By Gian Carlo Menotti
November 8 - 11, 2001
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THE CONSUL

Music and libretto by Gian Carlo Menotti
An opera in three acts
The Consul premiered on March 1, 1950, at the Schubert Theatre in Philadelphia.

Director: Joshua Major
Conductor: Kenneth Kiesler
Assistant Conductor: Joana Carneiro‡
Scenic Designer: Alexander Dodge
Costume Designer: Janice Benning
Lighting Designer: Rob Murphy
Wig Designer: Guy Beck
Diction Coach: Timothy Cheek
Musical Preparation: Luis Ballestero, Shannon McGinnis
Stage Manager: Brett Finley

Setting:
The Sorel’s apartment and the Consul’s Office, someplace in Europe after World War II.

There will be two intermissions.

‡ Joana Carneiro will conduct the November 11th performance.
The Consul is presented by arrangement with G. Schirmer, Inc. publisher and copyright owner.

Latecomers will be seated at a suitable break or scene change.
As a courtesy to others, please set pagers to silent mode. Cellular phones should be deactivated.
Please deactivate your electronic watch alarm so it will not interrupt the performance.

A very special thanks to the Friends of Opera for their support and purchase of the student performers’ vocal scores for these performances.

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ABOUT GIAN CARLO MENOTTI

Gian Carlo Menotti was born on July 7, 1911, in Cadegliano, Italy. At the age of 7 he began to compose songs, and four years later wrote the words and music of his first opera, The Death of Pierrot. He began his formal musical training in 1923 at the Verdi Conservatory in Milan. Following the death of his father, his mother brought him to the United States, where he was enrolled at Philadelphia’s Curtis Institute of Music. His first mature work, the one-act opera buffa, Amelia Goes to the Ball, premiered in 1937, a success that led to a commission from the National Broadcasting Company to write an opera especially for radio, The Old Maid and the Thief. His first ballet, Sebastian, followed in 1944, for which he wrote the scenario and score. After the premiere of his Piano Concerto in 1945, Menotti returned to opera with The Medium, followed by The Telephone. The Consul, Menotti’s first full-length work, won the Pulitzer Prize and the New York Drama Critics Circle award as the best musical play of the year in 1954. By far Menotti’s best-known work is the Christmas classic Amahl and the Night Visitors, composed for NBC-TV in 1951. Recent works include The Singing Child (1993) and Goya (1986), premiered by The Washington Opera; Jacob’s Prayer (1997); Gloria, written as part of a composite Mass celebrating the 1995 Nobel Peace Prize; For the Death of Orpheus; and Llama de Amor Viva, premiered in April, 1991. 1958 saw the opening of Menotti’s own festival, the Festival of Two Worlds, in Spoleto, Italy. The festival literally became “of two worlds” in 1977 with the founding of Spoleto USA in Charleston, South Carolina. He continues to direct opera at Spoleto and elsewhere. In 1984 Menotti was awarded the Kennedy Center Honor for lifetime achievement in the arts.

—from G. Schirmer Inc., publishers of Menotti’s music since 1946
Act I

Scene I - John Sorel drags himself into his apartment, having been shot by the police while escaping from a secret political meeting. Hearing the police coming, John hides. The policeman interrogates Magda who says she has not seen her husband for two weeks. Their neighbor, Michael the shoemaker, is dragged off to prison. John emerges from hiding and begins to pack, intending to slip across the border that night. Go to the consulate of the neighboring country, he advises Magda, and ask them for an entrance visa. He warns her not to call on any of his friends and arranges to get messages to her via Assan the glasscutter.

Scene II - At the consulate, the secretary discovers that Mr. Kofner has again failed to bring the right documents. Since the foreign woman does not speak the language, Mr. Kofner translates. The foreign woman wants to go to her daughter who ran away three years ago, but is now ill. The secretary tells her to fill out an application and wait—it may take three or four months for a visa to be approved. Magda asks to speak to the consul but is rebuffed. She begs the secretary to tell the consul her story, but the secretary only gives her forms to fill out. Nicholas Magadoff, the magician, performs magic tricks to pass the time.

Act II

Scene I - A month has passed with no news from John and no help from the consulate. Magda’s mother sings to the baby, who is sick. Magda has a nightmare in which John returns with the secretary. Magda is afraid of the secretary and begs John to send her away. He will not, claiming she is his sister. Magda wakes. A rock sails through the window—the arranged signal—and the relieved women call Assan the glasscutter. The secret police agent returns, but Magda throws him out. Assan tells the women that John is still hiding in the mountains and will not cross the border until he knows that they can get out too. Magda tells him to go ahead—everything will be fine. The mother discovers that the baby has died. Assan sees this, but the mother swears him to silence. Only after Assan leaves does Magda discover the truth. The women mourn.

Scene II - Back in the consulate, Anna Gomez, a concentration camp survivor without a home, is put off by the secretary. Magda arrives, frantic, but is told to wait in line. The magician, finding that art and fame are no substitute for a visa, hypnotizes everyone in the waiting room and makes them dance. The secretary is terrorized and forces the magician to leave. Magda screams at the secretary who agrees to get her in to see the consul. When the secret police agent comes out of the consul’s office, Magda faints.

Act III

Scene I - Magda is in the consulate again, but still has not seen the consul. The secretary goes through Vera Baronel’s papers with her. Assan comes in to tell Magda that John has heard about the death of his son and insists on coming home. Magda writes out a note for Assan to give to John that will persuade him not to recross the border. Magda leaves and the secretary is haunted by the names and faces of all the people waiting for visas. John appears. He has been followed by the secret police, who come into the consulate to get him. Outraged, the secretary promises to report this violation of international law to the consul. John asks to call Magda but is told he can do it from the police station.

Scene II - Magda opens the gas vents in the stove to kill herself. She sees visions of John, her mother, and the visitors to the consulate who tell her that the kingdom of death has no visas. Magda tries to follow them, but cannot. She dies. The phone rings.

— from the Da Capo Opera Manual

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About the Cast

Rachel Andrews (Mother) graduate student, DMA Vocal Perf., Chicago, IL
Megan Besley (Secretary) graduate student, DMA Vocal Perf., Freeport, IL
Jean Broekhuizen (Secretary) graduate student, MM Vocal Perf., Milwaukee, WI
Jaunelle Celaire (Anna Gomez) graduate student, DMA Vocal Perf., Sarnia, Ontario, Canada
David Dillard (John Kofner) graduate student, DMA Vocal Perf., Minneapolis, MN
Carla Dirlkov (Vera Baronel) junior, BM Vocal Perf., Ypsilanti, MI
Kurt Frank (Mr. Kofner) graduate student, MM Vocal Perf., Dearborn, MI
Darnell Ishmel (Police Agent) graduate student, MM Vocal Perf., San Francisco, CA
Jennifer Harris (Magda Sorel) graduate student, MM Vocal Perf., Traverse City, MI
Kenneth Kellog (Mr. Kofner) graduate student, MM Vocal Perf., Washington, D.C.
Chris Meerdink (Nika Magadoff) graduate student, DMA Vocal Perf., Clymer, NY

Sean Panikkar (Assan) junior, BM Vocal Perf./BS Civil Engineering, Bloomsburg, PA
Patricia Rhiew (Foreign Woman) graduate student, MM Vocal Perf., Farmington Hills, MI
Alissa Rowe (Anna Gomez) graduate student, MM Vocal Perf./Choral Conducting, Spring Lake, MI
Mirna Rubim (Magda Sorel) graduate student, MM Pedagogy, Rio de Janeiro, Brazil
Kindra Scharich (Vera Baronel) graduate student, MM Vocal Perf., Midland, MI
Deborah Selig (Foreign Woman) senior, BM Vocal Perf./BA English, Washington, D.C.
Theodore Sipes (Assan) graduate student, DMA Vocal Perf., Ann Arbor, MI
Christopher Temporelli (Police Agent) graduate student, MM Vocal Perf., Farmington Hills, MI
Emily Wood Toronto (Mother) graduate student, DMA Vocal Perf., Provo, UT
Michael Turnblom (John Sorel) graduate student, MM vocal Perf., Riverdale, UT
Angus Wood (Nika Magadoff) graduate student, MM Vocal Perf., Melbourne, Australia

The performers in this production are composed of undergraduate and graduate students in the School of Music. The designers are composed of faculty and guest artists in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists

Janice Benning (Costume Designer) is resident designer with Curious Theatre Company in Denver, Colorado, and assistant professor in the Dept. of Theatre and Dance at the University of Colorado at Boulder. UM: Falstaff, La Traviata, L’enfant et les Sortileges/Le Rossignol, Le Nozze di Figaro. Regional Theatre: Three Viewings, Three Hotels (Oregon Shakespeare Festival); Marisol, The Swan, What the Butler Saw (La Jolla Playhouse); The Indolent Boys (Syracuse Stage); Scapin (ACT); Richard II (Colorado Shakespeare Festival). Other: Invited exhibitor, US entry in Prague Quadrennial International Exhibition of Theatre Design, 1999; MFA in design, UCSD, 1993.

Alexander Dodge (Scenic Designer) Broadway: Hedda Gabler. Off-Broadway: Chaucer in Rome, Force Continuum, Sexual Perversity in Chicago, The Rivals, Viva Las Vegas. Regional Theatre: On the Jump (Arena Stage); Heartbreak House, Hedda Gabler (Huntington Theatre Co.); Wit, The Mystery of Irma Vep (Dallas Theater Center); Observe the Sons of Ulster, Hedda Gabler, Chaucer in Rome, Evolution (Williamstown Theatre Festival); The Glass Menagerie, Crumbs from the Table of Joy (Yale Repertory Theatre). Opera: Cosi Cosa (Lincoln Center Institute). Mr. Dodge is a graduate of the Yale School of Drama.


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From the Diary of Sally Hemings

Harolyn Blackwell soprano
Florence Quivar mezzo-soprano

J.J. Penne piano
Wednesday, February 13, 8 pm
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Lydia Mendelssohn Theatre
Harolyn Blackwell and Florence Quivar, two of America’s finest and most respected artists, appear in recital together for the first time. Each performs a song cycle by an acclaimed American composer: Blackwell performs Honey and Rue, a cycle of six songs imbued with imagery drawn from women’s lives and the African American experience, composed by Andre Previn to a text by Toni Morrison. Quivar sings From the Diary of Sally Hemings, an imaginative re-creation of a complex, vital Sally Hemings who refuses to be identified merely as Thomas Jefferson’s mistress. The song cycle was composed especially for Quivar by Pulitzer Prize-winning composer William Bolcom to a text by Sandra Seaton. The program is supplemented by songs, operatic selections and spirituals.

PROGRAM
Previn Honey and Rue (Text by Toni Morrison)
Bolcom From the Diary of Sally Hemings (Text by Sandra Seaton)
(UMS/UM Co-Commission)

Media Sponsor
JOSHUA MAJOR (Director) is the director of the Opera Workshop. UM: La Périchole, Falstaff, Susannah, L’Enfant et les Sortilèges/Le Rossignol, L’Elisir d’Amore, Gianni Schicchi. **Regional Opera:** La Traviata, Opera Theatre of St. Louis; Little Women, Central City; Idomeneo, Wolf Trap Opera; Don Giovanni, Opera Carolina. Fort Worth Opera: Romeo and Juliet, Madama Butterfly, New Orleans Opera; Un Ballo in Maschera, Edmonton Opera; La Tragédie de Carmen, Werther, Eugenie Onegin, Israel Vocal Arts Institute; The Pearl Fishers, Minnesota Opera; The Fall of the House of Usher, Opera Grand Rapids; La Cenerentola, The Kaiser from Atlantis, Yale Univ.


**Acknowledgments**

Special thanks to Chris Bergen. Special thanks to Jason Marshall for his magic expertise and consultation.

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Paint ........................................... John Gayley, Shanti Akkizeni, Elizabeth Lennox, Jessica L. Miller, Erin Whipple, Janine Woods, students of Theatre 250
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**About the Artists**

You are cordially invited to a special exhibit: A Celebration of the Work of Alice Berle Crawford

Ms. Crawford is an Ann Arbor artist and former set designer for UM’s opera and theater programs.

Her design for the set of an earlier production of The Consul is part of the exhibit.

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