

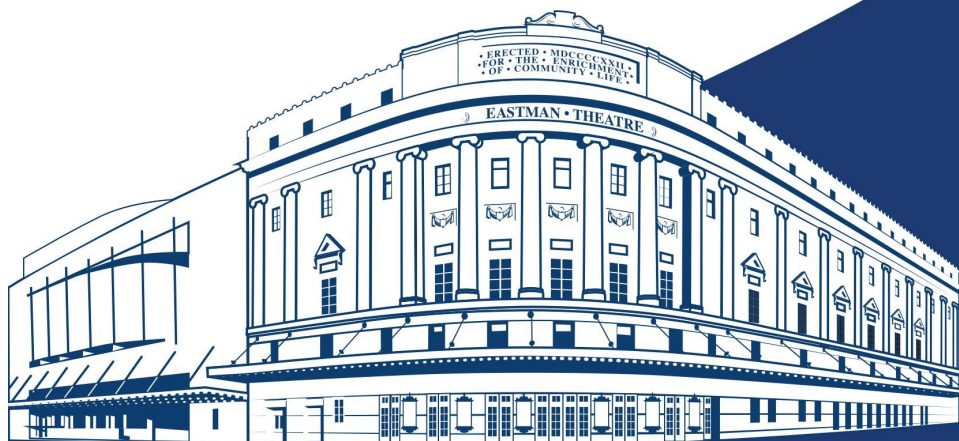
EASTMAN OPERA THEATRE

DIALOGUES DES CARMÉLITES

April 4 — April 6, 2024 | 7:30 PM

April 7, 2024 | 2:30 PM

Kodak Hall at Eastman Theatre



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

CREDITS

DIALOGUES DES CARMÉLITES

AN OPERA IN
THREE ACTS & TWELVE SCENES

MUSIC & LIBRETTO BY **FRANCIS POULENC**
BASED ON THE PLAY BY **GEORGES BERNANOS**

Sung in French with English supertitles

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Timothy Long

Stage Director

Pat Diamond

Scenic Designer

Michael Bennett Lewis

Lighting Designer &

Photographer

Nic Minetor

Assistant Conductors

Ömer Aziz Kayhan

Luke Poeppel

Assistant Scenic Designer

Oscar Escobedo

Prop Designer

Mary Reiser

Choral Director

Hannah Duff

Costume Designer

Nicole LaClair

French Diction Coach

Brock Tjosvold

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Audio Engineer

Greg Thompson

Costume Construction

Leah Camilleri

Liz Healy*

Scenic Construction

José Maisonet

Dylan Skwirba

Steve Woznick

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Claudette Hercules

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Elizabeth Wagner

Guo Wu*

Electrician

Justin Gommel

Logan Simpson

Assistant Stage Managers

Jessica Kodsi*

Evan McMahan*

Mackenzie Minguillo*

Supertitles

Stephen Carr

Light Board Operator

Katherine Duprey

*denotes student production assistants

GRADUATE OPERA ASSISTANTS/PIANISTS

Cynthia Chun-Hsin Liu

Jeongmin Oak

Sunmin Anna Park

Guhan Peng

CAST

April 4, 7:30 PM

April 6, 7:30 PM

April 5, 7:30 PM

April 7, 2:30 PM

Minghang Wang

Marquis de la Force

Gino Pinzone

Benjamin Krutsch

Chevalier de la Force

Xuyue Qing

Darby Schmidt

Blanche de la Force

Sofia Scattarreggia

Simon Lea

Thierry

Simon Lea

Grace Lauther

Madame de Croissy

Emily Skilling

Carolina Sullivan

Sister Constance

Jenna Justice

Joelle Lachance

**Mother Marie of the
Incarnation**

Emma Unkrich

Holden Turner

M. Javelinot

Holden Turner

Faith Dowley

Madame Lidoine

Sarah Spurlin

Jack Merson

L'Aumonier

Adam Holthaus

Hannah Reich

Sister Mathilde

Liz Jackson

Sydney Cornett

Mother Jeanne

Alicia Guan

David Griffith

1st Commissioner

Caleb Meyerhoff

Logan Dubner

**2nd Commissioner/
1st Officer**

Elizabeth Healy

Jack O'Leary

Jailer

Finn Buccì

Covers:

Ghalib Ekber & David Griffith for *Chevalier de la Force*

Mary Fetterman for *Blanche de la Force*

Alicia Guan for *Madame de Croissy*

Caroline Duers for *Sister Constance*

Hutton Stiller for *Mère Marie*

Alanna Beilke for *Madame Lidoine*

Andrew Miller for *L'Aumonier*

CAST

LES CARMÉLITES

Mother Gerald	Emily Kondrat
Sister Claire	Katharina Watzke
Sister Antoine (Portress)	Neylan Loffredo
Sister Catherine	Alanna Beilke
Sister Felicity	Emily Krasinski
Sister Gertrude	Amy Pressman
Sister Alice	Savannah White Heximer
Sister Valentine	Lily Bogas
Sister Anne of the Cross	Caroline Cooke
Sister Martha	Christine Sheng
Sister St. Charles	Hutton Stiller

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Caroline Duers
Izabella Gozzo
Jessica Pope
Sarah Schexnayder
Ashley Schlusselberg

ALTO

Freddie Kartz
Anastasia Maritsas
Joelle Lachance
Grace Lauther
Emily Skilling
Emma Unkrich

TENOR

Jonathan Ellwanger
David Griffith
Adam Holthaus
Benjamin Krutsch
Jack Merson
Caleb Meyerhoff
Andrew Miller
Xuyue Qing

BARITONE

Finn Bucci
Logan Dubner
Elizabeth Healy
Simon Lea
Jack O'Leary
Gino Pinzone
Ashton Rapp
Holden Turner

ORCHESTRA

Timothy Long, *conductor*

Violin I

Noah Arcenas
Grace Belsie
Leo Liao
Paige Griffin
Jia Wen Lin
Aviva Bock

Violin II

Anne-Marie Wnek
Alex Tada
Isabel Chen
Alisha Stafford
Leila Fanien
Enyu Ye

Viola

Ethan Shin
Megan Wike
Anna Denfeld
Hannah Esquivel
Matthew Vu

Cello

Danny O'Connell
Juewen Zhang
Jacob Hinton
Cori Trenczer

Bass

Wynter McCray
Nadia Magalski
Rey Sunglao

Flute

Alex Stokes
Kaja Hammerschmidt
Emily Claman

Oboe

Lauren Smith
Alexis Wilson
Vincent Chang

Clarinet

James Julian
Eryn Levy
Ethan Morad

Bassoon

Trey Barrett
Alistair Picken
Ryan Zych

Horn

Alana Knowles
Jack Finlay
Aliceyn Covington
Dan Soya
Jennelle Williams

Trumpet

Derek Gong
Diego Turner
Seth Henderson

Trombone

Rose Cantrell
Charley Hibscheiler
Talia Berenbaum

Tuba

Steph Magera

Timpani

Irene Yang

Percussion

Brandon Berlanga
Cass Lo
Aiden Hughes
Ryan Cozzolino

Harp

Catherine Caton
Lindsay Haukom

Piano/Celeste

Guhan Peng

SYNOPSIS

ACT I

Paris, April 1789. The first signs of the French Revolution are beginning to shake the country. The Marquis de la Force and his son, the Chevalier, are worried about Blanche, the Chevalier's fearful, nervous sister, whose carriage has been held up by a mob on her way home. When Blanche arrives she makes light of the incident, but her anxiety is revealed when a servant's shadow frightens her as she leaves the room. Shaken, she returns to tell her father that she has made up her mind to become a nun.

Weeks later at the Carmelite convent in Compiègne, Blanche is interviewed by Madame de Croissy, the aged and ailing prioress, who makes it clear to Blanche that the convent is a house of prayer, not a refuge. The prioress is touched by Blanche's resolve to embrace her new life.

Blanche and young Sister Constance discuss their fear of death, which Constance claims to have overcome. Blanche admits her envy of her companion's straightforward and easygoing nature. Constance shocks Blanche by telling her that she knows they will both die young and on the same day.

Madame de Croissy is lying on her deathbed, struggling to appear calm. She blesses Blanche and consigns her, as the youngest member of the order, to the care of the loyal Mère Marie. The prioress confesses her fear in the hour of death, then she falls back lifeless.

ACT II

That night in the chapel, Constance and Blanche keep vigil by the prioress's bier. Blanche is overcome by fear and about to run off, when Mère Marie appears. Realizing that Blanche is genuinely afraid she tries to calm her.

Constance hopes that Mère Marie will be the new prioress. She tells Blanche that she wonders why a god-fearing person like Madame de Croissy had to die such an agonizing death. Perhaps, she says, people don't die for themselves but for others. Someone else will be surprised one day to find death easy.

SYNOPSIS

Madame Lidoine has been appointed the new prioress. In the chapter room, she addresses the convent, counseling patience and humility. A visitor is announced—it is the Chevalier, Blanche's brother, who is about to flee the country. He urges Blanche to leave the convent and return to their father. Blanche replies that her duty is to her sisters.

In the sacristy, the chaplain, forbidden to perform his duties, celebrates his last mass. The nuns discuss the fear that has grabbed the country and Mère Marie wonders if self-sacrifice will be their destiny. Madame Lidoine reminds them that martyrs are not chosen by their own will, only by God's. Knocking is heard and the sounds of an angry crowd. Two Commissioners enter and tell the sisters that they have been expelled from the convent. One of them, speaking quietly to Mère Marie, adds he will do what he can to help them get away safely. One of the sisters gives Blanche a figurine of the Christ Child. When revolutionary cries are heard from outside, Blanche nervously drops the figure, breaking it. She is horrified by this omen.

ACT III

In the devastated chapel, Mère Marie suggests in Madame Lidoine's absence that they all take a vow of martyrdom by unanimous decision. Noting Blanche's reaction, the others suspect she will vote against it. When the secret ballot reveals one dissenter, Constance claims it was she and asks to reverse her vote so the vow can proceed. Blanche, afraid to live or to die, runs away. The sisters are led from the convent.

Blanche is forced to work as a servant in the ransacked mansion of her father, who has been sent to the guillotine. Mère Marie finds her there to take her back to the sisters. On the streets, Blanche learns that the nuns have been arrested.

At the Conciergerie prison, Madame Lidoine joins the sisters in their vow of martyrdom. Constance says that she has dreamed of Blanche's return. A jailer enters and reads the death sentence. Madame Lidoine blesses the sisters. When Mère Marie learns from the chaplain that the nuns will die, she wants to join them, but the chaplain reminds her that it is for God to decide whether or not she will be a martyr.

SYNOPSIS

A crowd has gathered on the Place de la Révolution. The Carmelites walk towards the guillotine, led by Madame Lidoine and singing the *Salve Regina*. With each stroke of the blade, their voices are cut off one by one, finally leaving only Constance. On her way to the scaffold, she sees Blanche step up from the crowd, take up the chant, and follow her to her death.

— *The Metropolitan Opera*

SETTING

COMPIÈGNE AND PARIS, FRANCE

1789 – 1794

ACT I

SCENE 1: The Library of the Marquis de la Force, Paris, April 1789

SCENE 2: The Receiving Room of the Carmelite Convent,
Compiègne, a few weeks later

SCENE 3: The Workroom of the Convent, a few weeks later

SCENE 4: The Infirmary

10 MINUTE INTERMISSION

ACT II

SCENE 1: The Chapel

INTERLUDE 1: The Workroom

SCENE 2, INTERLUDE 2: The Chapel

SCENE 3: The Receiving Room

SCENE 4: The Chapel

10 MINUTE INTERMISSION

ACT III

SCENE 1: The Chapel, October 1792

INTERLUDE 1: A Street Outside the Convent, later that day

SCENE 2: The Library (of the Marquis de la Force), Paris

SCENE 3: The Conciergerie Prison, Paris, July 11, 1794

INTERLUDE 2: A Street in Paris, later that day

SCENE 4: Place de la Nation, Paris, July 17, 1794

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UPCOMING EASTMAN OPERA THEATRE EVENTS

Jessie Kneisel Lieder Competition Winner's Concert

Kilbourn Hall

Saturday, May 18, 2024 at 7:30 PM

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

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WindSync

Hatch Recital Hall

Tuesday, April 9, 2024 at 2:30 PM

Versatile and vibrant, the musicians of WindSync “play many idioms authoritatively, elegantly, with adroit technique, and with great fun” (All About the Arts). In the span of one performance, the quintet can cover vast musical ground from revitalized standard repertoire to freshly inked works to folk and American Songbook, the common thread telling a compelling story about music history and our human selves.

*This concert does not require tickets and is free to attend.

EASTMAN RANLET SERIES

Takács Quartet

Kilbourn Hall

Sunday, April 14, 2024 at 3:00 PM

In a highly anticipated return to Eastman’s Ranlet Series, the Grammy Award-winning Takács Quartet present a program of ‘the natural world’, featuring Hadyn’s “Sunrise” Quartet, Beethoven’s 8th string quartet, inspired while contemplating the starry skies and the music of the spheres, and a new work by Phoenix-based composer, Nokuthula Ngwenyama.

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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SCHOOL OF MUSIC

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