

## THE CAST

*HANSEL* ..... CRISTINA GONZALEZ (November 17 & 21)  
JOCELYN MCCURTAIN (November 19)

*GRETEL* ..... BRITTNEY STOUT (November 17)  
FAINA NIKOLAYEVNA MOROZOV (November 19)  
BRENNA SLUITER (November 21)

*MOTHER* ..... REBECCA PAUL  
(ELIZABETH GIESBERS, understudy)

*FATHER* ..... JARED ICE (November 17 & 21)  
WOONG-CHEON KIM (November 19)

*SANDMAN* ..... NATALY WICKHAM  
(ANNALISEE BRASIL, understudy)

*DEW FAIRY* ..... EMILY HAN  
(BRENNA SLUITER, understudy)

*WITCH* ..... ELIZABETH GIESBERS (November 17 & 21)  
SYLVIA BABA (November 19)

*ANGELS & GINGERBREAD CHILDREN* ..... MEOWSET ABBETT, EMILY AUTREY,  
ANNALISEE BRASIL, CHRISTINE COOK, ILA FAUBION,  
ANNA HANSON, SAMANTHA MCMAHON, ARYN O'HALECK,  
ELISSA RANKIN, JULIA RANKIN, DANEE ROBINSON,  
HOPE SCHLEUSNER, LUKE SCHLEUSNER,  
MELINDA SCHLIMMER, MARGO SCHMIDT

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*DIRECTOR* ..... THOMAS HARPER

*CONDUCTOR* ..... JONATHAN PASTERNAK

*SET DESIGNER* ..... ELIZABETH COPLAND

*COSTUME DESIGNER* ..... SILKE HARPER

*LIGHTING DESIGNER* ..... MARNIE CUMINGS

*TECHNICAL DIRECTOR* ..... GREG ELDER

*ASSISTANT DIRECTOR/STAGE MANAGER* ..... DANIEL WALLACE MILLER

*ASSISTANT CONDUCTOR* ..... MEENA HWANG

*VOCAL COACH* ..... RHONDA KLINE

*REHEARSAL ACCOMPANIST* ..... ESTER JOH

# THE STORY

## ACT I

Scene 1. Knitting socks and making brooms are not exactly the children's choice of chores for this fine morning alone at home. Hungry and bored, Hansel and Gretel lapse into dancing and singing and teasing each other with highest spirits.

Scene 2. Mother, coming home just at the right time to observe her children singing and cajoling around, is irritated that they have left their chores undone. In a fit of frustration she sends Hansel and Gretel into the woods to pick strawberries.

Scene 3. Having been able to sell all his brooms at a special holiday market, Father has been able to purchase much-needed food for his family. He arrives home in a jolly mood and even Mother is cheered up when she sees all the groceries he has brought with him. But when he hears that Hansel and Gretel may have gone to woods near Ilsenstein, his mood swings in another direction and both mother and Father leave abruptly to hunt for their children in the darkness of the forest.

## ACT II

Hansel and Gretel have found delicious wild strawberries, filling the basket full. Unfortunately, they are so hungry that they allow a greedy cuckoo bird to entice them into eating all the berries then and there. As it gets darker and darker, the children find they have lost their way and cannot return home. The children are frightened, but not forsaken; Sandman appears to calm them and make them sleepy with his magic sand, and after Hansel and Gretel sing their evening prayer, fourteen angels comfort and guard them throughout the night next to a friendly old tree stump.

INTERMISSION (20 minutes)

## ACT III

Scene 1. After much anticipation, the Dew Fairy finally appears in early morning to wake the children. Gretel awakens first, finding a pleasant surprise awaiting and enjoys her quiet moment listening to the birds singing their morning songs. Sleepy-head Hans is still snoozing away so Gretel tickles him mercilessly until he awakens. Comparing dreams, both children become aware that they must have had the same dream during their night in the forest.

Scene 2. Suddenly, there appears in the forest a small cottage; a cottage covered with tasty cakes and candy. They approach the cottage carefully, sampling some of the treats.

Scene 3. The ogress Miss Dainty Mouth, the owner of this magic cottage, sneaks out of her house to inspect the new visitors, putting a spell upon both children and sending Hansel into a cage to fatten him up. The Witch of Ilsenstein shows her true intent and character in a bawdy broom-dance, but Hansel and Gretel prove to be too clever for her, pushing the witch into her own oven, burning her into a crisp gingerbread cookie.

Scene 4. After the witch is gone, other gingerbread children appear and Hansel and Gretel awaken them from their long sleep. Mother and Father also finally arrive at the Ilsenstein for a happy reunion of the entire family.

ENGELBERT HUMPERDINCK (1854-1921), in addition to having one of the most wonderfully ridiculous names in Classical music, was also rather fond of fairy tales. He composed stage works of *Sleeping Beauty*, *Die sieben Geißlein* (a famous German fairytale), and a tale of his own creation: *Königskinder*. None of these efforts, however, can even begin to compare to his magnum opus, *Hänsel und Gretel*. Composed in 1891, it was an immediate hit and has remained a wildly popular opera. Humperdinck's first experience working in opera was in 1881, for the premier production of Richard Wagner's *Parsifal*. Wagner was a man whose influence over opera in general and Humperdinck in particular cannot be overstated. Wagner married music to narrative in ways that were not done before him. He created a unity and fluidity of sound that drives the story from start to finish, and he was Humperdinck's greatest inspiration. The music of *Hansel and Gretel* is evocative of several Wagner operas: the overture has shades of *Die Meistersinger von Nürnberg*; the Mother laments in a fashion straight out of *Tristan und Isolde*; and the gorgeously transcendental *Angel Pantomime* echoes *Parsifal*. Wagner's great life-long concern was to make an art form that is essentially German, and Humperdinck took that banner and raised it possibly higher than Wagner himself. Humperdinck adapted the story of his opera from the Brothers Grimm, who themselves started collecting fairy tales in an attempt to catalogue and preserve German culture. Humperdinck, in order to make his work more accessible to a wider audience, extracted all of the grim and grisly bits found in the Brothers Grimm version, and infused it with German folk songs. These songs, such as Gretel's playful dance in the first act, are catchy and delightful, and passionately German in their musical roots. A truly impressive feat was that Humperdinck captured such a deep-rooted and culturally rich sound in music of his own creation, using no actual folk tunes as the basis. Humperdinck fused Wagnerian structure, orchestration, and harmony with catchy and lighthearted German folk music to create a delightfully and fiendishly fun opera, and a charming night at the theater.

—Daniel Wallace Miller

#### PRODUCTION STAFF

Meany Hall Technical Director ..... Tom Burke  
 Assistant Costume Designer ..... Kathleen Payne  
 Make-up Artists .....Silke Harper, Kathleen Payne, Ila Faubion  
 Spot Operators .....Chelan Finney, Junghwan Jang  
 Prop Manager/Assistant Stage Manager .....Hilary Lim  
 Crew .....Thomas Ball, Carl Cutler, Drew Dresdner,  
 Isaiah Lin, Levi Lindsey

## ORCHESTRA

<b>VIOLIN I</b> Mitchell Drury, <i>concertmaster</i> Jae-In Shin Sol Im Alice Leung Isis Rush Andrew Foster Golf Sinteppadon Midori Mori Joanne Hsu Zhiyuen Chen Nathan Ho Ji-Hye Kim	<b>VIOLA</b> Romaric Pokorny, <i>principal</i> Ayala Goldstein Lennon Aldort Elena Roth Yi Zhou David Boe Kim Rivera	<b>PICCOLO</b> Maria-Alise Agrawal	<b>HORN</b> Christopher Sibbers Elizabeth Janzen Rebecca Winner Justin Thiele Kellen Reimers
<b>VIOLIN II</b> Emily Choi, <i>principal</i> Annie Wong Ryu Arvin Sato Sam Lee Min Kim Yi Fan Xiao Megan Wyreweden Sarah Harvey Weston Hamilton Jacquelin Wan Elizabeth Larson	<b>CELLO</b> Sonja Myklebust, <i>principal</i> Lauren Vander Lind Alec Duggan Alex Ho Michelle Nelson Allyson McGaughy	<b>FLUTE</b> Elizabeth Jolly Lauren Glass	<b>TRUMPET</b> Matthew Frost Arthur Meng
	<b>BASS</b> Shaughnessey Scott, <i>principal</i> Abbey Blackwell Adrian Swan Rachel Ferguson Kelsey Mines	<b>OBOE</b> Alyssa Sibbers Holly Palmer Daniel Yun	<b>TROMBONE</b> Steven Harreld Samuel Elliot Dwayne LaForce
		<b>ENGLISH HORN</b> Holly Palmer	<b>TUBA</b> Seth Tompkins
		<b>CLARINET</b> Geoffrey Larson Leslie Edwards	<b>TIMPANI</b> Lacey Woodward
		<b>BASS CLARINET</b> Ben Fowler	<b>PERCUSSION</b> Brian Pfeifer Hilary Domke
		<b>BASSOON</b> Andrew Marlin Jill Jones David Swanson	<b>HARP</b> Graeme Smith

### The Donald and Gloria Swisher Concertmaster Chair in Orchestra



In honor of Donald and Gloria Swisher, devoted supporters and friends of the UW School of Music, Mitchell Drury has been named **The Donald and Gloria Swisher Concertmaster Chair in Orchestra** for the UW Symphony.

