



Hansel and Gretel

MUSIC BY Englebert Humperdinck

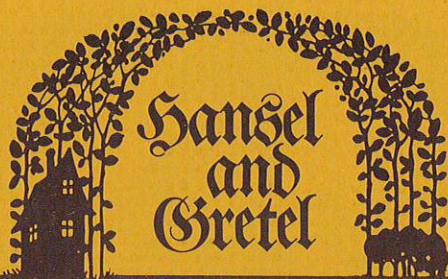
BOOK BY Adelheid Wette

DIRECTED BY Marion Bentley

November 22, 23, 24, 27, 28, 29, 30, at 8:00 p.m.

December 1, 4, 5, 6, 7, 8, at 8:00 p.m.

Matinee Performances Monday, November 26,
and Monday, December 3, at 4:30 p.m.



Cast

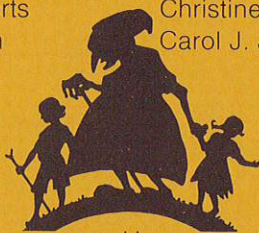
November 22, 24, 26, 28,
30; December 6, 7, 8.

November 23, 27, 29;
December 1, 3, 4, 5.

HANSEL.....	Lorraine D. Low.....	Rosanna H. Weeks
GRETEL.....	Denise Madsen.....	Elisa Annamaria Dragotto
FATHER.....	Matt Bean.....	James H. Perkins
MOTHER.....	Crystal A. Heer.....	Annette Mason
WITCH.....	Katherine Sahler.....	Natalie Beck
SANDMAN.....	Teresa Richardson.....	Teresa Richardson
DEW FAIRY.....	Denise Maxwell.....	Cindy Williams
FOREST ANIMALS.....	BYU Children's Dance Co.....	BYU Children's Dance Co.

CHORUS

Gina Pack	Jeni Hiatt
Darah Penry	Lorinda Long
Penny C. Sandstrom	Kristina Nelson
Tracy Kilker	Deon Brinkerhoff
Terri Leigh McKay	Sonya Holden
Peggy Lynn Davis	Tammy Rychens
Valery Kay Gunsch	Natalie Smith
Carol Roberts	Christine Channell
Daria Smith	Carol J. Jefferson



ACT I Home

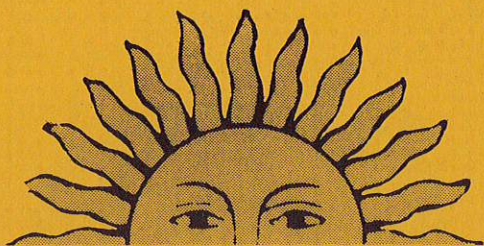
ACT II The Forest

ACT III The Witch's House



Production Staff

DIRECTOR.....	Marion Bentley
MUSIC DIRECTOR.....	Clayne Robison
CHOREOGRAPHER.....	Dee R. Winterton
SET AND LIGHTING DESIGNER.....	Karl Pope
COSTUME DESIGNER.....	Amanda Brown
TECHNICAL DIRECTOR.....	O. Lee Walker
COSTUMER.....	Gary Call
RESIDENT STAGE MANAGER.....	Leslie Moon
PRODUCTION STAGE MANAGERS.....	C. Scott Lorenz, Fred DePontee
ASSISTANT DIRECTOR.....	Kathleen Mortensen
SHOP FOREMEN.....	Jim Shiley, Scott Lorenz, Dave Dukers
ASSISTANT CHOREOGRAPHERS.....	H. Patrick Debenham, Christine Ollerton
ASSISTANT TO THE TECHNICAL DIRECTOR.....	Kirk Strickland
ASSISTANT MUSICAL DIRECTOR.....	Rob Godwin
ASSISTANT STAGE MANAGERS.....	Marshall Hutchinson, Russ Lowder
LIGHTING SUPERVISOR.....	Rhett Fernsten
PROPERTY MASTER.....	Don Bowen
SOUND TECHNICIANS.....	Kim Ellison, Hyrum Smith (BYU Sound Services)
SCENIC PAINTER.....	Peter Brunt
LIGHTING BOARD OPERATORS.....	Judy Bassett, Rhett Fernsten
STAGE CREW.....	David Shepherd, Lisa Mece, Diane Evans, Steve Lee, Lori Andes
LIGHTING, SET, AND PROPERTY ASSISTANTS.....	ThCA 319 & 320 Lab Students
BOX OFFICE.....	Colleen Bird
PUBLICITY.....	Peter Wilt
PUBLICITY PHOTOS.....	Rick Nye



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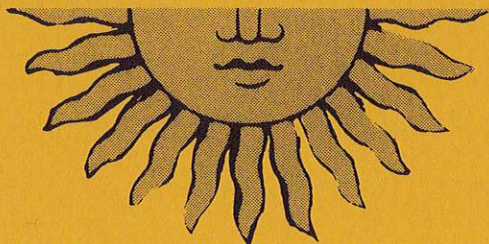
Most of our study is by necessity piece meal. We go to the books or the lectures, absorb as much as we can, and then have to turn to other things. It is not often—perhaps once in a lifetime—that we get to immerse ourselves totally in the subject of study so that every moment of each day is adding bits and pieces to our knowledge. Such a rare opportunity is STUDY ABROAD.

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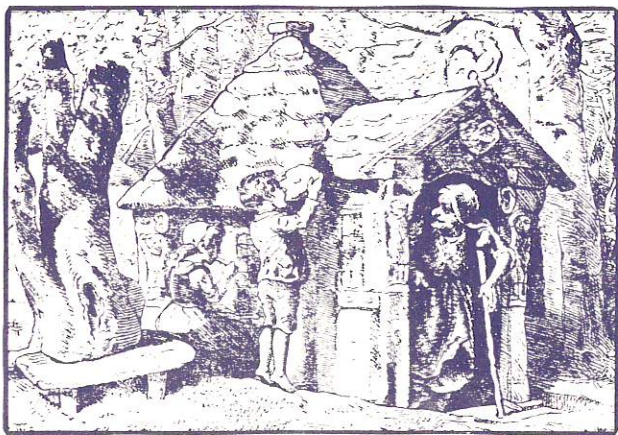
Hänsel und Gretel.



nineteenth century opera took something of a turn with Hansel and Gretel by Englebert Humperdinck and his sister, Adelheid Wette. Humperdinck had been working with Richard Wagner, whose music was marked by grandiose style and treatment of myth. Unlike Wagner's superheroes, Hansel and Gretel are ordinary children with ordinary parents. Musically the opera is characterized by a childlike simplicity and grace. And the melodies have a warm, endearing quality of genuine folk music.

Frau Wette was arranging a children's play for the family circle in the spring of 1891 and asked her brother to write some music for the line, "Hansel, come and dance with me." But as the brother and sister worked together, they saw in it an opportunity for something more extensive and important than the originally planned family entertainment. The full libretto and piano score of the opera were completed in May, 1891, and the entire orchestral score was finished during the following year. Richard Strauss conducted the orchestra at the premiere at the





Munich Opera House on December 23, 1893, with Frau Strauss playing the role of Gretel.

Humperdinck has taken the fairy tale, first recorded by the Brothers Grimm in 1812, and has introduced some additional imaginary characters: the Sandman or Sleep Fairy, the Dew Fairy, and some angels. He's woven in some of the loveliest German nursery rhymes, added some religious connotations, and changed some details of the fairy tale better to fit it to the dramatic form of an opera. By eliminating the wicked stepmother, he makes it much easier for us to identify right away with the story's main characters. Hansel and Gretel's behavior endears them to us without our having to fear for them from the beginning. And the parents, too, become recognizable people whose behavior we can understand. It's easier for us to relate to a mother who is nervous and worried and frustrated over having no food for her hungry children--and who loses her temper under those pressures--than to a stepmother who leaves the children in the forest to starve.

The fairy tale is one of the most ancient of literary forms. It provides enjoyment and enlightenment for old and young alike, gathered around the story teller on holidays or on long winter evenings. The basic motifs of fairy tales are universal--every tribe and culture has its folk tales that are similar in structure and content to what we know as



fairy tales--although that name is really a misnomer since most of them don't really deal with fairies and their deeds.

One reason for the long life of classic fairy tales is that they are peopled with figures, both human and non-human, who are projections or embodiments of our own good and evil attitudes, fantasies, wishes, and anxieties--the witch in Hansel and Gretel, for example, who feeds on children, contrasted with the fairy godmother who watches over Cinderella. These folk tales are a poetic embodiment of ageless wisdom transmitted from generation to generation--a prescientific view of things that tries to explain why there is both good and evil in the world; that wants to see good rewarded and evil punished; that seeks for ways to see behind what seems incomprehensible; that wishes for higher powers to come to our rescue and restore order to a world that has been thrown out of balance by evil forces; that tries to help us see why people behave as they do.

One critic, Bruno Bettelheim, has seen Hansel and Gretel as a parable of self-sufficient maturity--of being pushed out of the nest, of proving oneself, and thereby gaining maturity and establishing identity and independence.





I prefer, however, to see it as a parable of discipline and faith. It uses the symbol of oral greediness--extending from Hansel's wanting to drink the cream off the milk, to the children's gorging themselves on the gingerbread house, through the witch's fattening up Hansel so that he will become truly delectable. Their being lost in the woods directly results from their eating up all the strawberries rather than following them safely home while it is still daylight.

Eventually, through the witch's designs, they recognize the dangers of unrestrained gluttony and dependence. To survive, they must develop initiative, and substitute intelligent planning for wish-fulfilling fantasies. Hansel is able to fool the nearsighted witch, and Gretel is able to turn the tables on the witch and to shove her into the oven.

Throughout, there is an overriding theme of faith--voiced initially by Gretel in the opening scene, and reiterated in the final moments of the play:

When past bearing is our grief,
God, the Lord, will send relief.

--- Marion Bentley, director
Robert Nelson, dramaturg
Alex Starr, assistant

