



# SEARCHING FOR MR. MOON

Written by Richard Topol & Willy Holtzman

**PS**  
PORTLAND  
STAGE

## DIRECTOR'S PACKET





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# Searching for Mr. Moon

## Timeline of Important Events

**August 15, 1922:** Lukas Foss is born in Berlin, Germany.

**1937:** Foss moves with his parents and brother to NYC and enrolls at Curtis.

**1951:** Foss marries Cornelia Brendel.

**1953:** Foss is appointed as a Professor of music at UCLA.

**1959–1960:** Foss composes *Time Cycle*.

**October 20, 1960:** *Time Cycle*'s World Premiere by the NY Phil, conducted by Bernstein. There is a fire in the canyon and Cordelia leaves her canvases, but saves *Echoi*.

**1961–1963:** Foss composes *Echoi*.

**1963–1970:** Foss is the music director of the Buffalo Philharmonic Orchestra.

**1963:** Rich Topol is born at Mt. Sinai Hospital.

**1968–1972:** Cornelia has an affair with Glenn Gould and moves with her children to Toronto.

**1974:** Rich attends a Leonard Bernstein Young People's Concert at Philharmonic Hall in NYC with his parents. He encounters Lukas Foss for the real first time.

**~1970:** Art Topol is diagnosed with bacterial endocarditis at Mt. Sinai Hospital.

**1975:** Art Topol dies at Mt. Sinai Hospital.

**1982:** Rich auditions Chuck Bachrach, Art's friend from work, as a surrogate dad as he drives Chuck to work.

**December 24, 2001:** Rich Topol meets Lukas and Cornelia Foss for the first time.

**April 1, 2003:** Sabina Topol is born at Mt. Sinai Hospital.

**2007:** Rich and Eliza see Foss perform Bernstein's *Age of Anxiety* at Carnegie Hall. Rich remarks that Foss changed the fingering on Nocturne due to his progressing Parkinson's.

**February 1, 2009:** Foss dies of a heart attack at his home in Manhattan.

**Summer 2010:** Rich is in *The Merchant of Venice* opposite Al Pacino and has his first heart episode while biking on the way to rehearsal.

**Fall 2010:** Two months later, Rich has a second episode while swimming across the lake. He has 80% blockage in one artery and undergoes emergency by-pass surgery. *Rich visits Foss, who is in the hospital with pneumonia.*

**2011:** Rich is cast as Albany in *King Lear* at the Public and reads to Sabina during his breaks.

**2018:** Rich talks to Cornelia about *Searching for Mr. Moon* for the first time.



# Searching for Mr. Moon

## Who's Who of Composers & Musicians



**Johann Sebastian Bach** (March 21 1685—July 28, 1750): a composer of the Baroque era, who is regarded as one of the greatest composers of all time. He is known for his mastery of counterpoint, harmonic and motivic organisation, and his adaptation of rhythms, forms, and textures from abroad (particularly Italy and France). His major works include the *Brandenburg Concertos*, *The Well-Tempered Clavier*, the *Mass in B Minor*, and numerous other masterpieces of church and instrumental music. (p. 7)



**Leonard Bernstein** (August 25, 1918—October 14, 1990): an American conductor, composer, and pianist noted for his accomplishments in both classical and popular music, for his flamboyant conducting style, and for his pedagogic flair, especially in concerts for young people. Some of his most famous works are the score for *West Side Story*, three symphonies, *Chichester Psalms*, *Serenade after Plato's "Symposium"*, and the original score for the film *On the Waterfront*. (p. 4)



**Frédéric Chopin** (March 1, 1810—October 17, 1849): a Polish French composer and pianist of the Romantic period, best known for his solo pieces for piano and his piano concerti. His major piano works include mazurkas, waltzes, nocturnes, polonaises, the instrumental ballade (which Chopin created as an instrumental genre), études, impromptus, scherzos, preludes, and sonatas. (p. 6)



**Glenn Gould** (September 25, 1932— October 4, 1982): a Canadian pianist known for his contrapuntal clarity and brilliant, if often unorthodox, performances. He is best known for his recordings of pieces by Bach and Beethoven. Gould was also a contributor to musical journals, in which he discussed music theory and outlined his musical philosophy. (p. 14)



**George Frideric Handel** (February 23, 1685— April 14, 1759): a German-born English composer of the late Baroque era, noted particularly for his operas, oratorios, and instrumental compositions. His best known works are the Italian opera *Messiah*, and the orchestral pieces *Water Music* and *Music for the Royal Fireworks*. (p. 7)



**Mickey Hart** (September 11, 1943—Present): an American musician and drummer for the Grateful Dead from 1967 until February 1971, and again from October 1974 until their final show in July 1995. (p. 19)





**Billy Kreutzmann** (May 7, 1946—Present): an American musician and founding member of the Grateful Dead, with whom he played the drums for the band's 30-year career. (p. 19)



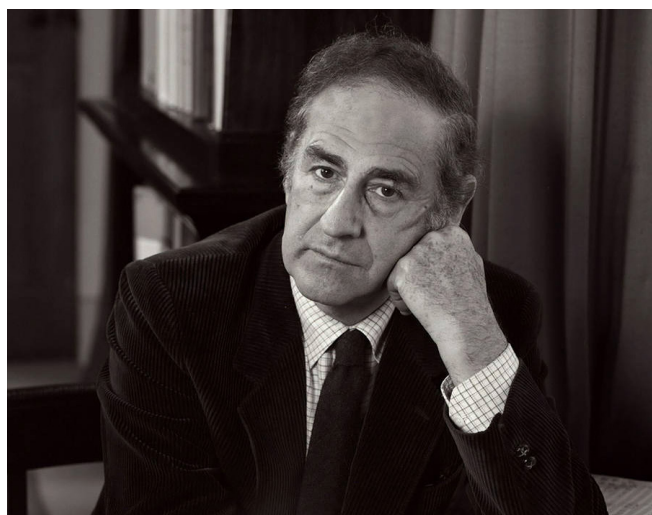
**Maestro Serge Koussevitsky** (July 14, 1874—June 4, 1951): a Russian-born American conductor and publisher, who was a champion of modern music. He commissioned and performed many important new works and was also the music director of the Boston Symphony Orchestra from 1924 to 1949. (p. 9)



**Phil Lesh** (March 15, 1940—Present): an American musician and founding member of the Grateful Dead, with whom he played bass guitar throughout the band's 30-year career. (p. 19)



**Zubin Mehta** (April 29, 1936—Present): an Indian orchestral conductor and musical director known for his expressiveness on the podium and for his interpretation of the operatic repertoire. He was the music director of the Montreal Symphony Orchestra from 1961 to 1967, of the Los Angeles Philharmonic from 1962 to 1978, and of the New York Philharmonic from 1978 to 1991. During his tenure with Montreal and LA he became the youngest music director ever for any major North American orchestra. (p. 24)



**Gian Carlo Menotti** (July 7, 1911—February 1, 2007): an Italian composer, whose operas gained wider popularity than any others of their time. His realistic operas on his own librettos represent a successful combination of 20th-century dramatic situations with the traditional form of Italian opera. Menotti used largely traditional harmonies, resorting at times to dissonance and polytonality to heighten dramatic effect. (p. 24)



**Thelonious Monk** (October 10, 1917—February 17, 1982): an American pianist and composer who was among the first creators of modern jazz. His compositions and improvisations feature dissonances and angular melodic twists. Monk's unorthodox approach to the piano combined a highly percussive attack with abrupt, dramatic use of switched key releases, silences, and hesitations. His best known pieces include "Round Midnight", "Blue Monk", "Straight, No Chaser", "Ruby, My Dear", "In Walked Bud", and "Well, You Needn't". (p. 6)

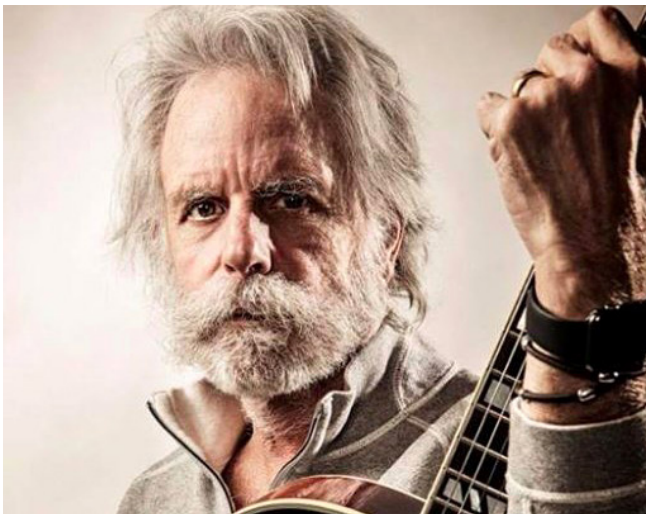




**Pigpen** (September 8, 1945—March 8, 1973): the stage name of Ron McKernan, an American musician and founding member of the Grateful Dead, with whom he sang until he retired due to poor health in 1972. (p. 20)



**Domenico Scarlatti** (October 26, 1685—July 23, 1757): an Italian composer noted particularly for his 555 keyboard sonatas, which substantially expanded the technical and musical possibilities of the harpsichord. Even though he is classified as a baroque composer, his music was influential in the development of the classical style. (p. 7)



**Bob Weir** (October 16, 1947—Present): an American musician and founding member of the Grateful Dead, with whom he sang and played guitar throughout the band's 30-year career. (p. 19)

# Searching for Mr. Moon

## The Grateful Dead's Concert with Lukas Foss

### West Coast Rock Group Will Play Here Tuesday

The Grateful Dead, a rock group from the West Coast, will appear with the Buffalo Philharmonic Orchestra on the Marathon concert from 7 p.m. to 11 p.m. Tuesday in Kleinhans Music Hall.

The group will replace two rock groups that had been scheduled originally — The Byrds and Raven.

#### First Appearance

It is the first appearance here by the Dead. Members of the rock group are Jerry Garcia, lead guitar; Phil Lesh, bass guitar; Bob Weir, rhythm guitar; Mike Constanten, piano and organ; Billy Kreutzman and Mickey Hart, drums; and Pigpen, conga drums.

The group with the "San Francisco Sound" has recently released a live double album, "Live Dead." The group's songs include "Dark Star" and "St. Stephen."



Jerry Garcia

... The Grateful Dead

form two 45-minute sets — before and after Foss's "Geod," scheduled at 8:30 p.m.

John Cage's Variations III

### MUSIC

#### THIS EVENING

PHILHARMONIC ROCK MARATHON under Lukas Foss, with THE GRATEFUL DEAD and THE ROAD, imported laser-beam light show, premiere of Foss "Geod," John Cage Variations II and III, in Kleinhans Music Hall at 7.

#### TOMORROW

SENIOR PIANO RECITAL by Linda Liao, Beethoven "Waldstein" Sonata, works of Chopin, Bartok and Debussy, in Baird Hall, State University of Buffalo, at 8:30 PM. Admission free.





## ORCHESTRA'S RAPPORT WITH ROCK BANDS ELECTRIFIES AUDIENCE

The exact moment the Grateful Dead got their sound together physically sent a sublime shock through Kleinhans Music Hall Tuesday evening.

The shock had a positive impact. It was a happy realization by both the audience and the Dead that the first few amorphous moments of sound-searching had suddenly found a vehicle to ride to inventive heights.

From this metamorphic instance in the Philharmonic Rock Marathon, conceived by Lukas Foss, one could feel the extraordinary rapport between the Dead's rock and the orchestral prose, and also between both of these and the highly responsive young audience.

For 2200 in Kleinhans Music Hall, the Dead offered some of their best material in their set's limited time. After each member analyzed what his fellow Dead were feeling this particular night, the creative improvisation began.

The Dead uses two drummers, Mickey Hart and Billy Kruetzman, to form a "figure 8" of sound around the guitars and organ. This duo broke from the set rhythm of "Dark Star" into a ping-pong drumming contest, adding a new beat with each volley.

They closed the match with a duet synchronizing move for move. Lynn Harbold, Philharmonic percussionist, joined in this number on Hart's drums doing a fine job.

Jerry Garcia's lead guitar had some really sharp and sweet phrases. He is very contented looking and you're sure he just has to have dimples under his bushy beard and smile.

Another exciting team is Phil Lesh's bass and Bob Weir's rhythm guitar. Like a scholar reading his notes, Lesh in wire-rimmed glasses sets down perspicacious bass lines. Weir is constantly moving, with flourishes interweaving around the bass and lead guitars.

Pigpen, the Dead's organist, brought the clapping crowd to its feet with his "Love Night." He is the individualistic loner in denim jacket and cowboy hat.

The Road, a group from Buffalo, performed in another section of the marathon. Lead singer Nick DiStefano has a good voice with the rest of the group harmonizing closely in *Feelin' Alright*, *What a Breakdown*, and *Delta Lady*.

As conductor Foss played his Bach non-improvisation, the Road came in around him with their wall of sound, providing a bit too much rhythm and shout and not enough free-form experimentation.

The Grateful Dead worked their wave of music more adeptly around this free-form style with a lot more adroit ramifications.

At the end of the program, the Dead showed more experience when two conductors standing back to back divided the orchestra for a battle. On one half stood Jan Williams with the Road and on the other Lukas Foss and the Grateful Dead.

The closing rock-Philharmonic challenge is the most exciting new concept of contemporary music. As the groups and orchestras jammed, the atmosphere was intensified with a laser-beam light show. Rapid patterns and curves of pure light chased along the walls in time with the music like frantic balls of yarn. During this experimental work, a really exciting thing happened – a rock audience finally listening to a symphony group on its own terms suddenly took the initiative and began making music themselves by imitating the instruments and calls of the musicians.

As an evening of rock and symphony avant-garde it was not only entertaining and often exciting, but carved new territory for players and listeners in both styles.

(by James Brennan, from the *Buffalo Evening News*, 18 March 1970)

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## Glossary

**Parkinson's Disease:** a progressive nervous system disorder that affects movement. Symptoms start gradually, sometimes starting with a barely noticeable tremor in just one hand, and worsen as the condition progresses over time. (p. 2)

**Kurt Vonnegut:** (November 11, 1922–April 11, 2007) an American writer noted for his wryly satirical novels who frequently used postmodern techniques as well as elements of fantasy and science fiction to highlight the horrors and ironies of 20th-century civilization. His most famous works include *Slaughterhouse-Five* and *Cat's Cradle*. (p. 4)

**John Guare:** (February 5, 1938–Present) an American playwright known for his innovative and often absurdist dramas including *The House of Blue Leaves* and *Six Degrees of Separation*. (p. 4)

**Underpainting:** a first layer of paint applied to a canvas or board which functions as a base for other layers of paint. (p. 5)

**Etude:** a composition built on a technical motive but played for its artistic value. (p. 6)

**Shtetl:** a small Jewish town or village formerly found in Eastern Europe. (p. 6)

**Ogilvy and Mather:** a New York City-based British advertising, marketing, and public relations agency. It was founded in 1850 by Edmund Mather as a London-based agency. In 1964, the firm became known as Ogilvy & Mather after merging with a New York City agency that was founded in 1948 by David Ogilvy. (p. 8)

**Curtis Institute of Music:** a private, coeducational conservatory of music in Philadelphia, Pennsylvania. The curriculum covers composition, conducting,

accompanying, music theory and history, and studies in voice and in keyboard and orchestral instruments. The institute admits only students of exceptional musical talent, and it provides all of its students with full scholarships. Total enrollment is approximately 160. (p. 9)



CURTIS INSTITUTE OF MUSIC.

**Bacterial endocarditis:** a bacterial infection of the inner layer of the heart or the heart valves, which forces the heart to work harder to get blood out to the body. (p. 11)

**Time Cycle:** a piece composed by Lukas Foss from 1959–1960. It was written for soprano and orchestra. For the piece, Foss chose texts on the subject of time by four writers, two in his adopted language and two in his native German tongue: "We're Late" by W.H. Auden, "When the Bells Justle" by A.E. Housman, an excerpt from a 1922 entry in the diaries of Franz Kafka, and "O Mensch! Gib acht!" from Friedrich Nietzsche's *Also sprach Zarathustra*. In the piece, Foss probes and questions the ideas of tonality, notation, and fixed form. (p. 13)

**Echoi:** a 1963 experimental work composed by Foss, which received the prestigious New York Music Critics Award in 1964 and remains a magnificent musical statement



of the 1960s. It is Foss's first major work to grow out of his earlier experiments with the Improvisation Chamber Ensemble in Los Angeles. (p. 13)

**Bach: *The Goldberg Variations*:** the 1955 debut album of Canadian classical pianist Glenn Gould. An interpretation of Johann Sebastian Bach's *Goldberg Variations*, the work launched Gould's career as a renowned international pianist, and became one of the most well-known piano recordings. (p. 14)

**Cadmium:** the chemical element of atomic number 48, a silvery-white metal. (p. 14)

**Aleatory:** relating to or denoting music or other forms of art involving elements of random choice (sometimes using statistical or computer techniques) during their composition, production, or performance. (p. 15)

**Figurative art:** any form of modern art that retains strong references to the real world and particularly to the human figure. (p. 18)



AN EXAMPLE OF FIGURATIVE ART. ALICE NEEL, *CONNIE*, 1945.

**Kleinhans Hall:** a concert venue located on Symphony Circle in Buffalo, New York, which is currently the home of the Buffalo Philharmonic Orchestra. (p. 18)

**Next Wave Festival:** an annual event produced by Brooklyn Academy of Music which was founded in October 1983. The

Festival spotlights exciting new works and cross-disciplinary collaborations by promising young artists. (p. 23)

**Semi-quaver:** a sixteenth note. (p. 23)

***The Age of Anxiety*:** Leonard Bernstein's *Symphony No. 2 The Age of Anxiety* is a piece for orchestra and solo piano. The piece was composed from 1948 to 1949 in the US and Israel, and was revised in 1965. It is titled after W. H. Auden's poem of the same name, and dedicated to Serge Koussevitzky. Bernstein used Auden's six section titles for the movements, masterfully mirroring the moods and events of the poem. (p. 26)

**Oliver Sacks:** (July 9, 1933—August 30, 2015) a British neurologist and writer who won acclaim for his sympathetic case histories of patients with unusual neurological disorders. (p. 27)

**Stress test:** a test of cardiovascular capacity made by monitoring the heart rate during a period of increasingly strenuous exercise. (p. 28)

**Angiogram:** an X-ray photograph of blood or lymph vessels, made by angiography. (p. 29)

**Kristallnacht:** the occasion of concerted violence by Nazis throughout Germany and Austria against Jewish people and their property on the night of November 9–10, 1938. (p. 30)

**Joseph Goebbels:** (October 29, 1897—May 1, 1945) the minister of propaganda for the German Third Reich under Adolf Hitler. A master orator and propagandist, he was responsible for presenting a favorable image of the Nazi regime to the German people. Following Hitler's suicide, Goebbels served as chancellor of Germany for a single day before he and his wife, Magda Goebbels, had their six children poisoned and then took their own lives. (p. 30)

**Capriccio:** a lively piece of music, typically one that is short and free in form. (p. 33)