OPERA AND RECITALS / XXXV OPERA SEASON

Teatro Cervantes

friday **16** february 20.00 h
sunday **18** february 19.00 h

Inicio venta 05/09/2023

Prices **120€** B **90€** C **66€** D **28€**
Usual discounts apply

DIALOGUES DES CARMÉLITES

The soprano from Valencia Maite Alberola will replace Ainhoa Arteta in the role of Blanche de la Force.
The Basque soprano's agency has announced that she has been "forced to cancel her participation in the production of *Dialogues des carmélites* at the Teatro Cervantes due to health problems".

Opera in three acts with music by Francis Poulenc and libretto by the latter and Emmet Lavery, based on the play with the same name by Georges Bernanos, who in turn was inspired by the novel *The song at the scaffold* by Gertrud von Le Fort
Premiered at Teatro alla Scala in Milan on the 26th of January, 1957

Musical production Teatro Cervantes de Málaga
Stage production Teatro Villamarta de Jerez de la Frontera and Teatro Cervantes de Málaga

Blanche de la Force Maite Alberola
Madame de Croissy Ana Ibarra
Madame Lidoine Luiza Fatyol
Mother Marie Eglè Wyss
Sister Constance Nuria García-Arrés
Chevalier de la Force David Alegret
Marquis de la Force Gerardo Bullón
Chaplain Luis Pacetti
Mother Jeanne Beatriz Lanza
First commissioner José Manuel Montero
Second commissioner / Jailer Ihor Voievodin
Thierry / Officer Andrés Merino
Sor Mathilde Lourdes Benítez

Carmelite choir
Sor Claire Victoria Avilés
Madre Gérald Olga Bykova
Sor Antoine Mari Luz Román
Sor Catherine Dolores Romero
Sor Félicité Laura Ruiz
Sor Gertrude Sara Varela
Sor Alice Celia González
Sor Valentine Fina Sánchez

Sor Anne de la Cruz Carolina Pérez
Sor Marthe Cristina Gallardo
Sor Saint Charles María José González

Orquesta Filarmónica de Málaga
Coro de Ópera de Málaga

Stage director Francisco López
Costume Erregiñe Arrotza
Choir director María del Mar Muñoz Varo
Musical director Pedro Halffter

2.50 h (w/intermission)
photo ©José Carlos Nievas

The true story of sixteen Carmelite nuns from the city of Compiègne who lived under Robespierre's Reign of Terror. The religious services performed by this congregation were prohibited, and the nuns were accused of conspiring to reestablish the monarchy. In addition to being persecuted, they were arrested on June 22nd, 1794 and later judged by a revolutionary tribunal that condemned them to capital punishment. They were guillotined on July 17th, 1794. Only Mother Marie de l'Incarnation managed to escape, writing about her experiences in a book that was published after her death in 1836. Almost a century later, this story was taken up by the German writer Gertrud von Le Fort in 1932 in her novel *The Song at the Scaffold,* in which she added the fictional character of Blanche de la Force. In 1947, the Catholic novelist George Bernanos wrote a screenplay for its film version, but the project was suspended in 1948 when the director chosen for the film died. Finally, Bernanos' text was published in the form of a play, *Dialogues des carmélites*, first performed in 1952. Poulenc identified himself completely with its content, and was chosen to conceive both the music and the libretto for the opera.
In this deeply spiritual lyric creation, the composer succeeded in merging a profane melodic style with defined aesthetics that appeal to deep religious feelings. The dialogues are mainly recitative, with a melodic line that closely follows the text. The harmonies are sumptuous, with occasional captivating turns that are characteristic of the composer's style.