

No. 111
Betty

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONSUL

by Gian-Carlo MENOTTI

Tuesday, November 2, 1976
Wednesday, November 3, 1976
Thursday, November 4, 1976
Saturday, November 6, 1976

8:00 PM
Meany Theater

Tape #1 - 8237 I
Tape #2 - 8238 II
Tape #3 - 8239 III

THE CONSUL

Music and Libretto in English by Gian-Carlo Menotti

CAST:

John Sorel	Robert Harris
Magda Sorel	Margaret Russel
.....	Susan Thomle*
Mother	Patricia Johnson
Secret Police Agent	Peter Ashbaugh
First Plainclothesman	Thomas F. Chambers
Second Plainclothesman	Ray Bannon
Secretary.....	Carolyn Maia**
.....	Polly Detels *
Mr. Koffner	Charles Hartman
.....	Stephen Recher*
Foreign Woman	Anna Kolasinska
.....	Juli Holland*
Anna Gomez	Sydney Anderson
.....	Louise Deal*
Vera Boronel	Chrystal Merriwether
.....	Carmen Leon*
Magician	Robert Julien
.....	Peter Schindler*
Assan	Rand Hix

Synopsis

ACT I, SCENE I The Sorel Apartment, early morning

ACT I, SCENE II The Waiting room of a Foreignn Consulate. Later that day.

INTERMISSION

ACT II, SCENE I The Sorel Apartment. Evening, a month later.

ACT II, SCENE II The Consulate waiting room. A few days later.

INTERMISSION

ACT III, SCENE I The consulate waiting room. Late afternoon, a few days later.

ACT III, SCENE II The Sorel Apartment, that night.

**Performing on November 3 and 6.*

***Guest Artist*

ACT I, SCENE I The Sorel Apartment. Early morning.

Pursued by the police, John Sorel, a member of the underground freedom movement, staggers into his home, wounded. He tells his wife and mother that he must escape to the frontier but he will send them news through Assan the glass cutter. Instructing them to obtain visas to follow him, he bids them a painful farewell.

ACT I, Scene II The waiting room of a foreign consulate. Later that day.

Several people are waiting helplessly for visas; Mr. Koffner's documents are still not in order after repeated visits; a foreign woman, desperate to join her sick daughter has to fill out endless questionnaires; Magda Sorel's attempt to see the Consul is coldly rebuffed by the Secretary, who gives her forms to complete. A magician tries a few tricks but soon joins the hopeless ensemble of those who wait.

INTERMISSION

ACT II, SCENE I The Sorel Apartment. Evening, a month later.

John's mother tries to cheer up Magda's sickly baby. Magda falls into an exhausted sleep and has a nightmare about John and the Secretary. She wakes up horrified as a stone is hurled through the window. It is a signal, but before Assan arrives with the news from John, the Police Agent enters and again attempts to force Magda to divulge the names of John's collaborators. Hysterically, she orders him out of the house. Hoping to keep John safely away, she sends word with Assan that she will be joining him soon. Turning to leave, Magda suddenly discovers that her baby is dead.

ACT II, SCENE II The consulate waiting room. A few days later.

The same people are still waiting, including Anna Gomez, a pathetic refugee from a concentration camp. The magician attempts to impress the Secretary with conjuring tricks and hypnotism but she is incensed by all the confusion. Magda insists on seeing the Consul, and driven to her limits, she breaks down after a passionate outburst against the inhumanity of bureaucracy. The Secretary relents and promises her an interview with the Consul as soon as his "very important visitor" leaves. Magda's hopes are dashed when she discovers that the visitor is the Secret Police Agent.

INTERMISSION

ACT III, SCENE I The consulate waiting room. Late afternoon, a few days later.

Magda still waits to speak to the Consul. Vera Boronel arrives and receives the happy news that her papers are all in order. Assan rushes in to inform Magda that John has learned of the death of his child and Mother and is determined to come after her. Unless she stops him, the entire freedom movement will be destroyed. Magda writes Assan a note to take to John and they leave the consulate. Preparing to close up, the Secretary is startled by the appearance of John, who is looking for his wife. John is arrested by the pursuing police, who deny his request to call his wife on the telephone. The Secretary offers to do so on his behalf.

ACT III, SCENE II The Sorel Apartment. That night.

Unaware of John's return, Magda prepares to take her own life to save his. She turns on the gas and as she inhales the deadly fumes, she begins to hallucinate: the walls of her apartment fade; the people at the consulate dance a strange waltz; her mother and John are bride and groom; the magician slowly puts her to sleep. As the illusion fades, the telephone is heard ringing, but it is too late.

Director's Note:

The Consul, Gian-Carlo Menotti's first full-length opera, had its world premiere on March 1, 1950 at the Schubert Theater in Philadelphia. Following its pre-Broadway try-out the production came to New York, where it began its highly praised and successful run on March 15, 1950 at the Ethel Barrymore Theater. The entire production was staged by Mr. Menotti. The role of the Police Agent was sung by Leon Lishner, presently a member of the voice faculty of the University of Washington.

The Consul received two of the outstanding theater awards for 1949-1950: The New York Drama Critics' Circle Award for the best musical play, and the Pulitzer prize for Music. The European premiere was given at Milan's La Scala; productions in London and Paris followed. Since then, The Consul has been presented all over the world in eleven different languages, a tribute to its timeless and unlimited relevance.

Theater production student staff: Marie Barrett, William Bartelt, Dennis Booth, Jim Brown, Malcolm Brown, Pauline Connelly, Jan Gardner, Linda Giering, Tom Knapp, Ron Leaman, Jan Locke, Rob Mays, Michael Miller, Matt Moeller, Richard Moore, Erica Olson, John Reynolds, Eric Shortt, Jim Verdury, Jimmy Wauford, Preston Wertheimer, Gilbert Wong.

Running Crew: Bill Nagel, Billie Jo Bennett, Ginny Byrnes, Glenn Botkin, Kathryn L. Buckley, Sheryl Dreyer, Tom Fredrickson, Brenda Slater Lee, Janet Oliphant, Todd Trewin, John Vadino, Paula Hill, Donna Uno.

Credits

Magician supplies Sid Brockman
Lab services for projections Paul Meyer

Instructional Media Services Photo Lab

PRODUCTION STAFF

Musical Director and Conductor..... Vilem Sokol
Stage Director Ralph Rosinbum
Scene Designer Robert Dahlstrom
Costumer James R. Crider
Lighting Designer Richard Devin
Dream Choreography and Dances Ruthanna Boris
Technical Director..... James Verdery
Musical Preparation Christopher Arpin
..... Judy Szekely
..... Suzanne Szekely
Assistant Stage Director..... Wadad Saba
Stage Manager Linda Carlson
Concert Coordinator James Van Horn
Property Mistress..... Maria Diaz
Make-up Supervisor Ivan Janer
Audio Special Effects Betty Wangerin
Master Carpenter..... Tom Knapp
Master Electrician Pete Zink
Assistant Designers Fran McKay
..... Richard Moore
..... Eric Shortt

UNIVERSITY SYMPHONY ORCHESTRA

<i>Violin I</i>	<i>'cello</i>	<i>Horn</i>
Caroline Canfield, <i>concertmaster</i>	Peter Reese, <i>principal</i>	Richard Reed
Sandra Guy	Rachel Abbey	Duane Duxbury
Lisa Gowdy	Anna Clift	Brent Allen
Jenny Sokol	Virginia Luke	<i>Trumpet</i>
Christine Olason	Connie Radke	Robert Fletcher
Margaret Jacobsen	Mary Hughes	Randy Pack
<i>Violin II</i>	<i>Bass</i>	<i>Trombone</i>
Lori Porter <i>principal</i>	Michael Bisio <i>principal</i>	Pat Vandehey
Mary Chambers	David Captein	<i>Percussion</i>
Phil Korpi	John Beeman	Phil Hanson
Michael Korpi	Connie Radonich	<i>Harp</i>
Kennerly Chapman	Jeff Pilson	Karen Gottlieb
Lori Brunner	<i>Flute</i>	<i>Piano</i>
Ann Bassingthwaight	Terry Skjei	Christopher Arpin
<i>Viola</i>	Peg Ponack	<i>Librarian</i>
Gregory Savage, <i>principal</i>	<i>Oboe</i>	Gregory Savage
Marilou Vetter	Benith Richardson	
Lori Grenn	Leslie Thrilkeld	
Lori Walls	<i>Clarinet</i>	
Douglas Solowan	Amanda Palmer	
Theresa Stahl	Penelope Armstrong	
	<i>Bassoon</i>	
	Terry Ewell	