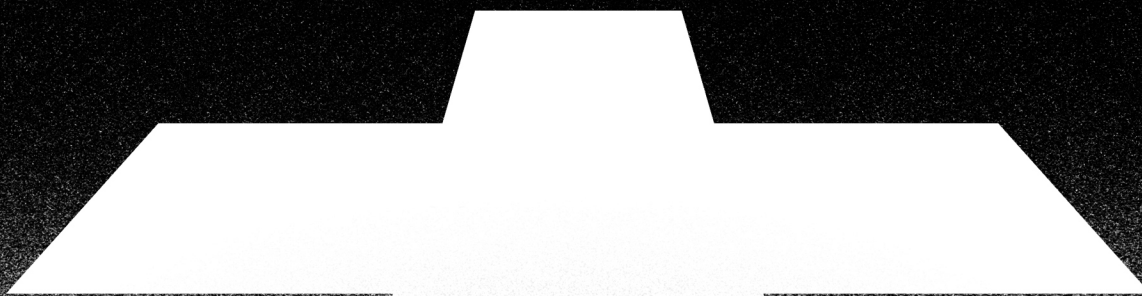


THE BOB COLE CONSERVATORY OF MUSIC OPERA INSTITUTE PROUDLY PRESENTS



FRANCIS POULENC'S

Dialogues of the
CARMELITES

SUNG IN FRENCH WITH ENGLISH SUPERTITLES

(VERSION FOR TWO PIANOS)

APR 12, 13, 14 / FRI & SAT 8PM / SAT & SUN 2PM

CSULB UNIVERSITY THEATRE TICKETS \$25 / 15

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES

WELCOME!

Each year we welcome new students into the Opera Institute as we say goodbye to others. The ensemble is therefore a unique entity every year, requiring that we select repertoire that is both suitable and challenging to the group at hand. In September, our voice faculty colleague, Tim MacDougall began lobbying for Poulenc's *Dialogues des Carmélites* to be the choice for this spring. This was typical both of Tim's interest in the students and of his insightfulness. *Carmelites* has turned out to be an excellent fit: it suits these particular singers vocally and it has caused us all to rise to its many challenges—musical, emotional, and dramatic.

Tim MacDougall left us a few weeks ago after a long and valiant struggle with cancer. We dedicate these performances of *Carmelites* to him; he would be immensely proud of the work these students have to share with you today!

Thank you for your continued support!

A handwritten signature in black ink that reads "David Anglin". The signature is written in a cursive style with a prominent flourish at the end of the name.

David Anglin
Opera Institute
Bob Cole Conservatory of Music

The Bob Cole Conservatory of Music
at California State University, Long Beach
and the College of the Arts present

THE OPERA INSTITUTE'S

production of:

FRANCIS POULENC'S (1899-1963)

Dialogues of the **CARMELITES**

(SUNG IN FRENCH WITH ENGLISH SUPERTITLES)

(VERSION FOR TWO PIANOS)

CSULB UNIVERSITY THEATRE - APRIL 12, 13 & 14, 2019

Conductor: David Anglin

Pianists: Brian Farrell, Gukhui Han

Stage Director: Eli Villanueva

Set & Video Designer: Yee Eun Nam

Costume Designer: Paula Higgins

Lighting Designer: David Zahacewski

CAST

APRIL 12 & 13 / 8:00PM

Marquis de la Force: Stefan Jevtic
Chevalier de la Force: Dominic Preston
Blanche de la Force: Belinda Gonzalez
First Prioress: Courtney Ankerfelt
Sister Constance: April Mendiola
Mother Marie: Melina Adragna
New Prioress: Caroline Hyatt
Mother Jeanne: Christina Choate
Sister Mathilde: Candelaria Dangerfield
Thierry: Justin Baptista
Father Confessor: Jimmy Lopez
First Commissioner: Berkley Kielhack
Second Commissioner: Charles Egger
Officer: Tim Cervenka
M. Javelinot, a doctor: Cesar Ballardo
Jailer: Justin Baptista

APRIL 13 & 14 / 2:00PM

Marquis de la Force: Malek Sammour
Chevalier de la Force: Thomas Murphy O'Hara
Blanche de la Force: Saane Halaholo
First Prioress: Erin Alford (Sat) Courtney Ankerfelt (Sun)
Sister Constance: Mariah Rae Maglalang
Mother Marie: Madeleine Adragna
New Prioress: Emily Bosetti
Mother Jeanne: Nancy Morgan
Sister Mathilde: Niko Murakami
Thierry: Justin Baptista
Father Confessor: Vincent Loza
First Commissioner: Slater Astle
Second Commissioner: Charles Egger
Officer: Tim Cervenka
M. Javelinot, a doctor: Cesar Ballardo
Jailer: Justin Baptista

PERSONNEL

CARMELITE NUNS

Valentina Bocca	Nancy Morgan
Emily Booth	Niko Murakami
Christina Choate	Chelsea Odegaard
Candelaria Dangerfield	Anneka Remp
Selene Fernandez	Rosalyn Sexton
Ashley Likins	

PIANOS

Brian Farrell
Gukhui Han

CARMELITES PRODUCTION TEAM

Production Manager: Elena Valladolid-Rivera
Co-Production Manager: Bailey J. Koch
Stage Manager: Jewell Zuniga
Assistant Stage Managers: Safia Parekh, Sabrina Loe
Technical Director: Stacy Hennon
Master Carpenter: Craig Benson
Master Electrician / Light Board Operator: Philip Karli
Props Master: Cameron Alvarez
Assistant Costume Designer: Robyn Taylor
Costume Crew: Christina Montoya, Penny Hill
Hair and Make Up Assistant: Candelaria Dangerfield
Assistant Lighting Designer: Szu-Yun Wang
Scenic Painter: Charlotte Medina
Theatre Arts Media and Sound Technician: Dave MacEwan
Video Projection Operator: Megan Bates
Follow Spot Operators: Jesse Alarcon, Jasmine Flores
Stagehands: Will Harper, Steven Vasquez
Supertitle Operator: Rachel Steinke
Social Media Coordinator: Kelsey Reynolds

DIALOGUES OF THE CARMELITES BACKGROUND

On July 17, 1794, at the height of the "reign of terror," sixteen Carmelite nuns were guillotined in Paris, having been condemned to death by the Revolutionary Tribunal for crimes against the French people. The story has inspired various adaptations, the first being Gertrud von Le Fort's 1931 novella *Die Letzte am Schafott*, (The Last to the Scaffold). This inspired the 1947 film scenario by Raymond-Léopold with dialogue by Georges Bernanos, which was, in turn, the inspiration for Francis Poulenc's opera *Dialogues des Carmélites*. Although each of these includes aspects of the historical martyrdom, at the heart of each retelling is the fictional story—inserted by Le Fort—of the passionate but fearful Blanche de la Force.



Francis Poulenc with Virginia Zeani (Blanche) and cast members in Milan, 1957.

Francis Poulenc was born into wealth, causing some to assume that he took to composing only to stave off boredom. He had never studied music at the Paris Conservatoire and his music was considered by some to be merely "charming." Poulenc cared passionately about his composing but was keenly aware of these criticisms. This is perhaps why it took him so long to turn to writing an opera despite his affection for the genre. Instead, his love of the voice found its outlet in songs. Many of the characteristics of Poulenc's songwriting find their way into his opera: regular rhythmic patterns, regular cadences, and a vocal line characterized by great beauty, but always closely modelled on the words. In his preface to *Carmelites* Poulenc cites as his models Monteverdi, Debussy, Mussorgski, and Verdi, all of whom inspired him to adhere to inflections of the text and to avoid common operatic practices such as repetition and vocal display for its own sake.

When La Scala in Milan asked Poulenc for a new ballet score, they were told he was thinking of writing an opera. Poulenc worked on *Carmelites* from 1953 to 1956 and it premiered at La Scala—in Italian—in 1957.

SYNOPSIS

ACT ONE

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 sister, whose carriage has been held up by a mob on her way home. When Blanche arrives she makes light of the incident, but is clearly shaken. Blanche tells her father that she has decided to become a Carmelite nun.

At the Carmelite convent, Blanche is interviewed by Madame de Croissy, the ailing prioress, who makes it clear to Blanche that the convent is a house of prayer, not a refuge.

Blanche and young Sister Constance discuss their fear of death, which Constance claims to have overcome. Constance tells Blanche she had a dream they would both die young and on the same day.

Madame de Croissy, on her deathbed, struggles to appear calm. She blesses Blanche and consigns her to the care of Mother Marie.

Blanche and Constance prepare flowers for the late prioress and Constance hopes that Mother Marie will replace her. She tells Blanche that she wonders why a god-fearing person like Madame de Croissy had to suffer such an agonizing death. Perhaps, she says, people don't die for themselves but for others.

ACT TWO

Madame Lidoine, the new prioress, addresses the convent, counseling patience and humility. A visitor is announced, 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 faith.

The chaplain, forbidden to perform his duties, celebrates his last mass. The nuns discuss the fear that grips the country and Mother 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. Two Commissioners enter and tell the sisters that they have been expelled from the convent.

Mother Marie suggests that they all take a vow of martyrdom by unanimous decision. When the secret ballot reveals one dissenter, Constance claims it was she and asks to reverse her vote so the vow can proceed. Blanche runs away and is forced to work as a servant in the ransacked mansion of her father, who has recently been sent to the guillotine. Mother Marie comes to find her and take her back to the sisters.

In 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. When Mother 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.

The Carmelites walk towards the guillotine, 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 and realizes that her vision they would die together has come true.

CARMELITES PRODUCTION TEAM

David Anglin (conductor, Opera Institute director) joined the BCCM faculty in 2005 as Associate Director of Opera and Vocal Studies. His responsibilities include running the Opera Institute, the Diction and Repertoire curriculum as well as seminars in History & Musicology. As a member of the Keyboard faculty at UC, Santa Barbara Dr. Anglin and his colleagues introduced and developed a new Keyboard Collaborative Arts degree program. He was an adjunct member of the Vocal Arts Faculty at USC prior to which he spent four years in Australia as Opera Coordinator at the Sydney Conservatorium of Music. In Sydney, he and his colleagues initiated the "Encounters Program," a professional training program with artists from Opera Australia. David has worked for Santa Fe Opera and Los Angeles Opera as a translator and coach and for San Francisco Opera as coach and assistant conductor in the Merola Program. He has prepared and accompanied young singers in masterclasses with Roberta Alexander, Dolora Zajick, Frederica von Stade, Cheryl Studer, Warren Jones and Larissa Gergieva among others. Concert engagements include recitals of Russian and Operatic repertoire with Vladimir Chernov and Mlada Khudoley. David received undergraduate degrees in Music History and piano from the Marseille Conservatoire National and The San Francisco Conservatory of Music. He holds an MFA degree in Performance Practice from UCLA and a DMA in Keyboard Collaborative Arts from the USC Thornton School of Music. David spent the Fall of 2017 in Florence, Italy teaching courses in Music, Visual Arts, and History at the American Institute for Foreign Studies as part of the CSULB semester abroad program.

Brian Farrell (vocal coach, répétiteur) currently holds the position of Music Director and Conductor of Repertory Opera Company of Los Angeles which produces four operas per season. He is also on the music faculty at the Bob Cole Conservatory of Music at California State University, Long Beach. In 2000, he held the position of Assistant Conductor with Los Angeles Opera where he worked with Placido Domingo, Carol Vaness, and Rodney Gilfry among many others. Praised for his "powerful and moving" solo performances and "imaginative and sensitive" accompaniment, Mr. Farrell has performed with such artists as violinist Chao-Liang Lin, cellists Fred Sherry and James Kreger, and pianist Samuel Sanders. He has also collaborated in extensive recital performances with tenor, Robert White.

Mr. Farrell studied vocal technique intensively for six years with Fred Carama during which time he also earned a Pre-Medical degree specializing in organic chemistry, physics, anatomy, and physiology. He has been teaching and coaching a full studio of opera singers in Los Angeles since 1999 and in New York City for the five years before that. Mr. Farrell is a native of Pennsylvania and holds both bachelor's and master's degrees from The Juilliard School where he studied piano with Jerome Lowenthal, opera with Diane Richardson, vocal technique with Beverly Johnson and Edward Zambara, and vocal accompanying with the late Samuel Sanders.

Gukhui Han (vocal coach, répétiteur) enjoys a career as a performer, collaborative pianist, and vocal coach that has taken her across the globe, including premieres in Los Angeles and piano, art song, and opera festivals in Europe, Asia, and North America. Dr. Han has attended such prestigious summer festivals as the Fall Island Vocal Art Seminar, Miami Music Festival, Songfest (Los Angeles), Franz-Schubert Institut (Baden bei Wien, Austria), and the Aspen Music Festival. During these years, she worked alongside such luminaries as Elly Ameling, Roger Vignoles, Martin Katz, Jake Heggie, Graham Johnson, Helmut Deutsch, and Julius Drake. As an active vocal coach, she enjoys learning languages; in 2014, she completed the French immersion program, L'École Française, at Middlebury College, Middlebury, Vermont.

Dr. Han has had extensive experiences as a collaborative pianist. In 2013, she was one of only two pianists in America invited to perform in the final round of the prestigious Wigmore Hall Song Competition, London, England. Gukhui received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from

the University of Cincinnati College Conservatory of Music, and a DMA in Keyboard Collaborative Arts from USC Thornton School of Music. She has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest, and was awarded USC's Koldofsky Fellowship. She has studied under teachers including Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu.

Since 2014, Dr. Han has served as the Bob Cole Conservatory staff pianist and enjoys working with wonderful ensembles such as the Opera Institute, Chamber Choir, and University Choir, as well as coaching singers and instrumentalists

Paula Higgins (Costume Designer) is delighted to work once again with her favorite director, Eli Villanueva (don't tell the others). Paula has been working with Eli and LA Opera through their Education and Community Engagement program for the past twelve years. She most recently designed the world premiere of *Moses*, with a cast of 105, which was performed in the LA Cathedral for over 4,000 audience members. Aside from being a designer about town (Los Angeles LGBT Center, Actors Co-op and others), Paula teaches costuming and props in the Theatre Department at California State University, Northridge, where she has worked for over thirty years. Paula is originally from Main Street in Hometown, Illinois and has a brother John and a sister Mary. She claims this accounts for her sense of humor.

Yee Eun Nam is a scenic and projection designer for opera, theater and live performances currently based in LA. Her recent theater design works include *Black Super Hero Magic Mama* (Geffen Playhouse), *Mountain Top* (Garry Marshall Theatre), *Skeleton Crew* (Theatre Squared), *Sweat* (Mark Taper Forum), *Bordertown Now* (Pasadena Playhouse), *Members Only*, *Dementia*, *A Mexican Trilogy: An American Story*, *Sweetheart Deal*, *La Olla* (Latino Theater Company), *Citizen: An American Lyric* (Grand Park, Kirk Douglas Theatre, Fountain Theater), *SAPO* (Getty Villa), *American Odyssey* (Culture Clash/ Victory Garden Theater), *Les Liaisons Dangereuses* (Antaeus Theater Company), *Br'er Cotton* (Lower Depth Theatre Ensemble), *Lovesick and Generation Sex* (Teatro Luna/ Victory Garden Theater).

Opera/Music theater design works include *Notorious RBG* (Skirball Cultural Center), *Venus and Adonis/Savitri* (New Camerata Opera, NYC), *Lohengrin* (New World Center, Miami), *Backwards from Winter* (Center for Contemporary Opera, NYC), *Cruzar la Cara de la Luna* (The Soraya, LA), *Chérubin*, *Candide* (Bob Cole Conservatory of Music), *A Midsummer Night's Dream*, *Ariadne auf Naxos*, *The Tales of Hoffmann*, *Crucible*, *Deadman Walking*, *Cunning Little Vixen*, *L'enfant et les sortilèges*, *La Bohème*, *Hansel and Gretel* (Miami Music Festival, Miami), and *Don Giovanni* (Freud Playhouse). Yee is a recipient of the Gilbert Cates Aard, Cirque du Soleil Fellowship Award, the MFA in Theater Design at UCLA, and the BFA in Metal Craft at SNU.

Eli Villanueva (Stage Director) is resident stage director for Los Angeles Opera's acclaimed Education and Community Engagement. As a teacher, he offers invaluable insights and perspective to young professionals and budding performers and helps them discover ways of becoming more engaging performers. His energetic style of directing and teaching is well suited to work with young performers all over the country in various youth workshops and choirs. As stage director of LA Opera's In-School Opera programs, Mr. Villanueva inspires and directs more than 1,500 students annually in original productions. Along with Music Director, James Conlon, Mr. Villanueva's ongoing role as stage director for LA Opera's Off Grand Cathedral Project helps to bring together annually more than 400 professional and volunteer musicians, actors and dancers to perform staged works such as Benjamin Britten's *Noah's Flood*, Jack Perla's *Jonah And The Whale* and Villanueva's own work, *Festival Play Of Daniel*. Eli has directed the Bob Cole Conservatory's Opera Masterpieces as well as our productions of Massenet's *Chérubin* and Bernstein's *Candide*.

David Zahacewski (Lighting Designer), originally from Connecticut, recently moved to California and is currently pursuing his MFA in theatrical lighting design at CSULB. He received his BA in theatrical design at Western Connecticut State University. His experience in theatrical lighting design revolves heavily around musicals based in the Connecticut and New York area. He has recently designed lights for the Bob Cole Conservatory of Music, TuTu Dance Company, CalRep, Long Beach Playhouse, and has assisted at Central City Opera, under the design of David Jacques. David has received merit awards for his designs from the KCACTF organization. For more information please visit: davidzahacewskilightingdesigns.com

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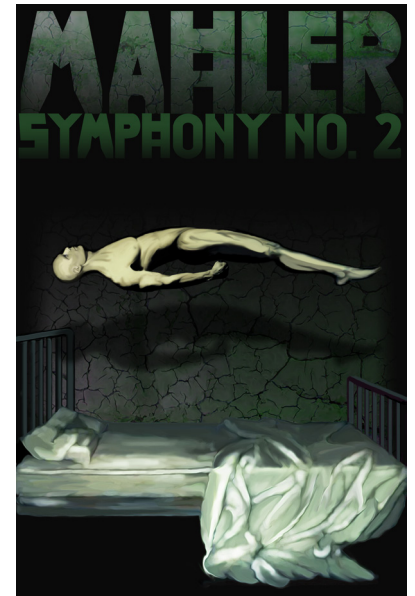
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