Francis Poulenc’s

**DIALOGUES OF THE CARMELITES**

Judy Bayley Theatre

March 15th & 16th, 2019 7:30PM & March 17th, 2019 2:00PM
UNLV Opera Theater and UNLV Symphony Orchestra present

DIALOGUES OF THE CARMELITES

Music and libretto by Francis Poulenc
Based on a play by Georges Bernanos; revised English translation by Joseph Machlis


CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Performer</th>
<th>Performance Date</th>
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<tbody>
<tr>
<td>Blanche de la Force</td>
<td>Casey Dakus (Mar. 15/17)</td>
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<td></td>
<td>Valentine Baron (Mar. 16)</td>
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<td></td>
<td>Cover: Tamsyn Scott</td>
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<tr>
<td>Marquis de la Force, her father</td>
<td>Aaron Pendleton</td>
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<td>Chevalier de la Force, her brother</td>
<td>Perry Chacon,Jr. (Mar. 15/17)</td>
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<td>Aldo Perrelli (Mar. 16)</td>
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<td>Madame de Croissy, the old prioress</td>
<td>Kimberly Gratland,P. (Mar. 15/17)</td>
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<td>Elysheba Anderson (Mar. 16)</td>
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<td>Sister Constance of St. Denis</td>
<td>Tiffaney-Anne Calabro (Mar. 15/17)</td>
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<td>Xirui Huang (Mar. 16)</td>
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<td>Cover: Emily Clements</td>
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<td>Mother Marie of the Incarnation</td>
<td>Rabuel Aviles</td>
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<td>Madame Lidoine, the new prioress</td>
<td>Karin Hochman</td>
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<td>Cover: Kristina Tullgren</td>
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<td>Mother Jeanne, dean of the community</td>
<td>Kate Meyer</td>
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<td>The Chaplain</td>
<td>Alex Price (Mar. 15/17)</td>
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<td>Matthew Erhart (Mar. 16)</td>
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<tr>
<td>First Commissioner</td>
<td>Ranon Pador</td>
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<td>Second Commissioner/Jailer/Officer</td>
<td>Kurt Sedlmeir (Mar. 15/17)</td>
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<td>Mark McCreery (Mar. 16)</td>
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<td>Thierry, valet to the Marquis</td>
<td>Chase Gutierrez</td>
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<td>Javelinot, doctor to the old prioress</td>
<td>Andrew Williams</td>
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<td>The Carmelites</td>
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<tr>
<td>Sister Mathilde</td>
<td>Hunter Rose Turner</td>
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<td>Sister Catherine</td>
<td>Emily Clements</td>
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<td>Sister Felicity</td>
<td>Abigale Hennings</td>
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<td>Sister Gertrude</td>
<td>Alessandra Las</td>
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<td>Sister Alice</td>
<td>Jenelle Magbutay</td>
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<td>Sister Valentine</td>
<td>Christina Mata</td>
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<td>Sister Anne</td>
<td>Abbie McConnell</td>
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<td>Sister Claire</td>
<td>Elleny Olsen</td>
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<td>Sister Antoine</td>
<td>Tamsyn Scott</td>
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<td>Mother Geraldine</td>
<td>Kristina Tullgren</td>
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UNLV SYMPHONY ORCHESTRA

**Flute/Piccolo**
Natalie Smith
Zixuan Yan
Dmytro Gnatin

**Oboe/English Horn**
Reyn Isbell
Jairo Andres Pulido

**Clarinet/Bass Clarinet**
Sarra Hey-Folick
Ethan Blankfeld
Greco Neblina

**Bassoon**
Liz Valvano
Ashlea Sheridan
Nick Guevara

**Violin 1**
Oleksii Hamov
Won Na
Ying Zhang
Yestyn Griffith
Dmytro Nehrych
Nataliya Karachentseva
Andy Merino

**Violin 2**
Laura Garcia
Ricky Dang
Chanelle Salomon
Alyssa Ounphonchareune

**Horn**
Jonathan Snyder
Casey Davis
Christian Jacobs
Brianne Albertie

**Trumpet**
Matthew Wright
Dan Foster
Kurt Tumbagahan

**Trombone**
Alan Cates
Alan Farias

**Tuba**
Shawn Schwerdtfeger

**Percussion**
Ryan Burnett
Rymmel Librodo
Joey Ellison
Connor Thorson
Mary Phillips

**Viola**
Andrew Vasquez
Miguel Misa
Isabel Guerra
Jason Guzman

**Cello**
Adam Stiber
Dana Hurt Jr.
Angel Scotch

**Bass**
Joshua Riel
Antoinette Wigen
PRODUCTION STAFF
Stage Director: Linda Lister
Music Director: Darryl Cooper
Conductor: Taras Krysa (Mar. 15/16)
Scenic Designer: Michael Genova
Lighting Designer: Brittney Price
Costume Designer: Brian Hollander
Projection Designer: Helga Watkins
Production Stage Manager: M. Sohaa Smith
Assistant Conductor: Ioannis Protopapas (Conductor, Mar. 17)
Assistant Director of Orchestras: Bill Bernatis
Rehearsal Stage Manager: Jenn Holland
Rehearsal Pianist/Orchestra Keyboardist: Deborah Gordillo
Supertitle Creator: David Ronis (University of Wisconsin-Madison)
Supertitle Editor/Operator: Erin Gonzalez
Assistant Stage Managers: Sydney Story, Candal Andersen, Vivien Viernes
Assistant Costume Designer: Allison de Jong-Irving
Costume Shop Manager: Katrina Hertfelder
Wardrobe Crew: Jaizellyn Lubian, Derya Egilmez, Haylee Gurshin
Stitchers: Mallory Ward, Soda Souza, Stephanie Daniels, Athena Davis, Cat Dixon
Wig and Makeup Coordinator: Erika Hall
Deck: Cameron Tenn
Master Electrician: Darren Simmons
Projection Photographer: Kaitlyn Dennis
Production Photographer: Ashley Stone
Production Videographer: Patrick Gonzales
Production Assistant: Sarah Kim
Poster Designer: Danielle Medina
Technical Director: Brian Smallwood
PAC Technical Director: Lynn Ware

THEATRE FACULTY ADVISORS
Head of Costume Program: Judy Ryerson
Head of Lighting Program: Brackley Frayer
Head of Stage Management: Shannon Sumpter

SPECIAL THANKS TO:
Nancy Uscher, Dean, College of Fine Arts
Susan Mueller, Director, School of Music
Norma Saldivar, Chair, Department of Theatre
Allonse Anderson, Kimberly James, Monica McCullough
Nate Bynum, David Ronis, Claire Friday, Carl Schmidt
Parwin Bakhtary, Kaci Kerfeld, LeeAnn O’Connell
Anthony Barone, Haik Goomroyn, Arthur Chivis, Jim Sohre
Jennifer Vaughan, Shahab Zagari, Shaun Franklin-Sewell
DIRECTOR'S NOTE
Our production of *Dialogues of the Carmelites* transports this timeless story of fear and faith from the late-18th century Reign of Terror to a late-21st century dystopia. Like Katniss Everdeen in *The Hunger Games* and Tris Prior in *Divergent*, Blanche de la Force struggles to find her strength of purpose as the world crumbles around her. In the end, she overcomes her fear and cultivates the force inherent in her name, fulfilling her “quest for a life that’s heroic.” —Linda Lister

SYNOPSIS
from The Metropolitan Opera, www.metopera.org

**ACT 1: 75 minutes**
France, 2092. 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. Later, at the Carmelite convent, 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.

**INTERMISSION: 15 minutes**

**ACT 2: 65 minutes**
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. The chaplain, forbidden to perform his duties, celebrates his last mass. The nuns discuss the fear that has grabbed 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. 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 Mother Marie, adds he will do what he can to help them get away safely. Sister Jeanne 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. Mother 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. She is forced to work as a servant in the ransacked mansion of her father, who has been sent to the guillotine. Mother Marie finds her there to take her back to the sisters. On the streets, Blanche learns that the nuns have been arrested. At the 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 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, 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.
STARS & STRIPES:
SCENES FROM AMERICAN OPERA
May 3, 2019, 7:30 pm
Dr. Arturo Rando-Grillot Recital Hall
Music by Blitzstein, Herbert, Menotti, Copland, Adorno, Larsen, Bernstein, Sondheim
Tickets: $10, $8 Seniors/Military/Faculty/Staff; Free with Student ID
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Music and Lyrics
By Laurence O'Keefe & Nell Benjamin
Directed by Keenon Hooks
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"For we're going into battle, each one of us in his own way."

–Blanche de la Force, *Dialogues of the Carmelites*