

TAMARA CASHOUR, Composer/Librettist. Music Critic/Writer: Musical Topics

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www.tamaracashour.com – for more information and other resumes (collaborative pianist/organist/soprano/stage director).

COMPOSER AWARDS:

2015—Bronx BRIO Award for Musical Composition

2009-2015--ASCAP Plus Awards

2008, First Place: FOR WOMEN ONLY Composition Contest (New York Treble Singers)

COMPOSITIONS:

CHAMBER MUSIC:

QUEENS SUITE—Violin, Viola, Cello, Harp in 7 movements (solo and ensemble)

World Premiere: Queens College, LeFrak Concert Hall, November 2013

Second Performance: University of Roma di Tor Vergata, at the “Two Lands, One Voice” Festival (movt. #5 only), June 2014

Third Performance: IAWM National Conference (online), April 12-19, 2015

Fourth Performance: Symphony Space, NYC, May 30, 2015

See Queens Suite Live Video Performance here: <http://youtu.be/HrJbf12AQck>

STRING QUARTET #1

Love Is Not A Subaru: Musical Meditations on 21st-Century Libidinal Economy, Greed Technomia, American Healthcare and the Rationing/Parsing of Knowledge

Premiered 2/11/2017 at Vermont College of Fine Arts by the Grammy-nominated

SPEKTRAL QUARTET. See:

<https://www.facebook.com/tamara.cashour/videos/pcb.400259813642972/400228793646074/?type=3&theater>

OPERA/ORCHESTRAL:

SINGAPORE *Aria for Baritone and full orchestra with specialty instruments (Shakuhachi Flute, Balalaika) from an opera-in-progress*

HYBRID OPERA-MUSICAL THEATRE:

***CITY SKETCHES (a complete musical in progress)**

Tamara Cashour, Composer

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World premieres: The 47th Street Theatre, NYC and at the Golden Fleece Composers Chamber Theatre, Studios 353, August (New York version) and November 2013 (Amsterdam version)

1. *Leda Lovely Leda: (Tenor, Ingenue Soprano/Dancer) Harpsichord/Organ*
2. *Entrance/Scena of The Shadow: Baritenor. Synthesizer, Acoustic Piano*
3. *Pandora's Box: Alto/Belt. Pit Orchestra: Piano, Synth, Trumpet, Whistle, Double Bass, Drum Set and archaic instruments (Serpent, Ophicleide)*
4. *Summer Night: Pop/Easy Listening Tenor. Alto Sax, Mellophone, Semi-Acoustic Guitar, Electric Bass, Latin Percussion (Toms, Shakers, etc.)*

SONG CYCLES:

2 LYRICS OF LORD BYRON -- Soprano, Piano

*From "The Incantation"
So We'll Go No More A' Roving*

2 SHAKESPEAREAN LYRICS -- Soprano, Piano

Take O Take Those Lips Away – world premiere: 1983, Columbia University Casa Italiana, NYC
O Mistress Mine – world premiere: 2002, Genesis Opera Arias & Sonnets Series, Cami Hall, NYC; 2nd performance: Theatre Lab, NYC, 2012

3 POEMS OF HO XUAN HUONG -- Soprano, Piano – world premiere: 1988, Franklin Furnace, NYC

*The Jackfruit
Carved on a Betel Nut, To Be Presented To A Guest
A Buddhist Priest*

EMILY UNLEASHED, 4 LYRICS OF EMILY DICKINSON – *commissioned by and dedicated to the memory of Carol Stone*

1. *Wild Nights -- Soprano, Piano* – world premiere: 2007, Symphony Space, NYC, Tamara Cashour, soprano. 2nd performance: featured in eMily Dickinson: toward TECH-NO-logy: 3/13/15 @ NYC's DiMenna Center, Tamara Cashour, pianist. See YouTube performance here: <http://youtu.be/HrJbf12AQck>
2. *Ample Make this Bed -- Soprano, Piano* – world premiere: 2009, Symphony Space, NYC
3. *I'm Nobody, Who are You -- Soprano, YAMAHA ES Motif Synthesizer* -- world premiere: 2006, Golden Fleece Ltd. Composers Chamber Theatre, Studios 453, NYC
4. *Hope Is The Thing -- Soprano, Contralto, Piccolo, Harp, Piano* – world premiere: 2009, Symphony Space, NYC

SIX LYRICS OF MARILYN HACKER --- *Mezzo-Soprano, Guest Soprano, Flute, English*

Horn, Guitar, Piano & Slide Whistle. -- world premiere: 2008, St. Peters Citicorp, NYC.
2nd performance: Brandeis University's 2011 "ALIVE BY HER OWN HAND" Women Who Play Their Own Compositions Conference, Somerville, MA.

1. *Late August*
2. *Literary Initiation 1960*

*work in progress

3. *Saturday Night Bile*
4. *Alba Near Imprunieta*
5. *Les Serpillières*
6. *Languedocienne*

ART SONGS a la carte:

FALL LEAVES FALL (*Emily Dickinson*) -- *Soprano, Piano*

IT IS A SPRING AFTERNOON (*Ann Sexton*) -- *Soprano, Piano*

THEATRE/CABARET SONGS:

SARAH'S GONE BUT THE HAIRSTYLE LIVES ON -- *Soprano or Mezzo Belt, Piano*
A spoof on the campaign tactics of 2008 Vice-Presidential Candidate Sarah Palin, for: Lifesize Baby Doll, Shotgun, Lava Lamp, Rubber Chicken (with whoopee soundbox), Plaid Suit, Raincoat, American Rifle magazine, Barbie Doll w/changeable costume, Ken costume, Party Balloon and 2 Kielbasas.

-- world premiere: 2008, Golden Fleece Ltd. Composers Chamber Theatre, Studios 453, NYC –available on DVD

SALOME, “YOU GO TO MY HEAD” -- *Soprano, Baritone, Synthesizer*

CHORAL:

GIRLY HURLY BURLY-- *Choral Burlesque for SSAA, Piano, 2 Violins, Piano, Hurdy Gurdy or Bagpipe (FIRST PLACE WINNER 2008 FOR WOMEN ONLY Composition Contest for Choral Writing)* -- world premiere: 2008, The New York Treble Singers, Christ & St. Stephens Church, NYC

REVELATION 22 -- *SATB Choral for 40-voice chorus, 8-voice soli chorus, Organ, Piano, Actress-Pianist, Baritone Singer-Actor*

RIDE ON KING JESUS -- *SATB Choral*

***THE STORY OF RUTH** -- *Cantata for SSAA Choral: Soprano, Contralto, Baritone and Chamber Orchestra*

***HARD SPRING** -- SATB jazz choral

INTROITS & ANTHEMS -- short 8-20 bar SAB, SATB Choral selections for the Presbyterian Church of New Rochelle Sunday Choir. Titles include: Joshua 10:25, Isaiah 6:10, The Good Samaritan, The Canaanite Woman, As a Hart Longs, Jacob Said, Hebrews 13, Hymn of Resurrection, Rivers of Babylon and others. Performed at the regular Sunday services.

SOLO PIANO:

CHUCK MANGIONE RIDES AGAIN --Jazz piano solo

BACH MADE ME DO IT – Invention for piano in Bach-style

'BALDI BUDDY – Modern variations on Frescobaldi's Cento Partite sopra Passacagli

--premiered by Lwellyn Sanchez-Werner @ The Juilliard School, December 2015

CHAMBER/MUSIC THEATRE HYBRID FORMS:

emily Dickinson: toward TECH-NO-logy –for Actress/Pianist (Emily Dickinson) and Male Countertenor Voice. Featuring “Wild Nights” from song cycle *Emily Unleashed* and additional script/IPAD & compatible visual/audio technologies. world premiere: 2015, The DiMenna Center for Classical Music, NYC. Live video: <http://youtu.be/HrJbf12AQck>

POLLYPIANO -- for Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax and Piano

world premiere: 2013, St. Peters Citicorp Center, NYC

***GENESIS CHAPTER 38** -- A new musical for Actors, Singers, Stuffed Action/Animated Film Character Toys, Girls Chorus, Synthesizer & Electronic Effects with Acoustic Chamber Instruments

THERE ARE NO MORE FISH IN THE SEA, BP -- A Socially-Conscious, Humorous Fantasia on the 2010 Gulf Oil Crisis for: Pre-Recorded Art Song, ‘Rag-Tag/Grab-Bag’ Orchestra, including: Clarinet, Bass Clarinet, Synthesizer, Violin, Organ, Pakistani House Harmonium; Singer-Actors including: Famous Soprano-of-Yore, Now-Singing-By-The-Shore, Child Actor with Fishing Rod and Plastic Fish, Male Actor, Film Projections

SOLO INSTRUMENTAL:

***SONATA FOR CLARINET AND PIANO**

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INCIDENTAL MUSIC:

Theatre Production:

BLOODY FIRE, UNCHASTE DESIRE —An OperAvant, Inc. production, featuring Shakespearean Actors and Opera Singers of Contemporary Settings of Shakespearean text, produced January 2012 at TheatreLab, NYC.

Two commissions for this production:

FULL FATHOM FIVE—for Soprano soloist/Actress, SATB quartet, string quintet, synthesizer, percussion

FIE ON SINFUL FANTASY—for SATB quartet (must have perfect-pitch and ability to sing in micro-tones), tuba, percussion

--world premieres, January 2012, Theatre Lab, Tamara Cashour: Composer, Conductor, Soprano

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OPERA LIBRETTO--DECONSTRUCTION:

A POSTMODERN FEMINIST FANTASIA ON POULENC'S LA VOIX HUMAINE
A new (1998) English translation from the 1958 version in French. In-progress: a revision of my 1998 translation, incorporating new technologies.

ACADEMIC DEGREES:

B.A. Music Theory, Columbia University 1983

M.A. Opera Directing and Performance, New York University 2000

Ph.D. Interdisciplinary Humanities, Global Center for Advanced Studies/Alma Mater Europaea Slovenia

ADDITIONAL STUDIES:

Schenkerian Analysis, Orchestration--Mannes College of Music, 2013-2015

Counterpoint, Keyboard Harmony, Composition, Choral Studies, Analysis-European-American Musical Alliance, Paris, France, 2016

*work in progress

Composition, Orchestration--Juilliard School Evening Division, 2016

WRITER: MUSICOLOGICAL ARTICLES AND PAPERS AND/OR ACADEMIC PRESENTATIONS/READINGS:

Upcoming: Paper: INDIANA UNIVERSITY, Bloomington, IN (for the Center for Working Class Studies). *Macbeth's Witches: Roosting and Roasting in the Rooky Wood: A Classist Analysis of Shakepeare's supernatural trio*, May 2017

Presenter/"Provacateur": GETTYSBURG COLLEGE (for The Mayday Group): *The Impact of Music Technologies on Music Education*, June 2014

Panelist: THE NATIONAL PRESS CLUB, Washington, D.C> (for the "Words and Music by Note-able Women" panel discussion sponsored by The American Women Writers Museum), Janice Law, Director, October 2013

Presenter (Pianist/Composer): BRANDEIS UNIVERSITY (for the Alive By Her Own Hand Conference, (women composers who play their own music): *Six Lyrics of Marilyn Hacker*, January 2011

Presenter (Reader/Lecturer): TRUMAN STATE UNIVERSITY (for the Composing Women Conference)--*Deconstructing Poulenc-Cocteau's LA VOIX HUMAINE*, October 2010

Presenter (Lecturer/Video): ST. LOUIS UNIVERSITY, (for the National Association Of Women's Studies Association Annual Convention)--*It Ain't Over Til the Fat Lady Dies: Feminist Flouting of Operatic Convention*, June 1997

Unpublished Paper: *Marilyn, The Opera: The Persistence of Pathos*: an analysis of the New York City Opera's 1993 staging of Ezra Laderman's opera MARILYN (recommended for publication by Professor Peggy Phelan, Chair Performance Studies at NYU [now at Stanford University]), 1993

MUSIC AND MUSIC BOOK CRITICISM:

**IAWM Journal (International Journal of Women in Music)
The Barnard Bulletin (college newspaper of Barnard College)**

COMPOSER AFFILIATIONS:

NEW YORK COMPOSERS CIRCLE, INC.
ASCAP
IAWM

COMPOSER'S STATEMENT:

My special area of interest as a composer is in the creation of new interdisciplinary and hybrid forms that test the boundaries of reified amalgams of music, theatre and performance.

Many of Ms. Cashour's compositions are theatrically infused; please find below Ms. Cashour's background as a theatre artist/student of theatre theory and performance studies.

TAMARA CASHOUR: BRIEF BIOGRAPHY IN THEATRE

(Cross-referenced in Stage Director Resume)

At NYU Ms. Cashour formed her own interdisciplinary degree program, majoring in Opera/Theatre Production, Directing and Performance [i.e Musical Direction of the Lyric Theatre], and minoring in stage directing and feminist psychoanalytic theory. The degree itself was an equal combination of music as well as theatre studies. Ms. Cashour's MA thesis was a full production of a traditional opera, to which she wrote an accompanying dramatic text and incidental music; the entire process was informed by Ms. Cashour's seven year study of various theatre disciplines, including : deconstruction, theatre semiotics, and feminist theory of the stage. At NYU, Ms. Cashour trained in Directing Theory and Acting with noted avant-gardist Richard Schechner (Artistic Director of THE PERFORMANCE GROUP, based at NYC's Performing Garage); Theories of the Avant-Garde with Michael Kirby; Directing/Acting Practicum with Helen White; Gendered Theories of Performance with professors Peggy Phelan and Alexis Greene; and finally, in 20th Century European Styles of Acting and Directing with Damyan Popchristov.

Additional directors Ms. Cashour studied in-depth included: Richard Foreman, Elizabeth LeCompte, Ariane Mnouchkine, Peter Sellars, Peter Brook, Joanne Akalaitis, Stanislavsky, Mtislav Meyerhold and Alexander Tairov. At NYU, Ms. Cashour directed numerous scenes and avant-garde interpretations of traditional works, including: *Angels in America*, *Antigone*, *Cat On A Hot Tin Roof*, and the operas *The Consul*, *Pagliacci*, *Marriage of Figaro* and *La Voix Humaine*.

Ms. Cashour is a veteran of the Red Bull Theatre Intensives in Shakespearean and Classical Acting, as well as the drama courses offered by The Shakespeare Society of New York: SPEAK THE SPEECH and TEACHING TEACHERS (how to teach Shakespearean plays to high school students).

GENERAL BIO/COMPOSER-CONDUCTOR/COLLABORATIVE PIANIST

Tamara Cashour is a composer of song cycles, piano music, chamber music, music theatre, incidental music, and sacred music for organ/choir. A multi-year ASCAP Plus Composer Award winner 2008-2015, and First place winner of the 2008 For Women Only Choral Composition competition with her SSAA comic burlesque *Girly Hurly Burly*, a setting of Macbeth's witches' text. World premieres in NYC, nationally and internationally, including: Symphony Space, Queens College LeFrak, St. Peter's Citicorp, Brandeis University, Columbia University, 47th St. Theatre, Theatre Lab and Universita Tor Vergata, Rome, Italy. Recently, Ms. Cashour's *Love Is Not A Subaru*, a musical rebuttal to the automobile commercial for string quartet and guitarist/singer, was premiered in abridged form by the 2017 Grammy-nominated Spektral Quartet. Her *Queens Suite* (strings and harp) was chosen for the 2015 IAWM (International Alliance of Women in Music) online conference; this work also won the Bronx Council on the Arts BRIO award for 2015 and was premiered in New York City by the New York Composers Circle artists at Symphony Space in May 2015. Ms. Cashour also enjoys a professional career as a collaborative pianist, with a Carnegie-Weill debut as a recitalist in 2002 (also a Carnegie debut as a soprano in 2001). Collaborative pianist: Manhattan School of Music 1999-2007, William Paterson University: 2007-2012 (Faculty, Instrumental Accompanying), Mannes College of Music: 2008-present. Ms. Cashour has also played in Mannes Composers concerts. Ms. Cashour is an Assistant Conductor of the Bronx Concert Singers and is a teaching artist for the Town Hall Music Education Program in New York City boroughs. She is a member of New York Composers Circle, where she often premieres her own works and those of other members as a pianist and/or soprano. US regional opera/music theatre credits as music director/conductor include: Lake George, Natchez Opera, Hawaii Performing Arts Center, South Orange Performing Arts Center, George St. Playhouse. Ms. Cashour is currently Organist/Music Director of Presbyterian Church of New Rochelle and Music Director of The Footlight Players of Long Island, NY.