. Montrose, saxophone and Sal Amico, trumpet at Tiny's (Utica).

May 23: *Soaring - Reflections on the Spirit... through Music* – A mix of all genres of music to inspire with voice, piano, bass, drums, trumpet, saxophone and flute at Mount Carmel Church (Utica).

June 11: *An Evening of Opera and Jazz* – Featuring former Utican, Leonarda Priore with other renowned artists in this formal gala concert. The Stanley Theater is a gorgeous 2000 seat theater in Priore's hometown (Utica).

June 16 & 18: *Bon Appetit* – A fully staged production of Lee Hoiby's short opera. NYC mezzo Ann McMahon Quintero proved to be the perfect "Julia Child." Delicious food, treats, and wine were enjoyed by the audience during this lovely production (Utica).

July 24: *A Gatsby Garden Party* – The gardens of the stately Barnes Mansion were the perfect setting for this beautiful event. All attendees came dressed in period costumes and Chelsea Opera provided music of the period as well as dancing lessons (Syracuse).

Season 18: 2021-22

August 4: The Sembrich presents Chelsea Opera in concert – A perfect outdoor concert on the lake in the middle of summer. Chelsea Opera very much admires Richard Wargo, composer and general director of The Sembrich. We have produced his opera *Ballymore* in the past and we look forward to many more joint endeavors in the future (Bolton's Landing, NY).

September 21: *Sidewalk Serenade* – Chelsea Opera commissioned a 10-minute opera for two voices in four pairings. We traveled throughout the city and performed this timely piece at different locations to passers by. People loved it (Syracuse).

October 22 & 24: *The Medium* – A fully staged production of Gian Carlo Menotti's supernatural thriller. We brought some singers from New York City and auditioned local artists from the area. It was seasonally appropriate, and the perfect opera for those who thought they didn't like opera. In fact, some audience members had never been to an opera before! (Syracuse).

November 6: *Songs of Summers Past* (NYC)

December 8: *A Jazz Quartet Reunion* (Utica).

December 9: *Bending Towards the Light... A Jazz Nativity* (Utica).

Spring TBA: *The Parting/The Street on Kronenstrasse* (NYC)

As you can see, Chelsea Opera remains committed to its mission to bring live music, talented artists, and engaging performance to YOU, our audience, in intimate spaces that enhance your enjoyment.

If you haven't done so lately, please consider making a special, almost-end-of-the-year gift to Chelsea Opera so we can continue to do what we do best. Go to chelseaopera.org/donation.html

Or send your check to:

Chelsea Opera

PO Box 277

Old Chelsea Station

New York, NY 10113-0277

Thank You!

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