

Il mondo della luna (The World of the Moon)

Joseph Haydn (1732-1809)

Libretto by Carlo Goldoni

is jointly produced by the

SCHOOL OF MUSIC

Robin McCabe, *director*

and the

SCHOOL OF DRAMA

Sarah Nash Gates, *director*

DIRECTOR NOEL KORAN
CONDUCTOR/MUSIC DIRECTOR MEENA HWANG
SET DESIGN SONG YI CHUN
COSTUME DESIGN INCI KANGAL
LIGHTING DESIGN LARA WILDER
TECHNICAL DIRECTOR ALEX DANILCHIK
STAGE MANAGER YEOJIN CHUNG
OPERA COACH RHONDA KLINE
HARPSICHORD FRANÇOISE PAPILLON
REPETITEUR FRANÇOISE PAPILLON

PRODUCTION STAFF

General Manager Anne Stewart
Meany Hall Technical Director Tom Burke
Charge Scenic Artist Jordan Baker
Properties Lucian Connole
Puppet Designer Inci Kangal
Scenic Artists Dawn Kehm, Nicole Sucec
Set Construction Tres Tracy Ballon, Matt Starritt,
Jason Wagoner, Deanna Zibello,
Andrea Bush
Meany Hall Staff Ryan Hendricks, Juniper Shuey,
Rich Leibfried
Costume Shop Manager Josie Gardner
Costume Specialist Valerie Mayse
Costume Lead Deborah Skorstad
Assistant Costume Designer Markie Miller
Costume Construction Anastasia Armes, Candace Joy
Master Electrician Dave Hult
Assistant Lighting Designer Chris Smith
Lighting Crew Richard Bresnahan, Chris Smith,
The students of Drama 212
Running Crew Lauren Bond, Elizabeth Cattern,
Lauren Cozzolino, Eric Engelhart,
Alice Gassert, Krista Gibbon,
Anastacia Goodin, Sarah Heywood,
Mo Huber, Vittoria Micalizzi,
Marie Porter, Todd Price,
Lori Pugh, Aara Saldana,
Carlin Salisbury, Jeremy Spektor,
Riley Stone, Brad Walker



Michael Yakovich – *Ecclitico's Assistant.* Michael is a senior at the University of Washington majoring in Drama. He just finished working on his first show, *The Heidi Chronicles*, for the Undergraduate Theater Society. He is very excited to perform on the Meany Mainstage. He would like to thank Dr. Noel Koran for giving him this opportunity, and his family and friends for being so supportive. "I love you guys!"

OPERA ORCHESTRA PERSONNEL

VIOLIN I

*Ricardo Flores, *Concertmaster*
 *Hiromi Dougherty
 Min Kim
 Su Min Lim
 Julia Tai
 *Natalie Toida

VIOLIN II

*Jared Proske, *principal*
 Amanda Lukens
 Golf Sinteppadon
 *Alina To

VIOLA

Julia King, *principal*
 Sarah Bass
 David Colmenares

CELLO

*Julie Reed, *principal*
 *Emily Peterson

BASS

Trevor Bortins, *principal*
 Emily Farnham

FLUTE

Frances Lee

OBOE

Justin Henderlight, *principal*
 Hans Anderson

BASSOON

Daniel Castro, *principal*
 Michael Murray

HORN

Josiah Boothby, *principal*
 Sarah Mortland

TIMPANI

Paul Pogreba

**guest artist*

THE CAST

ECCLITICO, a bogus astrologer.....DARIN JONES
ERNESTO, a gentleman..... REBECCA SULEK
BUONAFEDE, a wealthy merchant.....DREW DRESDNER
CLARICE, daughter of BuonafedeARIAN AINSWORTH
FLAMINIA, another daughter of Buonafede.....LISA PRINA
LISSETTA, maid of BuonafedeCECILE FARMER
CECCO, servant of ErnestoDAVID MARGULIS
FOUR SERVANTS, pupils of EccliticoJUSTIN BEAL, DUSTIN JARRED,
 MARTIN ROTHWELL, MICHAEL YAKOVICH

THE STORY

Act 1/Scene 1. A Garden Outside Ecclitico's House

Ecclitico poses as an astrologer to trick others. His latest victim is Buonafede and he tells him that he has built a telescope so strong that people can be seen on the moon. When Buonafede looks into the telescope, he is delighted by the moon people's strange behavior. Ecclitico is after Buonafede's beautiful daughter, Clarice, while his friend Ernesto loves Buonafede's other daughter, Flaminia. Ernesto's servant Cecco loves the maid, Lisetta.

Act 1/Scene 2. A Room in Buonafede's House

Clarice and Flaminia love Ecclitico and Ernesto, respectively, and are unhappy about their father's unreasonable strictness. Buonafede tells Lisetta, who pretends to love him, about Ecclitico's telescope. Ecclitico announces his plan of visiting the moon and Buonafede is excited to join Ecclitico in going to the moon. Ecclitico gives him a drink, which is actually a drugged "elixir" and Buonafede falls asleep. When the two

sisters see their drugged father, Ecclitico assures Clarice and Flaminia not to worry because their father is not dead.

Act 2. The Garden of Ecclitico's House Made up to Look Like the Moon

Buonafede wakes up in Ecclitico's garden, which the astrologer has made to look like the moon. He gives Buonafede lunar clothing and takes him to meet the emperor of the moon who is Cecco in disguise. The emperor agrees to bring Buonafede's daughters and Lisetta to the moon. Ernesto is disguised as the star. Lisetta and Buonafede are drugged and brought to the garden, where Lisetta agrees to wed the emperor. Buonafede gives up the key to his moneybox and Clarice and Flaminia marry their lunar boy friends. Eventually Buonafede finds out about the trickery and is furious.

Act 3. A Room in Ecclitico's House

The men plead with Buonafede and ask for his forgiveness. He pardons them when they return the key to his moneybox. His daughters, and also Lisetta, are granted generous dowries.

(Franz) Joseph Haydn (1732-1809) worked as court composer and musician for the affluent Hungarian Esterházy family for much of his career. His *Il mondo della luna* was especially composed to be part of the entertainment at the wedding of Count Nicolas Esterháza to Countess Maria Anna Weissenwolf, and was the first of Haydn's operas to be performed after a regular opera season was established at Esterháza. There is some discussion as to the first performance of the opera; while it was definitely performed for the wedding on August 3rd, 1777, the receipt for the libretto is dated June 28th, suggesting an earlier performance, and two of the singers who were supposed to have played main characters left the employ of the Esterházy family in July, so whether or not they actually performed at the wedding is debatable. After this performance on August 3rd, nothing suggests that the opera was performed again either at Esterháza or even during Haydn's lifetime, though there have been some revivals of the work in the 20th and 21st century (aside from the glorious version you will behold today).

(Chorus). Justin has also had many community theater roles, of which his favorites are Frederic in *The Pirates of Penzance* and Chuck Cranston in *Footloose*. In the summer, Justin is a musical director for Studio East in Kirkland, where he loves to get young people excited about theater. He's planning to teach high school choir or elementary music starting next fall.



Dustin Jarred - *Ecclitico's Assistant*. Dustin Jarred, tenor, is in his second year of graduate study at the UW. He is working towards a master's degree in Vocal Performance under the guidance of Professor Thomas Harper. Dustin holds a bachelor of music degree in Vocal Performance from Central Washington University. At CWU he studied with Dr. Linda Marra and was under the direction of Dr. Diane Theuson Reich for opera productions. He has made appearances in roles such as Gherrardo in Puccini's *Gianni Schicchi*, First Sailor in Purcell's *Dido and Aeneas*, the role of King Kaspar in Menotti's *Amahl and the Night Visitors* and Prince Dimmly in Arlan's *Meanwhile, Back at Cinderella's*. While at CWU he also explored the roles of Eisentein from Strauss' *Die Fledermaus*, Frederick from Gilbert and Sullivan's *Pirates of Penzance*, and Basilio from Mozart's *Le Nozze di Figaro* through opera workshop scenes. At the UW, Dustin was the understudy of Il Contino Belfiore for the 2008 production of Mozart's *la finta giardiniera* under the direction of Claudia Zahn. Dustin plans on completing his degree this coming spring.



Martin Rothwell - *Ecclitico's Assistant*. Martin Rothwell has performed in Mozart's *Le nozze di Figaro*, Weill's *Die Sieben Todsünden*, and Purcell's *Dido and Aeneas* at the University of Washington. His opera workshop experience includes scenes from Sondheim musicals, The Representative in Seymour Barab's *A Game of Chance*, and The Bartender in the world premiere of Gloria Swisher's *Poker Alice*. A native of the Seattle area, Martin was a member of the Northwest Boychoir as a child and sang with the Seattle Symphony as well as on numerous movie soundtracks with that group. He is currently a student of Jane Eaglen and will receive his bachelor of music in Vocal Performance this spring.

Paris. Summer program study includes The Chautauqua Institution, Lidal North, The Charley Creek Vocal Workshop, Rising Star Audition Works, The University of Miami Salzburg Program, The Opera Theatre and Music Festival of Lucca, and Operafestival di Roma. She is the recipient of various NATS awards and was recently chosen as a semi-finalist in the Charles Lynam Vocal Competition.



Lisa Prina – *Flaminia*. Lisa is a first-year graduate student in vocal performance at the University of Washington. She has performed in numerous operas at the University of Utah, at opera summer programs, and with the Utah Opera chorus. This year Lisa performed the roles of Rita in Donizetti's *Rita* at La Musica Lirica summer program in Italy, and Pamina in Mozart's *The Magic Flute* at the University of Utah. Other roles include Betly in Donizetti's *Betly*, Amelia in Menotti's *Amelia Goes to the Ball*, Madame Heartmelt in Mozart's *The Impresario*, Greta Fiorentino in Weill's *Street Scene*, and Lauretta in Puccini's *Gianni Schicchi*.



Cecile Farmer – *Lisetta*. Cecile Farmer is a junior at the University of Washington, pursuing a bachelor of music degree in Vocal Performance. She began vocal studies with Thomas Harper three years ago, after concentrating on piano performance for more than a decade, and voice and accompanying ensemble work for three years at the Academy of Music Northwest.



David Margulis – *Cecco*. Tenor David Margulis is a master's student in voice performance, and received his bachelor's degree from Florida State University. Roles performed by David include Ferrando (*Così fan tutte*), Nanki-poo (*The Mikado*) and Frederic (*The Pirates of Penzance*). David is a current student of Joyce Guyer.



Justin Beal - *Ecclitico's Assistant*. Justin Beal is in his fifth undergraduate year at the University of Washington, and will be graduating in March with a degree in Music Education. This is his fourth UW opera production, having previously appeared in *Dido & Aeneas* (Chorus), *The Seven Deadly Sins* (Anna's Father), and *The Marriage of Figaro*

The actual librettist for Haydn's *Il mondo della luna* is uncertain, as it was not printed in the programs that were handed amongst the audience in 1777; Haydn's name was only mentioned after the singers (but before the set designer), and his librettist went entirely unmentioned. The contribution of this unknown librettist is essentially Act III; the opera follows a libretto by Goldoni until the finale of Act II, and then a libretto by another unnamed house poet that was set by the composer Astaritta in 1775. *Il mondo della luna* was the last of Haydn's three collaborations with Carlo Osvaldo Goldoni (1707-1793), one of the two most important dramatists of the second half of the 18th century, and it has been suggested that the reason for Haydn's departure from Goldoni's text was to make the finale more pleasing to the guests at a wedding, and audiences everywhere.

Il mondo della luna was and is a remarkable opera for many reasons. Haydn specifically designated this opera as a *dramma giocoso*, a comic opera in which serious characters were also present, and it was only in recent years that Goldoni had standardized the form. As Goldoni wrote in 1754, "If the drama is a little on the serious side, it is condemned for want of levity; if it is too ridiculous, it is damned for want of nobility. I wished to find a way to content everyone, but finding no models anywhere, I have been forced for the past six years to create them myself." In keeping with this mix of serious and buffo opera, Goldoni specified not only *parti serie* (Ernesto and Flaminia) and *parti buffi* (Buonafede, Lisetta and Cecco), which were standard at the time, but *parti di mezzo carattere* (Ecclitico and Clarice), a combination of the serious and comic, and a recent invention that was reinforced by Haydn's music. Haydn, sometimes hailed as the 'Father of the Symphony' or 'Father of the String Quartet' wrote music for his characters that was also progressive; the *da capo* aria gradually became concerto-style, and the kinds of aria given to the character types also underwent change. While it has been noted that *Il mondo della luna* was likely not performed again in the 18th century, Haydn himself reconstituted a number of melodies from the opera in later works. After having heard the opera, it is easy to understand why!

Noel Koran, Director

Noel Koran received a bachelor of arts in drama from the University of Washington in 1974, then worked professionally as an actor, first with A Contemporary Theatre in Seattle, then with various theater companies in San Francisco and New York. While living in New York in the late 1970s, he began nurturing a serious love for music and singing. He got 'bit by the opera bug' while studying voice with Emile Renan from the New York City Opera.

Koran moved to London in 1981 to begin his operatic career in earnest, appearing regularly with several semi-professional London opera companies. Moving to Germany in 1984, he became a member of the performing ensemble of the Stadttheater Pforzheim, singing with the company for five seasons in a wide variety of roles.

Koran returned to the United States in 1989, enrolling at The University of Texas School of Music and earning a Doctor of Musical Arts in opera stage direction. He has since enjoyed a thriving career in academia, serving as director of the opera programs at Ohio State University and Northwestern University before returning to the UW this fall to accept a position as Guest Director of Opera.

Meena Hwang, Musical Director/Conductor

Meena Hwang, a pianist and cellist since age four, is pursuing a doctoral degree in orchestral conducting with Maestro Peter Erös at the University of Washington. After graduating from the Seoul Arts High School with a composition emphasis, she entered the prestigious Korean National University of Arts (KNUA) and received her bachelor's of music degree in Orchestral Conducting. While studying at KNUA, Ms. Hwang served the KNUA orchestra and opera productions as an assistant conductor and directed numerous ensemble groups for contemporary concerts and competitions for young composers.

Since coming to the University of Washington, where she earned her master's degree, she has served as an assistant conductor to the UW Symphony Orchestra and Opera. She made her opera conducting premiere at Meany Hall with the UW production of Mozart's Marriage of Figaro.

A recipient of the Alcor Endowed Scholarship, Ms. Hwang has conducted such ensembles as the Sofia Festival Orchestra, Rouse Philharmonic Orchestra, Rose City Chamber Orchestra, and SMA ensemble. Her stage credits include productions of *Mozart's Così fan Tutte*, *La Finta Giardiniera*, *Die Zauberflöte*, Puccini's *Suor Angelica*, and others.



Darin Jones – *Ecclitico*. Darin Jones has been singing and acting in operas, musicals, and operettas ever since he was a little kid. This past summer he made his European debut at the AIMS Festival in Graz, Austria. He currently studies with Thomas Harper at the University of Washington, where he seen last in the role of Contino Belfiore in *La finta giardiniera*. Darin also sings with the Seattle Opera Chorus, and is a member of the American Guild of Musical Artists.



Rebecca Sulek – *Ernesto*. Rebecca, more commonly known as Spook, is a second year DMA student here at UW studying with Jane Eaglen. Having recently become a mezzo, she is thrilled to be performing her first pants role and feels she makes a rather dashing man. From a distance. Her previous roles have included spinsters (Mrs. Pinkerton in *The Old Maid and the Thief*, the 1st Knitter in *A Game of Chance*), a kitchen maid (Yetta in *The Blue Moose*), and various witches and villagers. She is a graduate of University of the Pacific and the University of Redlands, and would like to gently remind her family and friends to buy her ice cream after the show.



Drew Dresdner – *Buonafede*. Drew Dresdner is a third year undergraduate pursuing a Bachelor of Music degree in vocal performance. A 2006 graduate of Emerald Ridge High School in Puyallup, WA, he is a past first place soloist medal winner in the WMEA State High School Solo and Ensemble Contest, and member of the National High School Honor Choir. Drew sang in the chorus of the 2006 Tacoma Opera production of *La Boheme* and in the chorus of the 2007 UW Opera production of *Dido and Aeneas*. He is currently a member of the UW Chamber Singers.



Arian Ashworth – *Clarice*. Soprano Arian Ashworth is currently a first year master's student under the instruction of Joyce Guyer. During the summer of 2008, she was contracted to cover the role of "Lilla" in *Una Cosa Rara* as a Gerdine Young Artist with The Opera Theatre of St. Louis. She earned her Bachelor of Music degree with *cum laude* honors from Florida State University. Roles at FSU include "Musetta" in *La Bohème*, "Cis" in *Albert Herring*, and "Juno" in *The Judgement of*