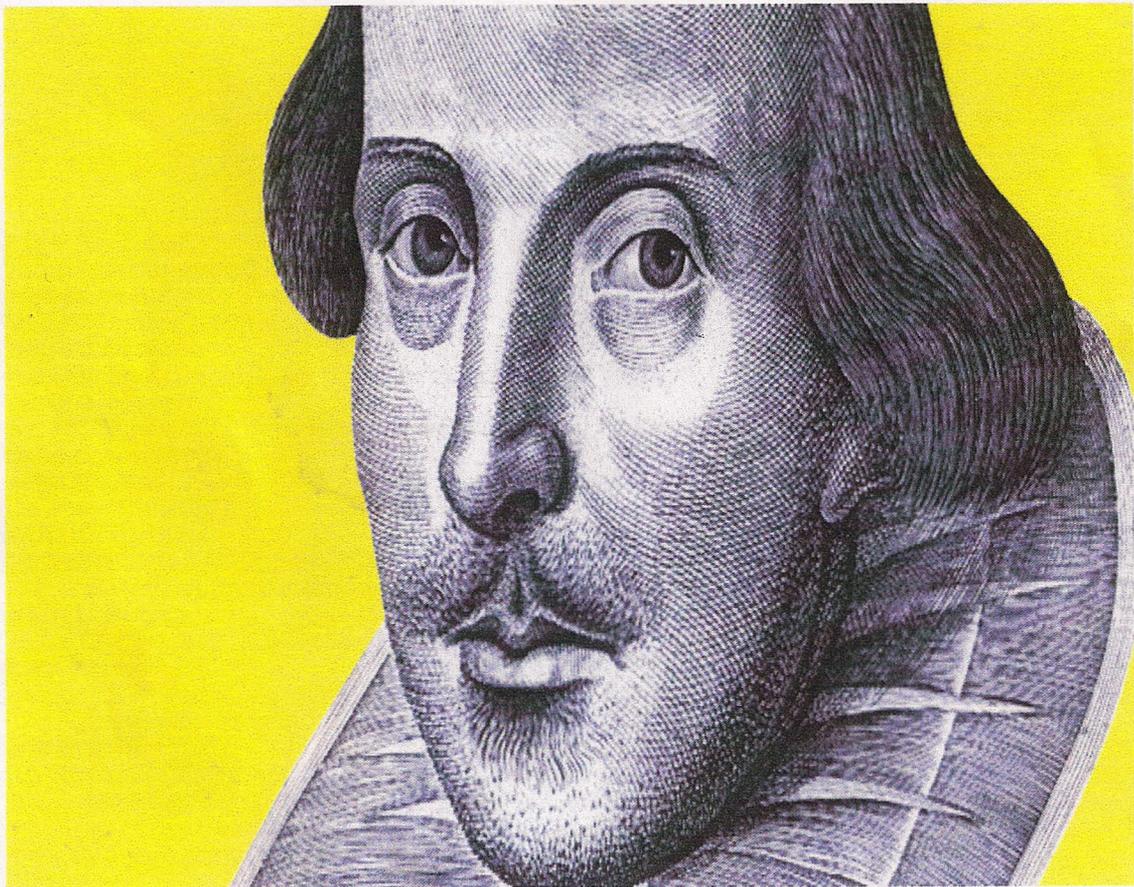


OperAvant
and
Love Street Theatre
present

Bloody Fire...
Unchaste Desire

January 11-14, 2012 - Theaterlab - NYC



Music Director/Composer: Tamara Cashour
Associate Music Director: Michael Pilafian
Stage Director: Julie S. Halpern*
Choreographer: Joanne Rogers
Stage Manager: John Simmons
Production Designer: Seth Joseph Weine
Lighting Designer: Pei-Wen Huang

Act One

Masque - H. Purcell
Falstaff - G. Verdi - Quartet
Song - Night - H. Purcell
Midsummer Nights Dream - B. Britten/H. Wolf/Shakespeare
Hamlet - A. Thomas/Shakespeare
Taming of the Shrew - Giannini/Shakespeare

Act Two

Song - One Charming Night - H. Purcell
12th Night - D. Amram
Song-O Mistress Mine - T. Cashour
Lady of Capulet - T. Pasatieri
Otello - G. Verdi
Macbeth - G. Verdi/Shakespeare
Song-Full Fathom Five - T. Cashour
Beatrice et Benedict - Berlioz
Choral - Fie on Sinful Fantasy - T. Cashour

Sarah Arikian*

Titania (*Midsummer*), Kate (*Shrew*)

Aron Bederson

Hamlet (*Hamlet*); Orsino (*12th Night*)

Tamara Cashour

Mrs. Quickly (*Falstaff*); Lady Macbeth; Incidental Singer

Julie S. Halpern*

Mrs. Ford (*Falstaff*); Peaseblossom (*Midsummer*); Gertrude (*Hamlet*); Maria (*12th Night*);
Desdemona (*Otello*)

Susan O'Dea*

Mrs. Page (*Falstaff*)

Nathalie Parker

Nanetta (*Falstaff*)/Cobweb(*Midsummer*); Juliet (*Lady of Capulet*); Hero (*Beatrice et
Benedict*); Incidental Singer

Kevin L. Peters

Feste (*12th Night*); Incidental Singer

Mark Peters*

Bottom (*12th Night*); Ghost (*Hamlet*); Sir Toby (*12th Night*); Doctor (*Macbeth*);
Incidental Singer

Amy Prothro*

Mustardseed (*Midsummer*); Ophelia (*Hamlet*); Viola (*12th Night*); Gentlewoman
(*Macbeth*)

*indicates AEA member

Special thanks to: Carlo and Orietta at the Theaterlab, the staff of Local
802-AFM, David Amram, Thomas Pasatieri, Robert Reddy, Joanne Rogers

Amy Prothro

Amy has performed in theatres from coast to coast including: The Kennedy Center, Jupiter Theatre, The Ordway Center, Barnstormers Theatre, Fullerton CLO, Majestic Theater, Lawrence Welk Theatre, Fox Theatre and Hermosa Beach Playhouse. Playing such diverse roles as Catherine (*Proof*), Jacqueline de Severac (*Murder on the Nile*), Polly Baker (*Crazy For You*), Phebe (*As You Like It*), Jan (*Bedroom Farce*), and Agnes Gooch (*Mame*). Amy received her MFA from The Shakespeare Theatre Company's Academy for Classical Acting at GWU and BFA from The Boston Conservatory. Love & thanks to Troy.

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PRODUCTION STAFF**Tamara Cashour, Musical Director/Artistic Director, OperAvant, Inc.**

Tamara Cashour is a NYC-based collaborative pianist, soprano, composer and organist. Current: Adjunct Professor of Instrumental Accompanying, William Paterson University, Brass, Woodwind and Strings Depts. Vocal coach/recital and/or opera workshop accompanist: Manhattan School of Music (1999-2007), Mannes College of Music (2008-2011). Musical Director/Conductor-Coach for US regional opera & music theatre: Lake George Opera, Indianapolis Opera, Natchez Opera, Hawaii Performing Arts Festival, George St. Playhouse, Weinberg Ctr. for the Arts, WOTUTS, and most recently at South Orange Performing Arts Ctr.), where her conducting of Guettel's *The Light in the Piazza* received critical acclaim: "...a highly creditable musical performance... Kudos are due Ms. Cashour, who did yeoman duty in bringing the musical portion of this production to life." (South Orange Patch). Ms. Cashour is also an award-winning soprano and composer ["fine, strong, operatic voice"—New York Stringer.] Her comic burlesque cantata, a setting of the witches' text from *Macbeth*, took First Prize in the 2008 For Women Only Competition. Ms. Cashour regularly presents papers as well as her compositions at Academic conferences, most recently at Brandeis University's *ALIVE BY HER OWN HAND: Women Composers Who Play Their Own Music*, and at Truman State University's *Composing Women* Conference. Ms. Cashour possesses a BA, Music Theory from Columbia University, and an MA in Opera Direction/Performance, with an additional concentration in feminist & avant-garde theatre studies from NYU. Her performance thesis, a deconstruction of Poulenc's monodrama, *La Voix Humaine*, won NYU's Siff Performance Award in 1998. New website coming soon: www.tamaracashour.com

Michael Pilafian, Associate Music Director

Michael is a pianist for the New York Grand Opera Company, the Taconic Opera, and the Center for Contemporary Opera. He also plays for conducting-classes and the opera-workshop in the evening-division of the Juilliard School. He was, for ten years, the pianist and Music Director of Richard Flusser's After Dinner Opera Company.

Julie S. Halpern, Stage Director

Julie has worked in virtually all areas of theatre. She has been an actor and classical singer for over 25 years. She has also written three plays, all of which have been produced. *Diminished Fifth*, a play about five women who were blacklisted in New York during the McCarthy era, premiered this summer at the Producers Club. *Singing in My Sleep* chronicled the life of Golden Age opera diva Amelita Galli-Curci, and *Shining Days* revealed the secrets of the Golden Dawn, an elite occult society that flourished in Victorian England and Ireland. Julie has worked on all the New York-based daytime dramas, *Rescue Me*, *The Good Wife* and the made-for-TV film *May the Best Man Win*, as well as at numerous off-Broadway and regional theatres. Love Street roles include Hermione in *The Winters Tale* and Andromache in Euripides' *Trojan Women*. Proud member of AEA/AFTRA (seven-term Convention Delegate)/Dramatists Guild. Julie is the Artistic Director of Love Street Theatre.

Joanne Rogers, Choreographer

Joanne has choreographed for many classical ballet, modern dance and opera companies, including the New York Grand Opera where she was principal dancer, and Off Broadway for the New York Gilbert and Sullivan Players. She danced with the Metropolitan Opera Ballet, Pacific Ballet, Peninsula Ballet Theater, Santa Clara Ballet, Fedicheva Ballet, New Jersey Opera, Felix Febish Dance Company and Sharon Rubinstejn Dance Company, among many others. Because of her love of opera, she worked for 23 seasons as a supernumerary at the Metropolitan Opera. She is thrilled to be making her debut with Love Street Theater.

John Simmons, Stage Manager

John is happy to be joining Julie and the talented members of the Lovestreet Theater for yet another outstanding production! John most recently worked as Stage Manager for Lovestreet's productions

of *Shining Days* and *Diminished Fifth*. When not working with Lovestreet, John is Executive Director of The Active Theater www.theactivetheater.com As always, love to Nekko.

Pei-Wen Huang, Lighting Designer

Pei-Wen was born in Kaohsiung City, Taiwan. She has been studying and working as a theater designer in New York since 2005. She was awarded the KCACTF Certificate of Merit for Set Design for her work on Iain F. Macleod's *Pearlfisher* in 2009. She is also a costume designer for theater. She will be receiving her MFA degree in Theater Design this spring from Brooklyn College, CUNY. Her next set design will be seen in the Whitman Theater at Brooklyn Center for the Performing Arts this February.

Seth Joseph Weine, Production Designer

Seth has worked for a third-of-a-century solving architectural design & construction problems, and also wears the hats of graphic designer, furniture & interior designer, editor, writer, and—most recently—production designer for Love Street Theatre. He can be reached at: sethweine@aol.com

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OperAvant, Inc.

Tamara Cashour formed OperAvant, Inc. as a non-profit corporation in 2009, a company she originally led as Amour Productions in the late 1990s. The company's mission is to present opera and theatre in new and unique textual/musical formats. Please see our upcoming website: www.operavantinc.com for more information, or e-mail us at operavantinc@gmail.com to learn how you can contribute.

Love Street Theatre

Love Street Theatre provides an environment for talented women artists to work on challenging roles not usually available at other theatres. While more women are creating and directing plays, many of them still do not provide substantial roles for women.

Visit us at lovestreettheatre.org

Please consider a tax-deductible contribution of any size. Your employer may have a program that matches your contribution. Checks may be made out to The Field, earmarked for Love Street and mailed to Lovestreet at 435 E. 85th St. Apt. 2F, NYC 10028.

Feel free to contact us at Lovestreet@earthlink.net or 212-288-9731.

The Field is a not-for-profit, tax-exempt, 501(c)(3) organization serving the NYC performing arts community. 161 6th Ave., NYC 10013, 212-691-6969, fax, 255-2053, www.thefield.org, email info@thefield.org. A copy of The Field's latest annual report may be obtained, upon request from The Field or form the office of the Attorney General, Charities Bureau, 120 Broadway, New York NY 10271.

Love Street is proud to be a member of the Dramatists Guild Women's Initiative and 50/50 in 2020. These organizations are dedicated to advancing and sustaining equality and gender parity for women artists.



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

Audio or video recordings of AEA showcases are prohibited. Thank you for your cooperation

Upcoming
Events



Save the Date!

Thanksgiving Eve Worship
Wednesday, November 24th at 7:30 pm

Christmas Vendors Market
Saturday, December 4th at 9:00 am

Advent Brunch
Sunday, December 5th at 10:15 am

Children's Christmas Pageant
Sunday, December 19th at 10:00 am

The Robinson Hour Concert Series: "Encore Music"
Sunday, December 19th at 5:00 pm

Christmas Eve Candlelight Worship
Friday, December 24th at 7:30 pm & 10:30 pm

Christmas Day Worship
Saturday, December 25th at 10:00 am

*We Worship Every Sunday at 9:00 am and 11:00 am
Sunday School begins during the 9:00 am worship*

**"The Robinson Hour"
Concert Series**



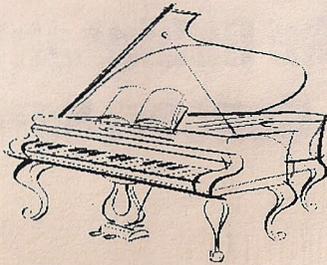
OPERA VANT

Exciting excerpts from Opera by
Verdi, Puccini, Donizetti
and other favorites

**Sunday, November 21st
at 5:00 pm**



Evangelical Lutheran Church
600 New Hyde Park Road
New Hyde Park, NY 11040
Telephone: 516-354-6956



Gloria Dei Lutheran Church
proudly presents

The Robinson Hour Concert Series 2010-2011

October 24th -Show Stoppers

November 21st - Opera Vant

December 19th - Encore Music

January 9th - Piano/Organ Festival
Evan Robinson and Alla Bell

February 13th - Dene Bradford Soprano

March 14th - Willow Interfaith Womens Choir

April 10th - Great Neck Music Conservatory

All Concert performances begin at
5:00 pm on Sunday afternoons
Suggested donation \$10

1. **Mein Herr Marquis** (the laughing song) *J. Strauss* Laura Heckman

Die Fledermaus

Adele (the maid) has "borrowed" her employer's gown to sneak into a fancy party. When confronted about her identity, she denies being the chambermaid

2. **Macbeth Act I duet** *Verdi* Tamara Cashour & John T. Thomas

3. **La luce langue** *Verdi* Tamara Cashour

4. **All That Gold** *Menotti* Antonia Szilagi

Amahl and the Night Visitors

Three kings resting on their journey to Bethlehem (to visit baby Jesus) ...rest at the house of Amahl (a crippled boy) and his impoverished widowed mother. She ponders their treasure chest when they go to sleep.

5. **Una voce poco fa** *Rossini* Tais Szilagi

The Barber of Seville

Beneath her window Count Almaviva serenades Rosina, ward of Dr. Bartolo, who keeps the girl confined in his house. Rosina muses on the voice that has touched her heart and resolves to outwit Bartolo! (She does)

6. **Languir Per Una Bella** *Rossini* Kamal Scott

L'Italiana in Algeri

Lindoro, is unhappy because he is far from his love, Isabella. He fears that he will never see her again. The only pleasure that he has in slavery is the thought of her

7. **Vissi d'arte** *Puccini* Etta Russell

Tosca

In the midst of a horrific conversation with the villainous Scarpia about the fate of Tosca's lover Mario (Scarpia wants Tosca to give herself to him, to save Mario's life), she sings of the two great driving forces in her life, love and music....and wonders why God has forsaken her.

Intermission

8. **Belle nuit** *Offenbach* Antonia & Tais Szilagi

The Tales of Hoffman

In Venice, Hoffmann listens to Nicklausse and the courtesan Giulietta sing a bacarolle.

9. **O Mio Fernando** *Donizetti* Antonia Szilagi

La Favorita

Leonora is tortured by the fact that Fernando (a Priest in training) wants to leave the priesthood to marry her. She is ashamed that she has been the king's Mistress and fears he would despise her.

10. **E lucevan le stelle** *Puccini* Terence Hyde

11. **Tosca Act III duet** *Puccini* Tamara Cashour, Terence Hyde

12. **Caro nome** *Verdi* Laura Heckman

Rigoletto

Rigoletto warns his daughter Gilda to remain concealed in their home. She does not reveal to him that she has fallen in love with a handsome young man who snuck onto their property

13. **A te, O Cara,** *Bellini* Etta Russell, Kamal Scott

I Puritani

Lord Arturo Talbot has entered the Hall with squires bearing presents, including a beautiful white veil, for Elvira Walton, his bride to be. He sings of the impossible love he always had for her. She sings to him in return.

14. **Nabucco Va pensiero** *Verdi* Company & Audience

Va', pensiero, sull'ali dorate
Va', ti posa sui clivi, sui coll
ove olezzano tepide e molli
l'aure dolci del suolo natal!

Del Giordano le rive saluta
di Sionne le torri atterrate.
O mia Patria, sì bella e perduta
O membranza sì cara e fatal
Arpa d'or dei fatidici vati
perché muta dal salice pendi
Le memorie del petto riaccendi
ci favella del tempo che fu
O simile di Solima ai fati
traggi un suono di crudo lamento
o t'ispiri il Signore un concerto
che ne infonda al patire virtù
che ne infonda al patire virtù
al patire virtue



OperAvant, Inc. is a new company in New York City whose goal is to produce avant-garde stagings of traditional opera, as well as new opera. We are thrilled to perform standards from the opera repertoire for your enjoyment. Thank you for your support and we hope you'll come to see us in a full production soon.

Director : Tamara Cashour, a collaborative pianist, soprano, organist and award-winning composer, who has also studied stage directing at New York University and has a masters degree in opera production. U.S. Regional/European Opera credits as both Assistant Conductor and Coach include: Piccolo Spoleto Festival (Charleston, SC), Lake George Opera, Indianapolis Opera, Natchez Opera Festival, Hawaii Performing Arts Festival, Opera Festival di Roma, New Opera Festival di Roma and the Garden State Opera. Ms. Cashour made her Carnegie-Weill Hall Accompanying debut in February, 2002; she has given or prepared over 100 recitals with singers and instrumentalists in the US and Europe. Website: www.tamaracashour.com

Accompanist Alla Bell M.M. Glinka Conservatory; B.M. Gnesin Academy. Piano instructor, Stasov Music School in Moscow. Frequent performances as chamber musician and accompanist including appearances on David Letterman and Good Morning Today.