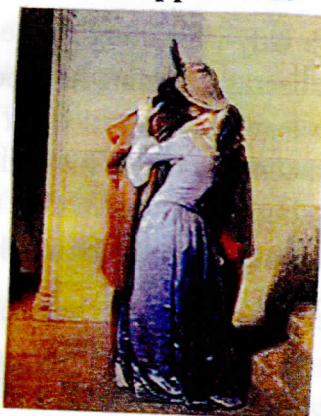


Footlight Players, Inc.
presents

Il Trovatore

by
Giuseppe Verdi



Directed by Nathaniel Green

Musical preparation by Tamara Cashour

Performances

March 7 & 8 7:30 PM
March 15 7:30 PM
March 16 3:00 PM
March 21 7:30 PM
March 23 3:00 PM

The Church of The Ascension
71 North Village Avenue
Rockville Centre, New York 11570

2014

Il Trovatore Synopsis

Spain in the year 1450

The Palace: Ferrando tells his soldiers of how, years before, a gypsy had kidnapped the Count's brother. The baby had been thrown into the flames, but we learn later of how the baby in fact had survived as Manrico and was raised by the gypsy.

The Garden: Leonora, a lady-in-waiting to the queen, reveals that a mysterious troubadour has been serenading her and that she has fallen in love with him. When she leaves, Count di Luna appears; he also is in love with Leonora and had come to her of his feelings. The troubadour, who is Manrico, begins singing his serenade. Leonora appears and, mistaking the count for the troubadour, embraces him. Manrico appears, and the count challenges him to a duel.

A Gypsy Camp: Azucena, a half-mad gypsy, tells how she stole the infant brother of Count di Luna, but in her madness, threw her own babe into the fire. Manrico asks who then is he, but she assures him that he is her son. Manrico reveals that he recently fought a duel with the count and that he, inexplicably, spared the count's life. (We know that the count is his brother.) Manrico learns that Leonora, thinking him dead, is about to enter into a convent, at which point he leaves.

The Covent near Castellor: The count speaks of his great love for Leonora. When Leonora and a group of nuns pass, they seize her. Manrico arrives and rescues his beloved.

Intermission

A Military Encampment: The Count's soldiers sing a hymn to war and victory. Ferrando brings the Count news that Azucena has been captured. As the Count suspects her of his brother's death, he condemns to her be burnt at the stake.

The Fortress of Castellor: Manrico and Leonora are about to be married. Ruiz brings news of Azucena's impending execution, and Manrico vows to save her.

The Palace: Captured, Manrico waits in a cell. Leonora enters in disguise and prays that her love for him will sustain him through his suffering. When the Count appears, she hides and hears him order Manrico's execution. To the Count's amazement, Leonora offers herself to the Count in return for Manrico's life. The Count accepts the offer with jubilation, but Leonora secretly takes poison.

Manrico's Cell: Manrico and the half-mad Azucena console themselves with the hope of returning to their mountain home. Manrico welcomes Leonora who has come to tell him that he is free. When he learns of her pact with the Count, he curses her, but, when he hears of the poison, he begs her to forgive him. The Count enters and takes in the situation: he orders Manrico's execution. After Manrico's execution, Azucena cries out that the Count has just killed his own brother.

Il Trovatore
Opera by *Giuseppe Verdi*

Cast of Characters in order of appearance

Ferrando, a captain under di Luna Sanford Rothenberg
Inez, attendant of Leonora Nanette Norwood
Leonora, a lady in waiting to the Queen Christine Moore
Count di Luna, nobleman under the Prince of Aragon Nathaniel Green
Manrico, a chieftain under the Prince of Biscay Juan Carlos Franco
Azucena, a Biscayan Gypsy Jennifer Johnson Osborne
Ensemble William Cooper
Susan Panzarella
Lydia Paulsen
Sera Allen
Nanette Norwood

Artistic director, director, set Nathaniel Green
Musical director, accompaniment Tamara Cashour
Lighting Joe Carley
Help with Set Joe Carley
Publicity William Cooper

Meet the Cast and Staff

TAMARA CASHOUR is an interdisciplinary musician, active professionally as a music educator, collaborative pianist-coach, organist, composer and arranger as well as a stage director. Regionally, she has been a rehearsal pianist/musical director for The Lake George Opera, Natchez Opera and the Indianapolis Opera Young Artist programs. She has taught and coached both at Opera Estate and the International Lyric Academy in Rome. As a pianist and/or soprano, she has premiered or performed the contemporary works of such composers as: John Harbison, Seymour Barab, Antonio Carlos Defeo, Ricky Ian Gordon, Debra Kaye, Nataliya Medvedovskaya, Don Hagar and others, including the avant-garde "Color Music" Suite of Visual Composer Michael Poast. An award-winning composer (ASCAP since 2008 and other awards), Ms. Cashour composes in the following genres: song cycles, choral music, theatrical incidental music, chamber music and music for solo piano. Recently, her QUEENS SUITE for strings and harp, premiered at LeFrak Concert Hall, Queens College, New York. Other compositions of hers have premiered at: St. Peters Citicorp, Symphony Space, Columbia University, New York University, THEATRE LAB and the Ellington Room, as well as at Brandeis University, the latter where Tamara was one of eight women chosen to present at the "Alive By Her Own Hand: Women Who Play Their Own Compositions" Conference in January 2011. Currently, Ms. Cashour is on the Collaborative Piano (Accompanying) Staff at the Mannes College of Music (division of The New School). Her former teaching positions include: William Paterson University Adjunct Faculty (Instrumental Accompanying); Manhattan School of Music and Mannes College of Music (Vocal Accompanying). She is also currently organist/choir director at Presbyterian Church of New Rochelle. Tamara possesses interdisciplinary degrees from Columbia University and New York University in music and theatre combined curricula. Tamara's NYU Master Thesis, a deconstruction of a traditional repertory opera to which she designed, directed and wrote additional text/music, was chosen for the 1998 Siff Performance Award. Tamara is currently pursuing an online Ph.D. in Curriculum, Education and Teaching in Higher Education; she is committed to the new tides of curriculum change--particularly regarding interdisciplinary education--for higher education music students. In June 2014, she will read her paper: The Impact of the New Music Technologies on Music Education at Gettysburg College's conference. More about Tamara at: www.tamaracashour.com.

JUAN CARLOS FRANCO's credits include engagements with New Orleans Opera, Cleveland Opera, Opera de Colombia, New Jersey Symphony, Lyric Opera Cleveland, Ohio Light Opera, Hudson Opera Theater and Orquesta Sinfónica del Valle in Cali, Colombia, among many others. His performances have been described as "hearty and expansive" (American Record Guide), "delicious and handsome" (The Beacon Journal, Wooster, Ohio), "commanding" (Morning Journal, Elyria, Ohio), "a joy to behold and listen" (Times Herald-Record, Hudson Valley Area, NY) and "up to the challenge" (The Daily Record, Wooster, Ohio). His voice has been hailed as "a quality instrument" (El Tiempo, Colombia) and "an exuberant tenor voice" (Times Herald-Record, Hudson Valley Area, NY), and a review from The New York Times stated that Mr. Franco "produced quality notes."

world premiere in 2008 of Mohammed Fairouz's *Tahwidah*, written for her and Kinan Azmeh. In January of this year she curated and performed in a concert of music of Arab composers at the Library at Lincoln Center, entitled "Nearer to East: Chamber Music from the Arab World. She made her U.K. concert debut in 2005 with Schönberg's *Pierrot Lunaire* at the Paxton Chamber Music Festival in Scotland. Her radio appearances include WNYE and WBAI (New York City) and KRZA (New Mexico) and recordings include "Arias" with the Bulgarian National Radio Symphony Orchestra, Todd Landor, conductor (Musical Concepts, 2006).

This past summer marked Christine's Italian debut at the Narnia Music Festival in a concert of Schubert songs with festival founder, pianist Cristiana Pegoraro, as well as a "Concerto Verdiano" of Verdi favorites under the baton of maestro Lorenzo Porzio in celebration of the composer's 200th birthday. Future engagements include a debut recital of all-American repertoire in Paris in 2015, an opera concert with the State Repertory Opera of New Jersey and the release of her latest recording, "From Al Andalus to the Americas—An Odyssey of Spanish Song", which loosely traces the progression of classical Spanish song from its early Moorish and flamenco influences, to be released this winter on Meridian Records (UK). www.christine-moore.com

NANETTE NORWOOD made her opera debut at the Amato Opera in 2002 singing the role of "Barbarina" in *The Marriage of Figaro*, "Inez" in *Il Trovatore*, "Bertha" in *The Barber of Seville*, "Sally" in *Die Fiedermaus*, "Maritza" in *The Merry Widow*, "Giovanna" in *Rigoletto*, "Martha" in *Faust*, "The Sandman" in *Hansel and Gretel*, "Gianetta" in *L'Elisir D'Amore*, at the West End Theater, "Annina" in *La Traviata* and "Marcellina" in *The Marriage of Figaro*. She has also performed in art song Concerts with the "Touring Concert Opera Company" as well as singing as a soloist in her former church, St. John The Evangelist, The First Presbyterian Church where musical director, Tamara Cashour is the organist and at the Church of Jesus Christ of Latter-Day-Saints. Nanette makes her debut with "The Footlight Players" reprising the role of "Inez" from her Amato Opera days.

JENNIFER JOHNSON OSBORNE. Born in Chicago and raised in the Boston area, Ms. Osborne began her operatic career as an apprentice with Chautauqua Opera. Upon graduation from the University of New Hampshire with a Bachelor of Music degree, she accepted a position as resident singer with Memphis Opera Theatre. While touring extensively through the south, she also performed main stage roles such as Natalie in *The Merry Widow* and Musetta in *La Boheme*. She sang with Beverly Sills and many other opera legends while there.

Jennifer now specializes in the mezzo soprano repertoire. Her many roles include the title role in CARMEN, ZITA in Gianni Schicchi, MAMA LUCIA in Cavalleria Rusticana, EBOLI in Don Carlo, and THE MOTHER in Hansel and Gretel.

She is equally comfortable with oratorio repertoire, including the alto soloist in the Messiah and Saint Matthew Passion.

Ms. Osborne is a frequent concert performer, often in a program called "A Taste of Opera" which she produces as well.

An active teacher of aspiring singers, she has taught singers ranging in age from 10 to 80.

SANFORD ROTHENBERG has appeared in "Aida" and "Don Carlo" at the MET, in "Moses und Aron" at New York City Opera, and has sung in the Carnegie Hall Centennial under, respectively, James Levine, Christopher Keene, and Robert Shaw. He has performed on radio and television, and has sung in Europe, New Zealand, and Australia. He has composed 50 works, and among his conductorial duties have been two performances at Lincoln Center. He has sung 80 roles.

Footlight Players, Inc.

IL TROYATORE