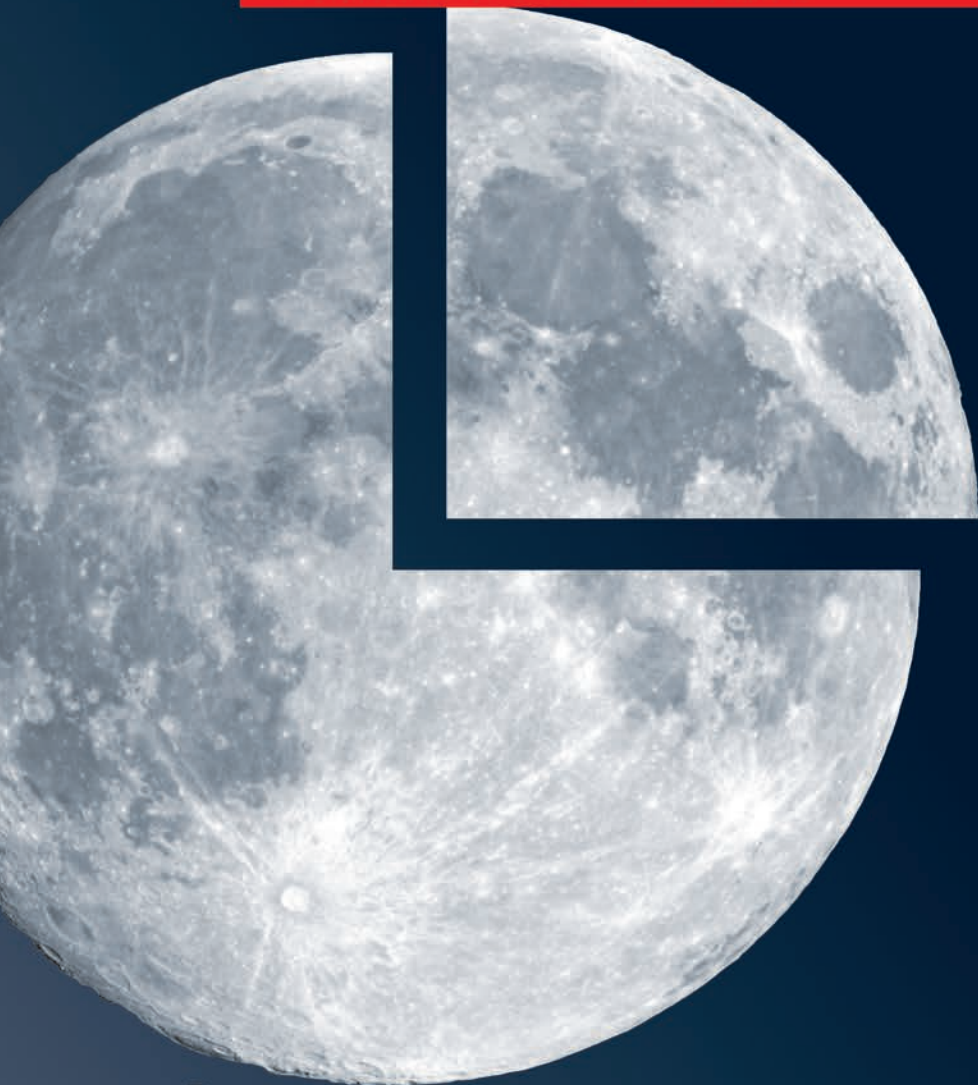


Carl Orff's

DER MOND

THE MOON

A LITTLE THEATRE OF THE WORLD



in collaboration with

RUTGERS

Mason Gross School
of the Arts



Hub City Opera and Dance Company
and **Opera at Rutgers**

in collaboration with

Mason Gross Dance Department

Rutgers Children's Choir & Scarlet Singers

Highland Park Community Chorus

present

Carl Orff's
DER MOND THE MOON

A LITTLE THEATRE OF THE WORLD

Libretto by Carl Orff, based on a fairy tale by the Grimm Brothers

Sung in German with English supertitles

Reduced orchestra version by Friedrich K. Wanek (1985)

Sunday, April 15, 2018 – 7:30 p.m.

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass Campus

Rutgers, The State University of New Jersey

Stage Director

Assistant Stage Director

Conductor

Chorus Master

Choreographer

Assistant Choreographer

Set Designer

Costume and Make-up Designer

Lighting Designer

Projection Designer

Stage Manager

Props Master

Géza Günther Schenk

Annamaria Stefanelli

Benjamin T. Berman

Pamela Gilmore

Jeff Friedman

Kiri Avelar

Géza Günther Schenk

Maria Balboa

Maximo Grano De Oro

Tlálloc López-Watermann

Danielle Ranno

Allen Cutler

CAST

SINGERS (in order of appearance)

Narrator (Erzähler) - Tenor

1st Fellow (1. Bursche) - Bass

2nd Fellow (2. Bursche) - Baritone

3rd Fellow (3. Bursche) - Tenor

4th Fellow (4. Bursche) - Bass

A Peasant (Ein Bauer) - Baritone

A Village Mayor (Ein Schultheiß) - Baritone

An Innkeeper (Ein Wirt) - Baritone

A Drunken Peasant (Ein betrunkenen Bauer) - Baritone

An old Man, named St. Peter (Petrus) - Bass

Max Jacob Zander

Jake Stamatis

Michael Wisnosky

Joshua LeRose

Joel Krakower

Ananya Kapoor

Larrej Drayton

Hillel Adiv

Sean Ullmer

Andrew Moore

DANCERS (in order of appearance)

1st Fellow (1. Bursche)

2nd Fellow (2. Bursche)

3rd Fellow (3. Bursche)

4th Fellow (4. Bursche)

Kayla Alvarez

Kennyth de Oca Montes

Caroline Payne

Sarah Veasey

ENSEMBLE SINGERS

Soprano

Gigi Ksiazak, Megan Lako, Lynn Messina, Janice Park, Alessia Santoro, Grażina Strolia, Amy Vames, Felicia Zangari

Alto

Amanda Batista, Trish Benning, Kelly Brecker, Laura Couch, Rebekah Daly, Sarah Geiger, Gwen Greenberg, Sherry Santos Pernice, Sophia Vitarius, Connie Webster

Tenor

Maria Balboa, John Beetham, Gian Gracia, Skanda Rao, David Tulloch, Douglas Way

Bass

Hillel Adiv, Kurt Disney, Larrej Drayton, Hartmut Rausch, Kevin St. Martin, Sean Ullmer

RUTGERS CHILDREN'S CHOIR & SCARLET SINGERS (CHAMBER SINGERS)

Effy Ainsha, Disha Bagchi, Rajoshi Basu, Naina Biswas, Sophia Cully, Setareh Gharavi, Abigail Jones, Vinay Narayanan, Radha Pandya, Hina Poobalan, Trisha Sarma, Mahi Vakil, Sophia Westberg, Samuel Woodworth

Conductor Megan Suozzo

RUTGERS DANCE ENSEMBLE

Kaylar Alvarez, Laura de la Garza Noble, Ornella Iaccarino, Kara Kamenski, Caroline Payne, Kennyth de Oca Montes, Victoria Torres, Sarah Veasey, Jennifer Wrede

ORCHESTRA

Pianos: Wonsun Claire Bae, Brian McCann

Percussionists: Mike Baglio, Andrew Bambridge, Pam Ferrali, Jordan Hale

Carl Orff in 1937

© Carl-Orff-Stiftung / Archiv OZM



SYNOPSIS

Part 1

"Once upon a time there was a land where the nights were always dark and the sky spread over it like a black cloth, for there the moon never rose and no star shone in the darkness. At the creation of the world, the light at night had been sufficient." These are the narrator's first words.

Out of this darkness, four young fellows leave their country on a traveling expedition and arrive in another land, where in the evening, when the sun has disappeared, a shining globe is placed on an oak tree, illuminating everything. The four fellows ask a peasant what kind of a light this is. "That is the moon," he replies. "Our mayor bought it for three dollars and fastened it to the oak tree. He has to pour oil into it daily and keep it clean so that it may always burn brightly. He gets a dollar a week from us for doing so." As soon as the peasant leaves, the fellows decide that they could make some use of this lamp at home. They get the moon down from the tree, fetch a cart and carry the moon away. The villagers discover that the moon is gone and fall into disarray.

The four bring the moon safely into their own country, negotiate their terms and hang it from a tall oak. Old and young rejoice when the new lamp shines its light over the whole land. The four fellows take care of the moon, provide it with oil, clean the wick and get their weekly dollar. But time goes by and they become old men. When the first man realizes that he is about to die, he decrees that one quarter of the moon is to be laid in the grave with him. After his death, the mayor climbs up the tree, cuts off a quarter of the moon and places it in the first fellow's coffin. The light of the moon decreases a bit. When the second man dies, another quarter gets buried with him as well, and the light diminishes visibly. The third and the fourth likewise want their part of the moon buried with them. Finally, when all four fellows are dead, the old state of darkness returns.

Part 2

In the world below, the four pieces of the moon reunite, and the dead become restless and awake from their sleep. They rise up, go to the pub, dance, get drunk, quarrel and run into fights, just as they did when they were alive. In vain they try to kill each other since they are already dead. The noise coming from the world below gets louder and louder and finally reaches heaven, where St. Peter lives.

Curious, St. Peter descends to the underworld, where he finds the dead partying and drinking. He joins them, downs a glass of wine or two, and inquires about the strange light. After listening to their story, he explains to them how the universe works: Life is for the living, but all the dead shall sleep forever. He gently nudges them to return to their graves, making sure that they all fall into a deep slumber. He then takes the moon away with him and hangs it up in the sky.

On earth, children discover the new light up in the night sky.

From the Narrator's first aria

English translation by Maria Pelikan (from the original Schott score)

Once upon a time there was a land
where the nights were always dark
and the sky spread over it like a black cloth,
for there the moon never rose
and no star shone in the darkness,
for this land had never seen the moon rise.
And no star winked across the inky night.
At the time of creation,
there had not been ample light to go around.

Vorzeiten gab es ein Land,
wo die Nacht immer finster
und der Himmel wie ein schwarzes Tuch
darüber gebreitet lag.
Denn es ging dort niemals der Mond auf.
Und kein Stern blinkte in der Finsternis.
Bei Erschaffung der Welt
hatte das nächtliche Licht ausgereicht.



A Little Theatre of the World

Carl Orff (1895-1982) is mainly known for his work as a music educator, specifically the Schulwerk, and his 1937 choral work, Carmina Burana. Most of his other compositions are little known outside the German-speaking world. DER MOND was written at the same time as Carmina Burana and had its world premiere in his hometown of Munich/Germany in 1936. Twenty years later, in 1956, DER MOND had its US premiere at the New York City Opera.

The two works have several aspects in common: Both melody, character and rhythm, in particular syncopation, show the same style. Also, the stories have related themes: Orff was fascinated by symbolism and mysticism and playfully used them to address his two big themes: life and death, and man's place in the universe.

The libretto of Orff's Little Theatre of the World (Orff did not refer to DER MOND as an opera) is based on The Grimm Brothers fairy tale of the same name. First published in 1815 as number 176 of the second volume of Children's and Household Tales, DER MOND in its original version is a relatively short fairy tale. To unfold its mystical and symbolist potential, Orff extended the story significantly. (Please find the original Grimm Brothers fairy tale in an English translation at the end of this article.)

In Orff's story, the Narrator's words are taken directly from the Grimms' fairy tale. All other characters' dialogs (the Four Fellows, the Villagers, the Dead, and St. Peter) are written by Carl Orff. In Orff's version, the underworld and St. Peter sequences receive equal importance to the previous scenes in the village. His dramatization connects three spheres of symbolic and mystical power: life, death, and the divine – all connected through the moon.

Orff's moon stands for insight, safety, coziness, and – most of all – life energy. When the Four Fellows die, their life energy travels with the moon to the underworld – and leaves the upper world in darkness. The slicing of the moon can be seen as a metaphor for the violation of nature's integrity. (Orff wanted the moon to turn blood-red when the first quarter is cut out.) One possible interpretation is that man's wish to live forever can only be achieved through a destructive act. When all the moon's quarters are placed in the coffins, the night turns black again. The nightly light can only exist in one sphere.

When the moon's light awakens the dead, they soon realize that this 'life' is not so different from when they were alive. They are still the same. Man does not change. Only the location has changed – they still have the same qualities (and flaws.) But in this place, there are no rules, and order is not enforced.

This absence of order in the underworld encourages the negative aspects of the human character to come forth and leads to chaos.



The crucial moment occurs when the dead find out that they cannot kill each other because they are already dead. What a funny and witty dilemma! It's getting so chaotic and noisy that St. Peter hears the bluster and descends from the heavens. He inquires about the moon, drinks with the dead and eventually sends them back into their eternal slumber. St. Peter explains that man cannot change the cycle of life and death. We are each born in a specific time and place as a particular person. We have to live with that and make the best of it. And when our time is over we have to die and sleep the eternal slumber. These are the laws of nature.

Orff describes his DER MOND as “a parable about the futility of human striving to disturb the world order, and at the same time as a parable about the cozy security of living in exactly this world order” (Carl Orff et al.: Carl Orff und sein Werk, Volume 5, 1979).

Against this background, Orff's preferred subtitle “Little Theatre of the World” makes sense. Orff presents his characters not as individuals but as types in a parable. They are nameless and function as placeholders for humanity. You might object that St. Peter has a name — but only seemingly so. His character stands for wisdom, serenity, and maybe even divinity. In an interview, Orff pointed out that St. Peter should be seen more as a wise old man than as the traditional Christian figure guarding the gates of heaven. (In the German original, his name is just Petrus and not St. Peter.)

Besides the use of metaphors and symbols, DER MOND and Carmina Burana also share the extensive use of vulgar language (in Carmina Burana mostly in Latin). If the libretto needed approval by the Motion Picture Association of America, the classification would most likely be “Rated R” or at least “PG-13.”

NOTES

A Little Theatre of the World

Carmina Burana and DER MOND deal with very earthly and human topics such as money (or the lack thereof), drinking, luck, gambling, and, of course, love, lust, and jealousy. This makes the story easily accessible since most audience members have already had similar experiences.

What really makes DER MOND stand out is the character of the Narrator and his juxtaposition to all other roles. His language is poetic and full of elegance and beauty; his music is delicate and of sublime and celestial character – sometimes reminiscent of the Evangelist in J. S. Bach's Passions.

The Villagers are the exact opposite — both alive and dead — and also the Four Fellows. Their language is simple and direct; their music is full of rhythm, flesh and blood. Many of their pieces are intoxicating, funny and full of childlike joy and energy. Some melodies have sing-along qualities and make you want to dance.

The musical and dramaturgical bridge between the “real” Villagers and the somewhat otherworldly Narrator is St. Peter. On the one hand, he is the nice old man who can be a bit sentimental about the world and its course; he drinks with the dead and likes to take off his boots. On the other hand, he explains the strict order of the universe, has the power to return the dead to their eternal sleep and finally brings the moon back to where it belongs: in the night sky where it serves all mankind.

St. Peter's music mirrors his development, and the mood ranges from funny and warm to stern and eventually to forgiving and conciliatory.

The wide range of musical expression, style, emotion and language makes DER MOND a hard-to-classify, exciting example of music theater.

It surely has many operatic qualities (e.g. St. Peter's “Hört ihr Toten”/“Hear ye all departed”), Broadway-style musical elements (The Dead's chorus “Jeder treibt, was er getrieben”/“Find your fun where once you found it”), and Baroque oratorio qualities (The Narrator's “Vorzeiten gab es ein Land”/“I'll tell you of bygone days”). But its rhythmic interludes and choral pieces also make it a fascinating piece to choreograph.

Our artistic concept of DER MOND translates the timelessness of Orff's short, but multi-faceted piece of music and drama into a new artistic experience. All human situations Orff addresses are still relevant today – they are universally and deeply human. To tell a story that both entertains and inspires in a compelling and enthralling way, Hub City Opera and Dance and Rutgers University's Mason Gross School of the Arts bring together many artistic forms of expression: voice (soloists, chorus), instruments (pianos, percussion ensemble), and visual arts (projections, light, props). And we add one art form that the original does not suggest: Dance.

Orff's iconic rhythmic language, in particular in the interludes and the choral pieces, definitely calls for dance.

Since we are performing in the original German (except for spoken dialogs), dance adds a new layer of artistic expression and communication to the piece (of course you can still read the supertitles).

Our choreography is not simply the translation of the story. It is yet another interpretation of Orff's symbolism and the universal human feelings, hopes, fears, and conflicts that drive the story. In the interludes, or when the Narrator wraps up the story, dancers interpret the music. The villagers are singers **and** dancers—each of them communicating in their own language at the same time.

In the case of the Four Fellows, there are two sets of fellows: the *dancing* Four Fellows (e.g. in the first scene) and the *singing* Four Fellows. They wear the same clothes to clarify that they are the same characters, just represented by different people and means.

Because our production focuses on universal human qualities dramatized in DER MOND, nothing in our staging shall point to a certain century or period, or place. Our land cannot be found with any GPS device. Our village has no houses. Our pub has no doors, tables, and chairs. The singers' and dancers' costumes shall not look like costumes, they are just clothing.

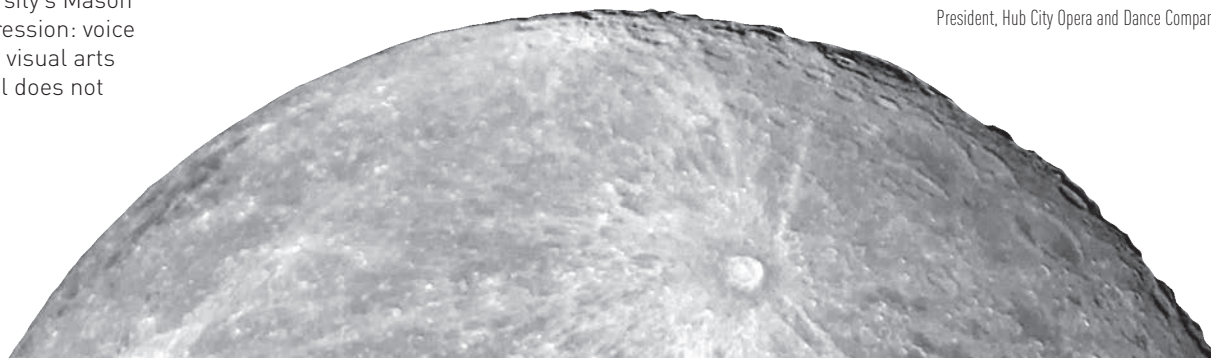
The use of simple but universal stylistic and artistic tools allows us to illustrate and convey different situations, locations, and emotions. All four ‘languages’ (music, dance, light, color) speak for themselves — and of course, also the fifth language, the ‘traditional’ word-based language.

A huge moon is the most important visual element on stage. The moon is our centerpiece. Its color character, brightness or paleness, hints at what is happening in a simple but effective way.

We have given it that importance not because it is the name of the piece.

The moon has always fascinated mankind. It waxes and wanes, vanishes and returns. It drives the tides, it influences our sleep patterns. It structures our sense of time. We believe we see a face on moon's surface. We make it a god or a goddess. The moon is a “she” in English but a “he” in German. In our production, the moon — big and powerful — accompanies and guides you, the audience, through the story — until it reaches his/her/its final destination.

Géza Günther Schenk
President, Hub City Opera and Dance Company



Musical Qualities of DER MOND

Carl Orff was an enigmatic and dynamic composer of the 20th century, and DER MOND features some of the great tools of his unique craft. A traditional craftsman, Orff lives in the music-drama world founded by his spiritual ancestor Richard Wagner. DER MOND features leitmotifs that are the germ for much of the melodic content. Also the harmony is quite psychological at times, as in Wagner. Orff reaches even further back than the 19th century for inspiration: I would call some of the devices in this opera neo-Baroqueisms. One sees especially the stamp of Bach in the vocal writing. Above all, Orff was a rhythm guru. His education system and his musical compositions, the two great accomplishments of his life, both spring from rhythm as inspiration and as the basis of his whole architectural composition style.

The piece opens with a very sparse texture: the narrator is accompanied by a solo piano pedal point on the pitch E in the upper register, lending to the singer's declamation a sense of misty timelessness. What follows essentially is a variety of textures. Sometimes there are traditionally operatic homophonic choruses with oom-pa-pa-pa accompaniment like "Der Mond ist fort." Other times the accompaniment is more bustling or bubbling. Yet there is a complete absence of polyphony, although there is a lot of repetition and some choral canons (as befits the work of a major music educator!). Occasionally, the texture seems to thin out to only one instrument, playing a solitary note surrounded by silence, as if to punctuate the question that forms the main leitmotif of the piece: "Was ist das?" Textural shifts seem to coincide with dynamics, but in an inverted relationship. That is, when the instrumentation thickens and more harmonic voices come alive, the dynamic markings reduce commensurately, as in final cadences of the narrator's longer passages. These passages in all their silken complexity are like delicate spider webs of intricately interwoven threads. And, for good measure, Orff often ends these passages on a shimmering major chord, like dew sprinkled on that same web. This is how the very first number ends – with a C major chord under the narrator. The fabric of DER MOND continues to be spun in this variegated and experimental way.

The narrator has a very large range: B3-B5, and it sits in a high tessitura. And within that Orff calls for many different colors, e.g. "ruhig," "tranquillo," "parlando," and even "disappear to nothing." Although the narrator is ever-present, he must at times indeed completely disappear, as all narrators do, to allow the fantasy to come to life in the minds of the listeners. The narrator's lines become more and more chromatic towards the middle of the opera. Having been supplanted by Petrus as the leading man, the narrator returns to the stage in the last few bars of the piece.

His expressiveness is yet again tempered in tonal language, couched in his signature sweet and high tessitura. Petrus, by the way, also has a huge range with sometimes leaps of a tenth or an 11th. This gives him the air of a truly grand figure.

Range also tends to be inversely proportional to the dynamics in DER MOND. No one ever said that all high notes have to be loud, much as singers love to yield to this very temptation. But Orff seems to make it a rule for the narrator that he must float all of his very highest notes in the utmost dolce timbre. Like an old man whose voice elevates in sweetness when recounting a story to his grandchildren, the narrator delicately drives the story line in his highest tenor tones. The resemblance to the Evangelists in J. S. Bach's Passions is uncanny. In fact, Orff did study Bach's music and even staged one of the Passions early in his career, which would seem to support this comparison.

Melody in DER MOND is joyous, ebullient, and bouncy. For example, "Dazu dienet" with its text repetitions, rollicking rhythms, and raucous "ja" on the final note is perhaps one of the most ebullient choruses ever written. Orff, more than any other composer, can express so much in repetition. In the Dark Fantastic Night scene in which the oak tree rustles in the wind, one piano takes the eerie melody and is absolutely insistent on a repeated F note. It is not simply a pedal point. Rather it seems as if the piano is speaking in a dynamic and urgent monotone, like the Raven's ominous tapping in Poe's poem. Orff also uses neo-Baroque devices (what I call neo-Baroqueisms) such as trills, like in the Bass part of "Alle die wir ringsum steh'n." These trills occur on unaccented syllables, which gives the chilling effect of uncontrollable shivers! There are also Bavarian folk-like tunes, e.g. "Floret silva undique" and even a reference to polkas and Zweifacher (A fast Bavarian dance tune) in the libretto. The folk idiom also lends its modes to Orff's use, including the strange and rare Locrian mode, as in Petrus' aria "Sitz' ich da am hohen Himmel."

As in many operas after the 19th century, harmony serves the tone of the drama, specifically by expressing the emotion of the characters on and off the stage. There are crunchy, rich, and expressive chords such as at "wullehu," a made-up word by Orff meant to express mortal terror. The aforementioned E pedal point expands into an e minor tonality which is expressive of the timeless but not disengaged narrative backdrop. The narrator is not disengaged emotionally: he reacts palpably to the scene, people, and action before him, much like the Evangelist from the St. Matthew Passion. One aspect of harmony that provides Orff with an expanded emotional pallet is dissonance. Dissonance is paired with tempo in a haunting way in the chorus "Alle, die wir ringsum steh'n" - it has a flatted 6th grace note against the dominant, under a haunting cantus firmus in the chorus. It sounds, frankly, like a dirge.

NOTES

Musical Qualities of DER MOND

There is also a jazz influence with blues-like passing notes in the piano parts of “Alles ist so wie im Leben.” And the folk idiom which is so clearly represented in melody is also present in the harmonic structure in the form of ubiquitous fauxbourdon accompaniments (simultaneous parallel fourths and thirds).

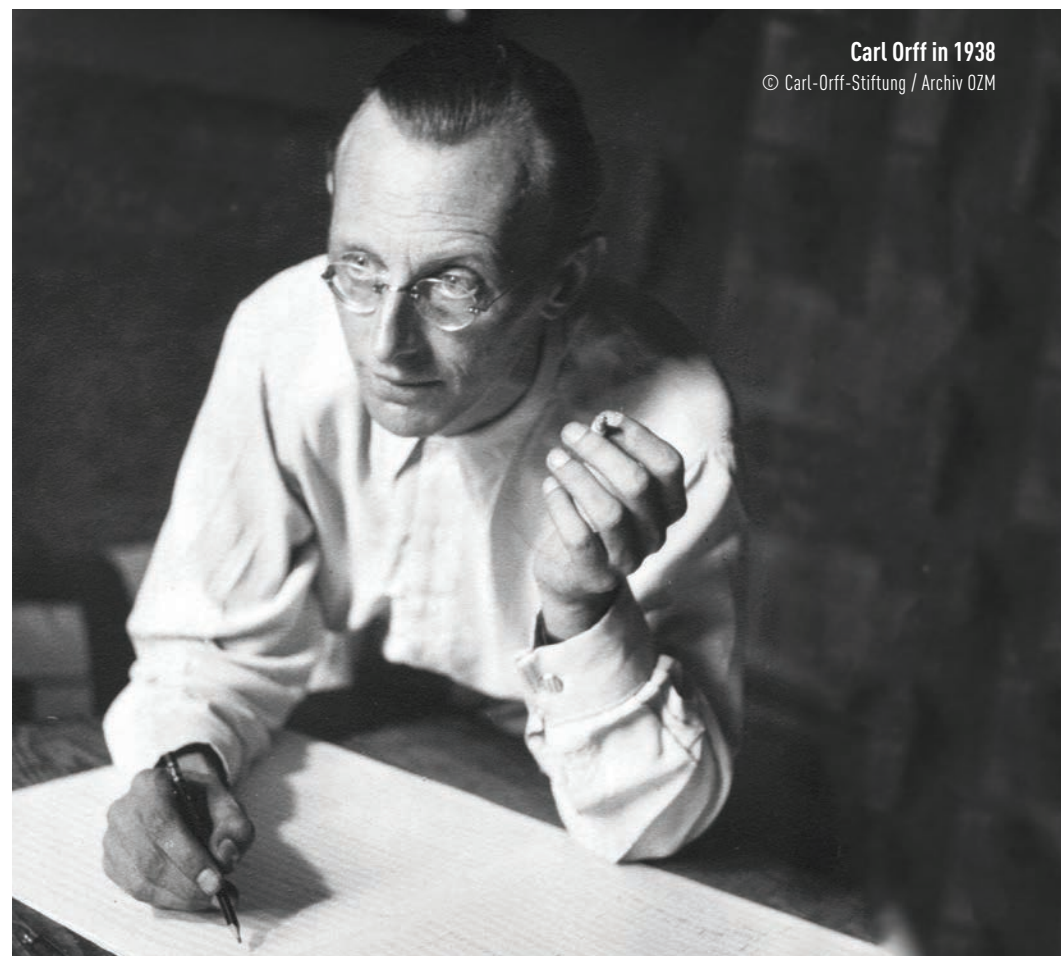
The touchstone of any study of Orff’s music must be a discussion of rhythm. Rhythm is the main wellspring of inspiration for the entire opera. Melody takes a very far second place, with harmony after it in terms of importance. Changing meters, dances, and the rhythmic structure of the Peasant’s Dance at the beginning of the opera are even direct re-usages of material from Carmina Burana. More than self-parody, this is really the language Orff speaks. All of his works are rhythmically interesting. All instruments, including the voice, are conceived rhythmically. The pianos are certainly not melody instruments here, but they fit in naturally as equal partners with the percussion ensemble. Voices sing for sure, but they are also members of the percussion ensemble, especially at repetitious places like “Tappen, tappen, tappen.” For Orff in general, articulation is highly specific: sometimes a measure with five different notes will have as many distinct and unique articulation markings. Accents are followed by tenuto are followed by staccato then legato and accent again...

Changing meters is a major feature of Orff’s work. Usually the prevailing pulse never changes. But quarter notes and half notes are constantly reorganized into larger or smaller beats which give the rhythms an organic, whimsical, and colorful quality. After the moon thieves hang the light in their village, the dancers alternate 6/8 with 9/8 and even 10/8. This emanates a childlike fickleness and uncontrollable non-metrical giggles of accelerating joy. Wouldn’t you dance the same way if you discovered that you could light up the night sky? What is most remarkable about these changing meters is how comical the square meters appear by comparison. Over the course of many a dance, especially the peasant’s dance at the top of the show, Orff brings a melody that was once tossed back and forth across changing meters into common time. The effect of this is to make the tune sound humorous in its squareness.

In DER MOND there is ostinato, polymeter, syncopation, you name it. Orff makes these tools out of his own material, and nothing is conventional here. One doesn’t often see an ostinato pattern on top of meter that changes in every single bar! Listen, for example, at “Soll ich sagen.” There are different levels of syncopation: There is simple syncopation with stress on the second half of each of a series of beats. But there is also more complex syncopation with multiple layers, shifting accents, and surprising durations on unaccented syllables. Particularly the narrator features this more complex syncopation, and it has to do with the text setting. Orff was a master of the German language, and singing the narrator of DER MOND is a masterclass in German storytelling.

There is no sewing-machine quality to Orff’s rhythmic vitality. There is neither a ubiquitous Romantic temporal stretch – rubato is clearly marked and rarely used. Rubato is strategically placed to represent something like drunkenness or other dramatically unstable temporalities. Orff’s music is simple but emotional and universally accessible. Anyone who grew up with Orff’s system of music education will tell you that these rhythmic devices are tools for bringing out latent creativity. The music of Orff is all about expression within the timeless archetypes of music across all cultures. The Grimms appealed to him because of the timeless quality of their stories. Orff wanted to appeal to the world with this opera, hence the genre he invented to describe it: *Kleines Welttheater*, which encapsulates all the greatest qualities of his style as well.

Benjamin T. Berman
Vice-President, Hub City Opera and Dance Company



Carl Orff in 1938
© Carl-Orff-Stiftung / Archiv OZM

NOTES

The original fairy tale by the Grimm Brothers

The Moon by Jakob and Wilhelm Grimm

In days gone by there was a land where the nights were always dark, and the sky spread over it like a black cloth, for there the moon never rose, and no star shone in the obscurity. At the creation of the world, the light at night had been sufficient. Four young fellows once went out of this country on a traveling expedition, and arrived in another kingdom, where, in the evening when the sun had disappeared behind the mountains, a shining globe was placed on an oak-tree, which shed a soft light far and wide. By means of this, everything could very well be seen and distinguished, even though it was not as brilliant as the sun. The travelers stopped and asked a countryman who was driving past with his cart, what kind of a light that was. "That is the moon," answered he; our mayor bought it for three dollars, and fastened it to the oak-tree. He has to pour oil into it daily, and to keep it clean, so that it may always burn clearly. He receives a dollar a week from us for doing it."

When the countryman had driven away, one of them said, "We could make some use of this lamp, we have an oak-tree at home, which is just as big as this, and we could hang it on that. What a pleasure it would be not to have to feel about at night in the darkness!" - "I'll tell you what we'll do," said the second, "we will fetch a cart and horses and carry away the moon. The people here may buy themselves another." - "I'm a good climber," said the third, "I will bring it down." The fourth brought a cart and horses, and the third climbed the tree, bored a hole in the moon, passed a rope through it, and let it down. When the shining ball lay in the cart, they covered it over with a cloth, that no one might observe the theft. They conveyed it safely into their own country, and placed it on a high oak. Old and young rejoiced, when the new lamp let its light shine over the whole land, and bed-rooms and sitting-rooms were filled with it. The dwarfs came forth from their caves in the rocks, and the tiny elves in their little red coats danced in rings on the meadows.

The four took care that the moon was provided with oil, cleaned the wick, and received their weekly dollar, but they became old men, and when one of them grew ill, and saw that he was about to die, he appointed that one quarter of the moon, should, as his property, be laid in the grave with him. When he died, the mayor climbed up the tree, and cut off a quarter with the hedge-shears, and this was placed in his coffin. The light of the moon decreased, but still not visibly. When the second died, the second quarter was buried with him, and the light diminished. It grew weaker still after the death of the third, who likewise took his part of it away with him; and when the fourth was borne to his grave, the old state of darkness recommenced, and whenever the people went out at night without their lanterns they knocked their heads together.

When, however, the pieces of the moon had united themselves together again in the world below, where darkness had always prevailed, it came to pass that the dead became restless and awoke from their sleep. They were astonished when they were able to see again; the moonlight was quite sufficient for them, for their eyes had become so weak that they could not have borne the brilliance of the sun. They rose up and were merry, and fell into their former ways of living. Some of them went to play and to dance, others hastened to the public-houses, where they asked for wine, got drunk, brawled, quarreled, and at last took up cudgels, and belabored each other. The noise became greater and greater, and at last reached even to heaven.

St. Peter who guards the gate of heaven thought the lower world had broken out in revolt and gathered together the heavenly troops, which are to drive back the Evil One when he and his associates storm the abode of the blessed.

As these, however, did not come, he got on his horse and rode through the gate of heaven, down into the world below. There he reduced the dead to subjection, bade them lie down in their graves again, took the moon away with him, and hung it up in the sky.

Source: grimmstories.com

**Wilhelm and Jakob Grimm
on an old German bill**
(before the Euro bank notes
were introduced in 2002)



Carl Orff and Pedagogy

Carl Orff's (1895-1982) approach to music education centers on the child's world of play where rhythm and tempo are cultivated through hands-on music making. Together with his colleague, composer and educator Gunild Keetman, who wrote and arranged the *Musik für Kinder* volumes, Orff developed the approach known as "Orff Schulwerk" for children to use improvisation and imagination to create and implement musical ideas.

Using percussion instruments, singing and movement, the lessons cultivate the aesthetic qualities of music in the learners. Drama is also an integral part of this approach, which integrates musical qualities into learning through the natural world of the learner. Every learner is treated as equal, even when performing a solo, which removes pressure of performance and stimulates the student's own innate sense of rhythm and melody. Orff describes this approach as "experience first, then intellectualize."

Vera Lynn Lentini



Carl Orff demonstrates to children in a SOS Children's Village how to play the xylophone. Diessen/Germany (1964)

HILLEL ADIV | An Innkeeper (Ein Wirt) Hillel is a third year BA Music student, currently studying with Colin Levin. This will be his sixth production with Opera at Rutgers. Hillel has appeared as a chorus member in *Trial by Jury*, *Venus and Adonis*, and our most recent production of *Le Nozze di Figaro*. Hillel is ecstatic to be putting on this production of *DER MOND* and could not be more thankful for the opportunity.

KAYLA ALVAREZ | Dancer 1st Fellow (1. Bursche) is a first-year BFA dance major at Mason Gross School of the Arts hoping to complete the EdM in dance education. While training with former Nikolais & Louis dancer, Trista Defilippis, she continued training with the Paul Taylor Teen Ensemble. She plans to attend the Gaga Summer Intensive at USC this summer.

KIRI AVELAR | Assistant Choreographer, serves as Associate School Director for Ballet Hispánico in NYC, the nation's premier Latino dance organization. She is currently pursuing her MFA in Dance at Rutgers University, and holds a BA in Dance (honors) from New Mexico State University. Having studied extensively in New Mexico and Spain, her training includes ballet, Clásico Español, Latin American and Spanish folkloric forms, flamenco, jazz, and modern dance. She has performed with the Milwaukee Ballet, Cor Ignis (Mexico), Sol y Arena (NM), and the American Bolero Dance Company (NYC). Her choreographic work has been presented in New Mexico, Texas, New Jersey, New York City, and México.

MARIA BALBOA | Costume and Make-up Designer, is an accomplished production manager, spanning a wide variety of industries. She has a BA in Theater from Kean University School of Visual and Performing Arts and began her career working as a production stage manager in NYC for various Off-Broadway productions. Her pursuit in management and technical direction led her to a production manager position servicing the Broadway industry, where she spent 13 plus years providing custom props and scenery to hundreds of Broadway musicals and national tours. Maria currently works as a Senior Account Manager at Dimensional Communications Inc., producing custom exhibits and displays for clients throughout the country. She is a founding member of Hub City Opera and Dance Company. Maria is truly inspired to be part of this amazingly talented team and organization, which embodies two of her greatest passions: music and artistic collaboration.

BENJAMIN T. BERMAN | Conductor, an alumnus of Mason Gross School of the Arts, is the Music Director of First Reformed Church of New Brunswick, the conductor of the Highland Park Community Chorus, and co-director of the Joyful Noise Choir, the joint children's choir of Christ Church and First Reformed Church. Benjamin is on the faculty of the Mason Gross Extension Division, where he teaches private lessons, the Little Knights early childhood program, and chamber music. He plays harpsichord with the Bucks County period instrument ensemble, La Fiocco, and attended the Amherst Early Music Festival in New London, CT, this past summer. He frequently sings with the West Jersey Chamber

Music Society and also has sung with the Choral Arts Society of New Jersey, and last year he joined the roster of the Opera Philadelphia chorus.

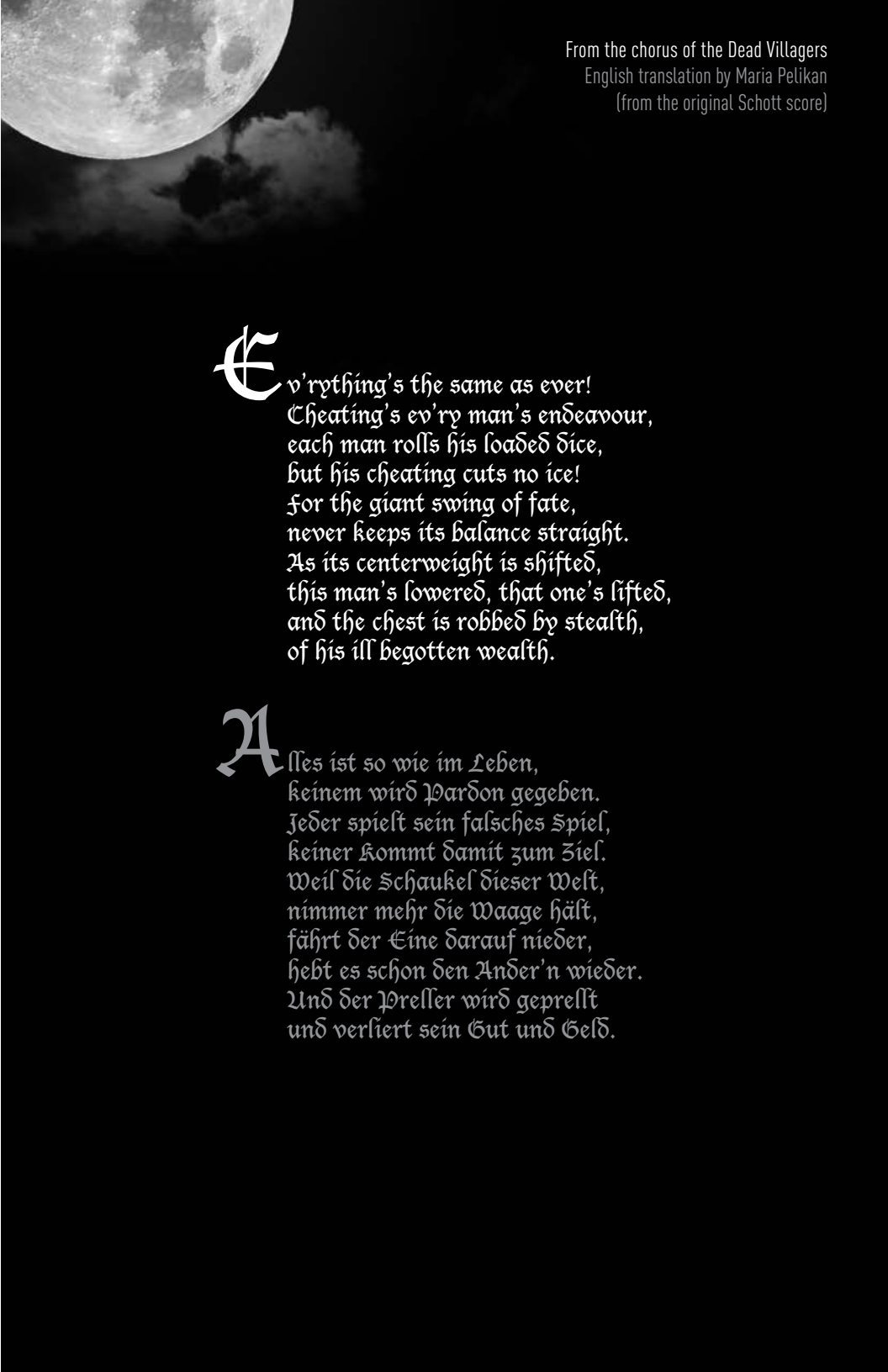
Benjamin is active as a recitalist, conductor, teacher, harpsichordist, and organist in Central New Jersey, with a special interest in singing Czech and Jewish music. He is also Artistic Director of the newly-formed Hub City Opera and Dance Company. Ben is a member of the American Choral Directors' Association, the National Association of Teachers of Singing, and the New York Singing Teachers Association, for whom he is currently serving his second term as secretary on the board of directors. Visit www.benjaminberman.com for updates and more information, including about his exciting Moravian Synagogues Project.

LARREJ DRAYTON | Baritone - A Village Mayor (Ein Schultheiß) a Junior Vocal Performance major at Mason Gross in the studio of Susan Quittmeyer, is very proud to be a part of such an amazing production of Orff's DER MOND. Though this will be his first time soloing on the Opera at Rutgers stage, he has been involved with opera choruses in previous productions (Venus and Adonis, Le Nozze di Figaro). It's been a dream come true to work closely with Pamela Gilmore and the Opera chorus as their rehearsal conductor at the beginning of the process.

JEFF FRIEDMAN | Choreographer, is Associate Professor of Dance Studies at Rutgers University, New Jersey. He was a working dance artist in San Francisco from 1979-2003; he earned his PhD in Dance History and Theory from the University of California and a professional degree in architectural design from the University of Oregon. He is currently the Graduate Director of the MFA in Dance degree at Rutgers University. Jeff has published scholarly book chapters and journal articles nationally and internationally, received Fulbright and Jacob K. Javits Fellowships, numerous National Endowment for the Arts grants, and was the founder and director of Legacy, an oral history project for dance in the San Francisco Bay Area (1988-2013). He is also the Director of Rutgers' Dance and Parkinson's and the International Dance Studies online certificate programs. Jeff received the 2016 Clement A. Price Human Dignity Award for equality, equity and inclusion for Rutgers' under-served populations.

PAMELA GILMORE | Co-Producer, Vocal Coach, Factotum is a four-time National Opera Association prize-winning stage director and producer. She designed, authored, and implemented two degree programs at Rutgers, the MM and AD in Opera. She has taught on the faculties of the Israeli Vocal Arts Institute, Mannes College of Music, Brooklyn College Conservatory, The Bel Canto Foundation of Northwestern University, the Spoleto Vocal Arts Symposium, and the Intermezzo Festival. She has served as director of Opera at Rutgers, Co-Director Opera Institute at Rutgers, for 17 seasons, producing *The Merry Wives of Windsor*, *Die Zauberflöte*, *La Traviata*, *Roméo et Juliette*, *Street Scene*, *Die lustige Witwe*, *Les Contes d'Hoffmann*, *Suor Angelica*, *Il Campanello*, *Susannah*, *La Bohème*, *Cendrillon*, *The Beggar's Opera*, *Falstaff*, *The Rape of Lucretia*, *Candide*, *The Threepenny Opera*, *Lakmé*, *Così Fan Tutte*, *Trial by Jury*, *L'Enfant et les Sortilèges*,

From the chorus of the Dead Villagers
English translation by Maria Pelikan
(from the original Schott score)



Ev'rything's the same as ever!
Cheating's ev'ry man's endeavour,
each man rolls his loaded dice,
but his cheating cuts no ice!
For the giant swing of fate,
never keeps its balance straight.
As its centerweight is shifted,
this man's lowered, that one's lifted,
and the chest is robbed by stealth,
of his ill begotten wealth.

Ales ist so wie im Leben,
keinem wird Wardon gegeben.
Jeder spielt sein falsches Spiel,
keiner kommt damit zum Ziel.
Weil die Schaukel dieser Welt,
nimmer mehr die Waage hält,
fährt der Eine darauf nieder,
hebt es schon den Ander'n wieder.
Und der Presser wird gepresst
und verliert sein Gut und Geld.

Dialogues des Carmélites, Venus and Adonis, Fidelio, Le Nozze di Figaro, and in collaboration with the Mason Gross Baroque period-instrument ensemble: Monteverdi - Songs of Love and War, Dido and Aeneas, Acis and Galatea, Athalia, The Fairy Queen, Flora, The Tempest, and the western hemisphere premiere of Haydn's Le Pescatrici. She has been affiliated with the Utah, Portland (Washington), Bronx, Commonwealth, and the Metropolitan Opera Companies.

MAXIMO GRANO DE ORO | Lighting Designer is a recent graduate of Mason Gross, receiving a bachelor of fine arts degree in theater design. While pursuing his degree, he studied abroad for a semester at Shakespeare's Globe Theatre in London. He recently spent a summer working as an intern at the Glimmerglass Festival. Primarily trained as a theater designer, he has been increasingly working in opera. His recent design credits include Svadba; Tick, Tick. .. Boom!; Enterprise; for colored girls who have considered suicide/when the rainbow is enuf; and Dialogues des Carmélites. His upcoming design credits include Ontario Was Here, and and for colored girls.

ANANYA KAPOOR | Baritone - A Peasant (Ein Bauer) is a second year student at Rutgers, studying mathematics and statistics in the School of Arts and Sciences. While not a music student, he has been involved in several MGSA productions, such as Musikalische Exequien, Le Nozze di Figaro (Antonio understudy), Venus and Adonis (ensemble), and Dialogues des Carmélites (ensemble). Along with voice, Ananya has been trained as a classical pianist, performing in Princeton's NJMTA Spring Festival for many years. He is very excited and grateful to be playing the role of Der Bauer in DER MOND.

JOEL KRAKOWER | Bass - 4th Fellow (4. Bursche) is a graduate of the Mason Gross School of the Arts at Rutgers University, with a BM in Voice Performance. He has performed several roles at Rutgers, including Le Geôlier - Dialogues des Carmélites, Le fauteuil - L'Enfant et les Sortilèges, The Learned Judge - Trial by Jury and Le Kouravar - Lakmé. He has also performed solo work for the Rutgers University Choirs including the baritone soloist for Carmina Burana, the bass soloist for the Haydn Missa Celensis and the low voice soloist for Heinrich Schütz' Musikalische Exequien.

JOSHUA LeROSE | Tenor - 3rd Fellow (3. Bursche) is a third-year undergraduate vocal performance major and music technology minor student at Mason Gross School of the Arts. Josh has been casted in two other operas at Rutgers (Le Nozze di Figaro; Don Curzio and Fidelio; Ensemble Soloist). Josh has also starred in other productions before he came to Rutgers, performing as Old Deuteronomy in CATS.

TLÁLÓC LÓPEZ-WATERMANN | Projection Designer Tlálóc is so happy to be working with Mason Gross and Hub City Opera and Dance Company for the first time. Tlálóc's lighting, scenic, and projection designs have been seen at Pittsburgh Opera, Opera On the James, TheatreZone, Opera Naples, Castleton Festival, Brevard Music Center, Toledo Opera, Utah Festival Opera, Todi Music

Fest (Portsmouth, VA), Opera Roanoke, Shreveport Opera, Guerilla Opera (Boston, MA), Crested Butte Music Festival, and DiCapo Opera (NYC). Some of these include: The Long Walk, Glory Denied, Hydrogen Jukebox, Baby Doe, Sondheim on Sondheim, Cenerentola, Carmen, Street Scene, Die Zauberflöte, Amadeus, 9 to 5, Midsummer Night's Dream, Sweeney Todd, South Pacific, Romeo et Juliet, Scalia/Ginsburg (world premier) Ulysses, Pirates of Penzance, Così fan Tutte, Gallo (world premier), Giver of Light (world premier), Bovinus Rex (world premier), Heart Of a Dog, Man of La Mancha, Salome, La Bohème, The Marriage of Figaro, Madame Butterfly, The Crucible, Eugene Onegin, The Daughter of the Regiment, Il Trovatore, La Traviata, Falstaff, Tosca, Don Giovanni, Footloose, and Hairspray, among many others. He has a BFA in Performance Production from Cornish College of the Arts, and an MFA in Design from NYU/Tisch. He was the 2002 Allen Lee Hughes Lighting Fellow at Arena Stage in Washington, DC.

ANDREW MOORE | Bass - An old Man, named St. Peter (Petrus) is a first-year MM Opera student in the studio of Eduardo Chama at Rutgers. He holds a BM in Music Education, Magna cum Laude, from Mason Gross. Previous roles include Figaro - Le Nozze di Figaro, Rocco - Fidelio and Adonis - Venus and Adonis. This summer, Andrew will be participating in the Merola Opera Program in San Francisco, under the direction of Sheri Greenawald.

KENNYTH DE OCA MONTES | Dancer - 2nd Fellow (2. Bursche) is a fourth-year dance student at Mason Gross. A Dominican Republic native and Union City High School alumnus. Kennyth has performed a large repertoire of contemporary and classical works ranging from choreographers like Bill T. Jones to George Balanchine. Kennyth is beyond grateful for all the opportunities and guidance received from teachers and mentors during his time at Rutgers.

CAROLINE PAYNE | Dancer 3rd Fellow (3. Bursche) is a first year dance major from Las Vegas, Nevada. She has been dancing since she was five years old. She has trained in ballet, jazz, tap, contemporary, hip-hop, acrobatics and several forms of modern, including Graham, Limón, and Horton. Caroline trained at Reflections Dance Center in Las Vegas for 12 years and attended Las Vegas Academy of the Arts as a dance major.

DANIELLE RANNO | Stage Manager, is a first-year master of fine arts stage manager at Rutgers, after spending the last seven years as a freelance stage manager. Ranno was resident stage manager and production manager at TheatreZone in Florida for eight seasons and begins her third season as head of stage management at the Brevard Music Center. Her recent credits include Hydrogen Jukebox (Tri-Cities Opera), South Pacific and Sweeney Todd (Opera Roanoke), Falling Angel (world premiere), Street Scene (Brevard), Orpheus & Eurydice (Opera Grand Rapids), Scalia/Ginsburg (World Premiere), and Otello (The Castleton Festival). She is a proud member of The Actors' Equity Association, American Guild of Musical Artists, and the Stage Managers' Association.

GÉZA GÜNTHER SCHENK | Stage Director and Set Designer, is a founding member and President of the Hub City Opera and Dance Company. Orff's DER MOND is his Hub City Opera and Dance Company debut as stage director and set designer. His passion for music, opera, drama and staging led him to work for the dramaturgy and public relations departments of the Bavarian Theater Academy in Munich, Germany, before relocating to the United States. He is the owner of a graphic design agency (ggsc.info) in Highland Park and teaches Visual Communication at the Department of Landscape Architecture at Rutgers. Géza holds an MBA from Freie Universität Berlin and worked in advertising and marketing for over 20 years. He has been singing with the Highland Park Community Chorus since 2008.

JAKE STAMATIS | Bass - 1st Fellow (1. Bursche) born and raised in Tunkhannock, Pennsylvania, has performed a variety of roles on the operatic stage. His repertoire includes Papageno in *Die Zauberflöte* (Mozart), Schaunard in *La Bohème* (Puccini), Figaro in *Le Nozze di Figaro* (Mozart), Leporello in *Don Giovanni* (Mozart), Frosch in *Die Fledermaus* (J. Strauß), Ko-Ko in *The Mikado* (Gilbert & Sullivan), Anthony in *Sweeney Todd* (Sondheim), and the Bass-baritone in *Hydrogen Jukebox* (Glass). Jake has been a resident artist with Tri-Cities Opera Company, a professional fellow with the Hawaii Performing Arts Festival, a guest artist with Opera Ithaca, a fellow with the CoOPERative Program, a participant and staff choreographer for Bel Cantanti Opera's Summer Festival, and has performed abroad in Croatia and Japan. His recent concert engagements include the bass soloist in Beethoven's 9th Symphony, Haydn's Lord Nelson Mass, Finzi's *In terra pax*, Bach's Christmas Oratorio, and the Bach Missa Brevis in F major. Jake received his Bachelors Degree in Vocal Performance at Susquehanna University, and his Masters Degree in Opera at Binghamton University. He now lives in Princeton, NJ where he continues his vocal studies with Laura Brooks Rice.

ANNAMARIA STEFANELLI | Assistant Stage Director, is a professional opera singer, director, editor, published poet, songwriter, playwright, and educator, who also owns two companies, A&R Artists and A&R Music Education. Ms. Stefanelli also teaches voice and piano. She has a BA in Drama and BA in English from Franklin and Marshal College, a Masters in English and American Literature from New York University and is currently studying for a degree in Opera Studies from Rose Bruford College in the United Kingdom. Annamaria has directed both straight plays, musicals, and operatic scenes. She is the creator and principal artist of an opera program for children called Opera Fun, and is also the creator of a musical theater program for kids. A specialist in Italian opera, Ms. Stefanelli is the creator of a lecture performance program on the history of Italian Opera.

SEAN ULLMER | Baritone - Drunken Peasant (Betrunkener Bauer) is a singer/actor and composer/lyricist who is currently in his third year in Mason Gross's composition and music education programs. He has appeared in several operas, plays and musicals, and opera credits include *Fidelio* (The Princeton Festival),

Dialogues des Carmélites, *L'Enfant et les Sortilèges*, and *Venus and Adonis*. Sean has also recently performed in a new play called *Bride of the Gulf* at Winterfest in New York City and attended the annual songwriting workshop at the New York Musical Festival. He aspires to be a musical theatre writer.

SARAH VEASEY | Dancer - 4th Fellow (4. Bursche) is a first-year Mason Gross BFA dancer major from Sparta, New Jersey. She's studied dance at Dance Expression Dance Arts since the age of 5. She's studied in modern, ballet, jazz, tap, tap, lyrical, contemporary, and hip-hop.

MICHAEL WISNOSKY | Baritone - 2nd Fellow (2. Bursche) is a singer, composer, and teacher from Philadelphia; the Bass-Baritone maintains an active schedule of performances around the tristate area. His major recent credits include Jesus Christ Super Star, *L'Enfant et les Sortilèges*, *La Traviata*, and *Die Zauberflöte*. Michael has also appeared as a soloist for several major concerts, including Monteverdi's *Vespers* (Westminster Choral Festival) and Duruflé's *Requiem* (Cantus Novus). He received his Bachelor's in Music Composition from Moravian College (2015) and is currently working towards his Master's in Voice Performance and Pedagogy from Westminster Choir College (ant. 2018). Michael was also a 2016 Young Artist in the CoOPERative program, a premiere opera training program. In 2013, he co-created and edited a modern performing edition of J.A. Hasse's *La Spartana Generosa*, and the following summer performed in the first public production of the opera since 1747. As a member of the Westminster Symphonic Choir, Michael has had the privilege of performing under the batons of major conductors, including Alan Gilbert, Charles Dutoit, and Yannick Nézet-Séguin with their respective orchestras.

MAX JACOB ZANDER | Tenor - Narrator (Erzähler) "Athletically comic" and "strong-voiced" tenor, Max Zander is pleased to be making his debut with the Hub City Opera and Dance Company. This season, Max joined the Center for Contemporary Opera for Scare Pair, a double bill of operas by Gordon Getty, covering the roles of Edgar Allan Poe in *Usher House* and Cecil in *The Canterville Ghost*. He then made his UK debut with the Royal Liverpool Philharmonic Orchestra as Bardolfo in *Falstaff* starring Sir Bryn Terfel and then returned to Cedar Rapids Opera Theatre as Pong in *Turandot*, after covering Beppe in their production of *Pagliacci* last season. Other recent credits include Caius in *Falstaff* (Opera Saratoga), Harry in *La Fanciulla del West* (Apotheosis Opera), Remendado in *Carmen* (Indianapolis Symphony Orchestra), Parpignol in *La Bohème* (Utah Festival Opera), and Anselmo in *Man of La Mancha* (Utah Festival Opera). He has been a Resident Artist with the Indianapolis Opera and has performed with the Halifax Summer Opera Festival in Canada, the Montefeltro Festival in Italy, and in recital in Vienna, Austria. He holds both a bachelor's and master's degree in Vocal Performance from the Indiana University Jacobs School of Music and is a native of Great Neck, NY.

ABOUT HUB CITY OPERA AND DANCE COMPANY

Beyond Traditional Borders.

The Hub City Opera and Dance Company brings together amateurs, students, leading and young professionals, and combines the artistic disciplines of voice (solo and chorus), instrumental music (solo and orchestra), dance, and visual arts (set design, light, costume, makeup) to create a unique and new theatrical experience.

Unheard and Unseen.

We perform rare, little known or new works, and surprise our audience with novel and unexpected interpretations of known works through new combinations of artistic disciplines. We also hope to commission a new opera with a composer in residence. Our next production will be Paul Hindemith's children opera "We're Building a City."

Promoting Artistic Education.

Artistic education is our core mission:

Middle and High Schools — We are bringing opera and dance to public schools to inspire young people and grow future audiences.

Colleges — We are cooperating with Rutgers and other universities and colleges. This allows students of various artistic fields to gain practical experience and to earn college credit through participation in our programs.

Civic Institutions — We are bringing opera and dance to a wider audience by offering open rehearsals, concerts and free performances in senior centers, libraries, and houses of worship.

Please Support Us.

The Hub City Opera and Dance Company is a 501(c)(3) non-profit corporation. All donations are tax-deductible to the full extent allowed by the law.

By supporting our educational, artistic, and outreach projects, you are giving back to your Central New Jersey community.

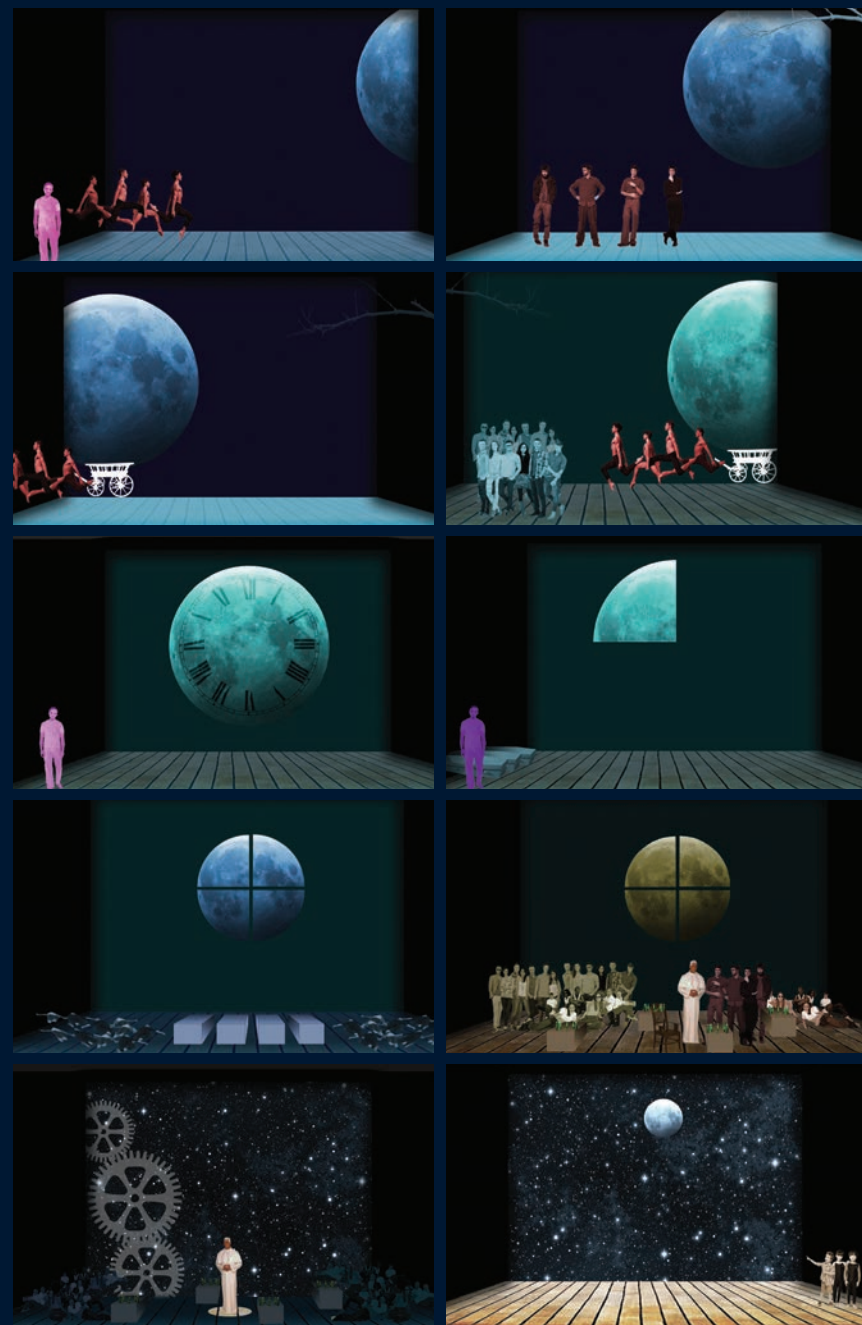
Please go to hubcityopera.org/support-us or send us a check:

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THANK YOU!

SET DESIGN

Set design sketches by Géza G. Schenk



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