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MEANY HALL GSA..... Steve O'Shea
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Costumes for all characters except Blanche, Marquis and Chevalier, by special arrangement from Malabar Ltd., Ontario, Canada

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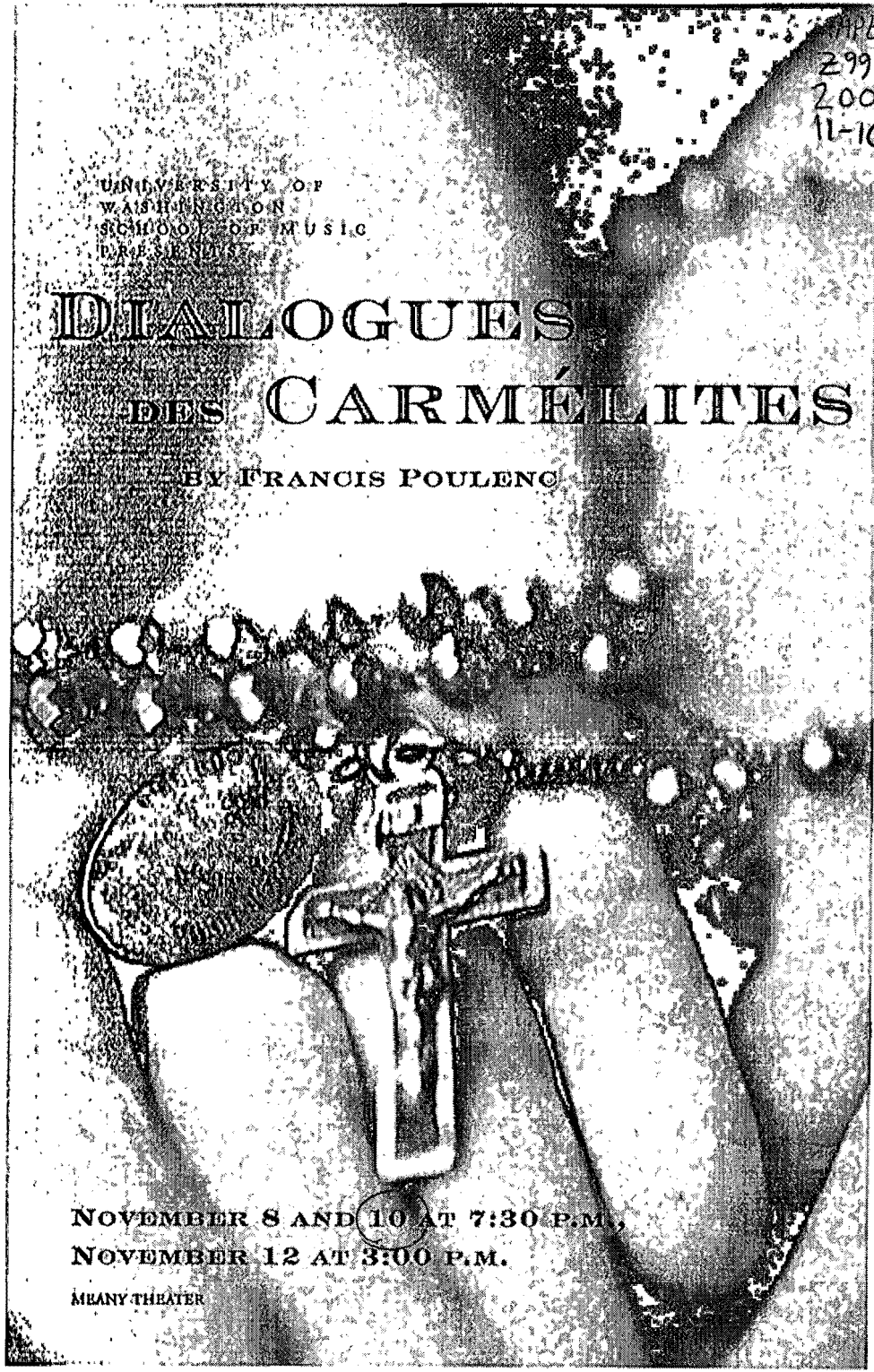
UNIVERSITY OF
WASHINGTON
SCHOOL OF MUSIC
PRESENTERS

DIALOGUES DES CARMÉLITES

BY FRANCIS POULENC

NOVEMBER 8 AND 10 AT 7:30 P.M.,
NOVEMBER 12 AT 3:00 P.M.

MEANY THEATER



Dialogues des Carmélites

is jointly produced by the

UNIVERSITY OF WASHINGTON

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and

SCHOOL OF DRAMA
Sarah Nash-Gates, *Director*

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LIGHTING DESIGN Juliet Chia*

TECHNICAL DIRECTOR Kris Shaw

ASSISTANT DIRECTOR Erich Parce

ASSISTANT CONDUCTOR Jonathan Pasternack
(conducting November 6 preview)

*In partial fulfillment of a Masters of Fine Arts in Design degree.

ACT I

Scene 1: The Library of the Marquis de la Force

Scene 2: The Parlor of the Carmelite convent

Scene 3: The Workroom of the convent

Scene 4: The Infirmary

ACT II

Scene 1: The Chapel

~ INTERLUDE I

Scene 2: The Chapter room

~ INTERLUDE II

Scene 3: The Parlor

Scene 4: The Sacristy

ACT III

Scene 1: The Chapel

~ INTERLUDE I

Scene 2: The Library of the Marquis de la Force

~ INTERLUDE II

Scene 3: The Conciergerie

~ INTERLUDE III

Scene 4: Place de la Révolution

ABOUT THE OPERA

Constance: *We do not die for ourselves alone ... but for, or instead of, each other*

Georges Bernanos, *Dialogues des Carmélites* (1948)

"I am haunted by Bernanos's phrase," admitted Poulenc in a 1955 letter, and his testimony is indicative of the profound impact Bernanos's *Dialogues* had on the composer. Covering the period just before the onset of the French Revolution to the subsequent Terror (1789-1794), the opera is based on the true story of the Carmelite nuns at Compiègne, their persecution, and ensuing death at the guillotine. Against this background, we become acquainted with the

heroine and only fictional character, Blanche de la Force, and follow her spiritual ascension from fear to martyrdom.

Poulenc's opera opens by painting a psychological profile of the protagonist. Living in constant anxiety and surrounded by unnerving situations, the emotionally fragile Blanche is in quest of inner peace. "For me the world is very strange, like an alien place in which I cannot live," she confesses to her father, and resolves to seek asylum in the arms of the church. Her detachment from the secular realm in scene two is enhanced by the severe tone of the music and the austere orchestration, as we learn more about Blanche's fears and aspirations during her interview with the Prioress. Scene three recalls the music of Poulenc's youthful works, resplendent with finesse and caprice. Here we are introduced to Constance, a young, ingenuous nun, who tells a horrified Blanche of her premonition that the two will die together. The first act concludes with the climactic scene of the Prioress's agonizing death. Her spiritual anguish and inner turmoil parallel Blanche's fears and doubts: "God has become a shadow," admits the delirious older woman, before entrusting a petrified Blanche to Mother Marie.

Sister Blanche of the Agony of Christ experiences another moment of weakness at the beginning of act two, as she vacillates between hope and fear, humility and neurosis—reflected sensitively in the music. Scene two introduces the new Prioress addressing the nuns, and the next scene features Blanche and her worried brother. A story of nuns' martyrdom may not lend itself to love duets, but this duo certainly qualifies as amorous music. Indeed, "They sing their hearts out," as Poulenc wrote, allowing the tenor to evoke the open-throated Italianate singing with French refinement. In a finale of Verdian dimensions, once again Blanche personifies collective fear, and berates the world for its craven failure to defend the faith. Suddenly commissars, followed by an angry crowd enter the convent, and read a decree of the Carmelites expulsion.

Emotional ambiguity has been the opera's main theme so far, but Poulenc's ultimate task in the final act is the resolution of this conflict in spiritual transcendence. A stately sarabande allows us to roam visually the desecrated convent, where Mother Marie proposes that the sisters take the vow of martyrdom. Blanche casts secretly the only dissenting vote, but Constance claims it was hers and that she has now reconsidered. Panicked, and without the courage either to live or die, Blanche runs away. "I was born in fear, I have lived in fear, and I still do," she admits to Mother Marie, who locates Blanche living as a servant in her father's ransacked house, in scene two. The setting for scene three is the state prison, where the incarcerated nuns hear their sentence for unlawful gathering, and receive a loving, maternal blessing from the Prioress. The opera's final scene has tremendous emotional impact, like the apotheosis in an ancient Greek tragedy. The chanting of the Carmelites over an insistent rhythmic ostinato transforms a revolutionary march into a sacrificial processional hymn. This is the perfect setting for a now transfigured and finally fearless Blanche, who—through a mystical "transfer of grace"—elects to join her sisters in heroic death.

Notes by George-Julius Papadopoulos

SUSAN ADKINS holds Bachelor of Arts and Master of Music degrees from Central Washington University. She has taught private voice and assisted with the voice and choir program at Wenatchee Valley College. Susan studied and performed in the San Francisco area and recently sang as a guest artist with Central Washington University's orchestra performing Mahler's *Lieder eines fahrenden Gesellen*. She is currently working on a Doctor of Musical Arts in vocal performance and wishes to teach voice and related subjects at the university level.

NICOLE BLACKMER is pursuing a Master's Degree in Vocal Performance at the University of Washington. She has performed with the UW Opera Workshop and with select UW chamber ensembles, including the upcoming performance of Barber's *Knoxville: Summer of 1915*. Blackmer has been a featured solo artist of the South Australian State Opera and the Wake Forest Orchestra and Choir. This past summer she was involved in the International Vocal Artists Institute at Portland Opera and Vocal Arts Northwest in Seattle.

JULIET CHIA is finishing her third year in the graduate lighting design program at the School of Drama. She received her BA from Williams College and was the Allen Lee Hughes Fellow at Arena Stage before arriving in Seattle. Past credits include *King Lear*, *Three Sisters* and *Kiss Me, Kate*.

HEIDI GANSER is a second year graduate student in costume design. She received her Bachelor of Arts in Theatre Arts at the University of Northern Colorado. She is pleased to be collaborating for the first time with the UW Opera program. Her work was last seen in *A Midsummer Night's Dream*. Her upcoming productions include *Joe and the Volcano*, and *History of the Devil*.

A recent graduate from the University of Washington, baritone KEITH HARRIS has been pursuing a career in classical performance. Harris was the sole recipient of the prestigious University of Washington Brechemin Performance Scholarship in 1998 while working towards a Master of Music Degree as a student of Julian Patrick.

SCOTT KENDALL is pursuing a Master's Degree in Voice at the University of Washington, studying with Tom Harper. He received a Bachelor's Degree in Vocal Performance from Pacific Lutheran University. His recent opera roles include Nemorino in *L'Elisir d'amore* and Don Basilio in *Le nozze di Figaro*. Kendall is also active locally as a soloist.

Soprano YU-JIM KIM, a native of Seoul, Korea, is enrolled in the master's program at the University of Washington. She won the first winner of the Civic Opera Competition and Marie Levine Scholarship Competition in 2000. In addition, she was the District Winner of the Metropolitan Opera National Competition in 1998 and the first Winner Performing Arts Festival of Eastside in 1998. She has performed several operas with the Seattle Comic Opera, and with Seoul Opera Ensemble. This past summer, she performed in the opera master class of Julius Rudel and Edward Berkeley in Aspen and understudied *Suor Genovieffa* in Aspen Opera Theatre Center.

SARAH BARRATT MARKOVITS is a soprano from St. Louis, Missouri. She received a Bachelor of Music degree from Lawrence University in Wisconsin in 1998, where she performed in Copland's *The Tender Land* and Verdi's *Falstaff* and Rossini's *Cinderella*. In 1997, Markovits received the Youth Award at the Metropolitan Opera District Auditions in Milwaukee. In 1999, she was awarded a scholarship by the Olympia Opera

Guild. Her credits at the UW include the role of Rose in Weill's *Street Scene* in 1999 and various scene work. She is currently pursuing a Master of Music degree studying with Julian Patrick.

MARCI MORRELL is in her third year as the teaching assistant in the Voice Department at the University of Washington. She was awarded the alternate position for Central City Opera Young Artist Program and took third place in the Luis Mariano International Competition in Spain. Morrell has performed with Seattle Opera Previews and took first place in the Seattle Opera Outreach Competition. Some of her most recent roles have been countess Maritza with Hans Wolf, Gertrude in *Hansel and Gretel*, and Prince Orlofsky in *Die Fledermaus*. She is currently completing her Masters in Music with Carmen Pelton.

DAVID EVANS MORRIS is finishing his graduate work at the UW School of Drama in Scenic Design. He is a graduate of Williams College and worked in New York City and Washington D.C. before moving to Seattle. Previous UW credits include *Cendrillon* by Jules Massenet, *Spring Awakening* by Frank Wedekind, and *Three Sisters* by Anton Chekhov.

MICHELLE T. RICE is a University of Washington senior studying with Carmen Pelton. Previous roles at the UW include Mrs. Olsen in *Street Scene* and Madame de la Haltiere (the wicked stepmother) in *Cendrillon*. She will be receiving her Bachelor of Music in Vocal Performance in the spring of 2001.

SARAH ROBERTS holds a Bachelor's of Music in Vocal Performance from Central Washington University, where she appeared as Fiordiligi in *Così fan tutte*. Named the Presser Scholar of Music, Sarah also received the Farrel Merit Research Scholarship, which allowed her to create a vocal arts education program that toured schools in the Ellensburg area. A member of the Contemporary Music Ensemble, Sarah had the opportunity to perform the works of Berg and Schoenberg, as well as premiering new works. Most recently Sarah sang the role of Maria in *The West Side Story Suite* at the Lake Chelan Bach Festival. She is a student of Julian Patrick.

WESLEY ROGERS comes to Seattle from Jackson, Mississippi and is a student of Julian Patrick. He will be featured in upcoming productions of Seattle Opera and Seattle Choral Company. This is Rogers' third production with the UW Opera Theatre.

AMBER SUDDUTH, originally from Hawaii, completed her Master's degree at the UW in June. She appeared last Fall as the Fairy God Mother in *Cendrillon*. She also performed for the Lake Chelan Bach Feste this summer as Columbine in UW faculty member Bern Herbolzheimer's setting of *Aria da capo*, and more recently as *Lucia di Lammermoor* in previews for the Seattle Opera Guild. As a doctoral candidate, she is this year's Brechemin scholarship recipient and is a student of Thomas Harper.

FUMI TAKIGUCHI, was born in Japan and completed her Bachelor of Music in Vocal Performance in Tokyo National University of Fine Arts and Music. She studied with Susan Dolacky at Shoreline Community College in 1998 and currently studies with Carmen Pelton. She has performed at the University of Washington and at public venues in the Seattle area. In 1999, Takiguchi took first place in the Helen Crow Snelling Memorial Scholarship and the Seattle Civic Opera Association Auditions. She has won several scholarships at the University of Washington.

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BLANCHEFumi Takiguchi (November 8, 12)
Sarah Barratt Markovits (November 10)
MME. LIDOINE.....Marci Morrell (November 8, 12)
Sarah Roberts (November 10)
MOTHER MARIE.....Michelle Rice (November 8, 12)
Nicole Blackmer (November 10)
CONSTANCE Amber Sudduth (November 8, 12)
Yu-Jin Kim (November 10)
MME. DE CROISSY.....Susan Adkins
MOTHER JEANNE/NUN #2.....Imelda Franklin (November 8, 12)
" /NUN #1.....Katie Schefter (November 10)
SISTER MATHILDE/NUN #4 Megan Magden (November 8, 12)
" /NUN #3Shawna Avinger (November 10)
MARQUISKeith A. Harris
CHEVALIER Wesley Rogers
L'AUMONIER.....Scott Kendall
THIERRY..... Robert Hendrickson
1ST COMMISSIONER..... Tom Harper
2ND COMMISSIONER.....Nic Bone
1ST OFFICER..... Hideaki Onishi
JAILER..... Michael Drumheller
M. JAVELINOT.....Nic Bone
SISTER SACRISTINE Antje Farmer
SISTER CATHERINEErin Ring-Howell
SISTER ANNE OF THE CROSS..... Candice Balen
SISTER ALICE Alicia Gianni
SISTER GERTRUDELindsay Enbysk
SOLDIER Craig Grayson
SOLDIER Jason Liu
SOLDIER Doug Mathews
SOLDIER Jesse Stoddard

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 Jonathan Pasternack, *assistant conductor*

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Karen Halliburton	Dylan Rieck	Carey LaMothe
	Liz Petersen	Hsing-hua Ho
VIOLIN II	Hsiao-Ping Tseng	Erika Bramwell
Mary Theodore	Erin Kirkegaard	Oleg Gouts
Janet Utterback	Jackie Carter	
Kwan Bin Park		TRUMPET
Evelyn Gottlieb	DOUBLEBASS	Josh Pfeiffer
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		HARP
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 Hee Won Chung, *director*

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Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

- November 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium. *Free.*
- November 10, Guest Artist Master Class: Erick Friedman, violin. 2:00 PM, Brechemin Auditorium. *Free.*
- November 10, Mallet Head Series. 8:00 PM, Brechemin Auditorium.
- November 14, University Singers. 7:30 PM, Meany Theater.
- November 14 & 15, Copland 100th Anniversary Concert. 7:30 PM, Brechemin Auditorium. (The same program is performed each night.)
- November 16, 'An Evening with Goethe: Poetry, Songs, and Other Tidbits.' A collaboration of the School of Music and Department of Germanics. 7:30 PM, Brechemin Auditorium. *Free.*
- November 17, Faculty Artist Recital: Soni Ventorum Wind Quintet. 8:00 PM, Brechemin Auditorium.
- November 20, Concerto Competition. 7:00 PM, Meany Theater. *Free.*
- November 28, Guest Artist Master Class: H el ene Wickett, piano. 7:30 PM, Brechemin Auditorium. *Free.*
- November 28, Symphonic Band/Concert Band. 7:30 PM, Meany Theater.
- November 30, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- November 30, Contemporary Group. 7:30 PM, Meany Theater.
- December 1, Baroque Ensemble. 8 PM, Brechemin Auditorium.
- December 3, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium. *Free.*
- December 3, Vocal Jazz Concert. 8 PM, Brechemin Auditorium.
- December 4, University Chorale: 'Soli Deo Gloria (A Seasonal Celebration.)' 7:30 PM, Meany Theater.
- December 4, Composers Workshop. 7:30 PM, Brechemin Auditorium *Free.*