

O|PERA AUSTRALI|A



# La voix humaine

**Wednesday 13 & Friday 15 May, 7pm**

The Church, Alexandria

*The Opera Australia Young Artist Program is generously supported  
by Principal Patron Maureen Wheeler AO*

O|A YOUNG  
ARTIST  
PROGRAM



# La voix humaine

*The human voice*

Lyric Tragedy in One Act

**Music** Francis Poulenc

**Text** Jean Cocteau

Premiered in Paris (Théâtre National de l'Opéra-Comique)  
and Milan (Teatro alla Scala), February 1959

## **CAST & CREATIVES**

**Elle** Chelsea Burns

**Music Director/Piano** Francis Greep

**Director** Benjamin Schostakowski

**Digital Projection Design** Susie Henderson

**Production Manager** Anna Frey

**Surtitles by** Francis Greep

## **OPERA AUSTRALIA**

**Head of Young Artists** Francis Greep

**Young Artist Producer** Jane Hennessy

**Young Artist Co-Ordinator** Sammie Bailey

**2025/26 Young Artists** Chelsea Burns, Jem Herbert,

Claudia Osborne, Shikara Ringdahl, Leon Vitogiannis, Elias Wilson

**Wigs & Wardrobe Manager** Rebecca Ritchie

**Head of Props Manufacturing** Carlos Johnson

## **PHOENIX CENTRAL PARK**

**Artistic Director** Nena Beretin

Opera Australia Young Artist Program sincerely thanks Phoenix Central Park for the use of The Church for this project

Cover and P.4 images: Justin McLean

# Author's Note

The scene, minimal, shows the corner of a woman's bedroom; dark room, blue tones, with, on the left, an unmade bed, and, on the right, a door slightly open on a very harshly lit white bathroom.

In front of the prompter's box, a low chair and a coffee table: telephone, lamp with a cruel light.

The curtain reveals a murder room. In front of the bed on the floor, a woman in a long gown lies, as if murdered. Silence. The woman sits up, changes position and again stays immobile. Finally, she makes up her mind, stands up, grabs a coat from the bed, heads for the door after stopping briefly in front of the telephone. The moment she touches the door, the phone rings. She lunges. The coat gets in her way and she kicks it out of the way with her foot. She picks up the phone.

From now on, she will talk standing, sitting, back to the audience, facing the audience, sideways, kneeling behind the low chair, only her head showing, leaning against the back of the low chair, pacing the room dragging the cable of the phone behind her, until the end where she falls forward on the bed. Her head will dangle off the edge of the bed and she will drop the telephone like a stone.

## **Jean Cocteau**

From the Académie Française.

# Composer's Note

1- The only role in LA VOIX HUMAINE must be sung by an elegant young woman. This is not an older lady whose lover abandons her.

2- The length of the fermatas, which are very important in this score, will be left to the singer's interpretation. The conductor will consult thoroughly with the singer.

3- All the sung parts with no accompaniment, are in a very free tempo and depend on the staging. We must go from anxiety to calm very suddenly, and vice versa.

4- The entire piece must bask in the utmost musical sensuality.

## **Francis Poulenc**



OPERA AUSTRALIA'S

# YOUNG ARTISTS IN CONCERT

Sydney Opera House  
Sun 2 August 2026, 2pm



TICKETS FROM \$39

[opera.org.au/young-artist-concert](https://opera.org.au/young-artist-concert)