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SAN FRANCISCO

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ASSOCIATION

# PROGRAM



EIGHTH  
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SEASON

SEPTEMBER 11 TO SEPTEMBER 27, 1930  
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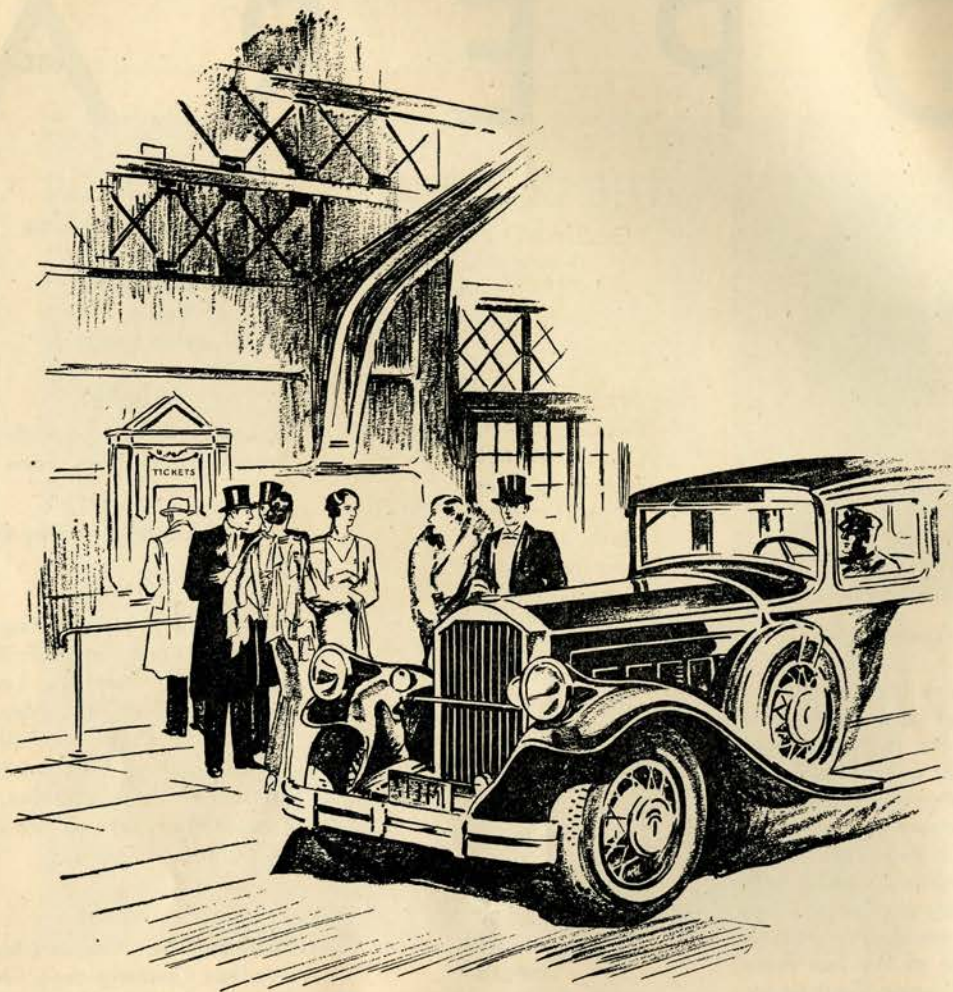
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Notes on the operas appearing in this program were written by Alice W. Yates.





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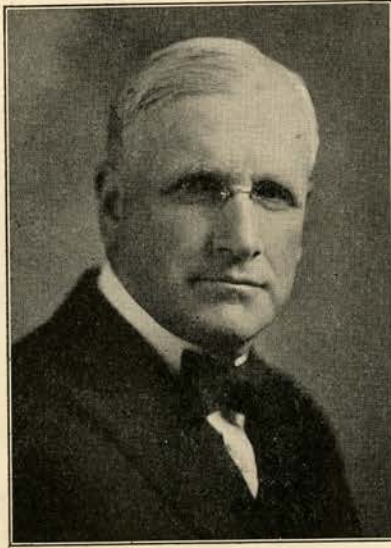
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Thursday Evening, September 11, at 8 sharp

# MANON

An Opera in Five Acts, by Jules Massenet  
Words by Meilhac and Gille, In French

Manon Lescaut . . . . .	Queena Mario
Chevalier des Grioux . . . . .	Beniamino Gigli
Lescaut, Manon's cousin . . . . .	Millo Picco
Count des Grioux . . . . .	Louis D'Angelo
Guillot Morfontaine, a roué . . . . .	Ludovico Oliviero
De Brétigny, a nobleman . . . . .	Eugenio Sandrini
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## ACTION—WITH MUSIC HIGHLIGHTS

### Act I—Courtyard of an Inn in Amiens, 1721.

Chevalier des Grioux, on his way to begin study for the priesthood falls in with Manon Lescaut who is being sent to a convent under the charge of her brother, a bibulous guardsman. (Et je sais votre nom—If I but knew your name). Manon, not liking the prospect of convent life and just at that time annoyed by the advances of the roue Guillot Morfontaine, eagerly agrees with the attractive young des Grioux's proposal to elope with him to Paris. (Nous vivrons a Paris—We will go to Paris.)

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## MANON—Continued

### Act II—Boudoir in Manon's house, Paris.

Des Grieux and Manon are living in an apartment in Paris. Des Grieux writes for his father's consent to his marriage with Manon (On l'appelle Manon—She is called Manon) and goes out to post the letter.

The capricious Manon having found that the modest style of their menage hardly agrees with her ideas, listens to the advances made to her by a nobleman named Bretigny, and ends by conniving in a scheme, planned by the elder des Grieux, for carrying off the son from his questionable surroundings. However, she cannot leave without regret (Adieu notre petite table—Farewell, our little table), for she knows how sincerely des Grieux loves her; and when he returns from posting the letter to his father and tells her his dream (Le Reve—The Dream) it is with heavy heart that she thinks of their separation.

### Act III—Ante-room in Seminary of Saint Sulpice.

Manon, as the mistress of Bretigny, is admired and feted. During an entertainment she has overheard a conversation between Bretigny and the elder des Grieux, from which she learned that the latter's son is a novice at Saint Sulpice, and seized with a sudden return of her old love she has hastened to the Seminary. After a passionate interview (Obeissons quand leur—Hear the Voice of Youth) (Ah! fuyez, douce image! Dispar, vision—Depart, Fair Vision) she persuades des Grieux to flee from the Seminary with her.

### Act IV—Hotel of Transylvanie.

That Manon may have her love and still satisfy her craving for luxury, she persuades des Grieux to gamble. In a fashionable gambling house he wins from Guillot who revenges himself by denouncing des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are arrested. The former is freed through his father's influence, but Manon is sentenced to exile.

### Act V—Road to Havre.

On her way to the ship for deportation to America, Manon, exhausted by ill-treatment and illness, dies in des Grieux's arms (Manon, Tu Piangi?—Manon, Thou Weepest?).



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Friday Evening, September 12, at 8:45 sharp

# SALOMÉ

An Opera in One Act, by Richard Strauss

Adapted from Oscar Wilde's romance—in German

Salomé, daughter of Herodias . . . . .	Maria Jeritza
Herodias, wife of Herod . . . . .	Dorothee Manski
Herod, Tetrarch of Judea . . . . .	Sydney Rayner
Jochanaan, the Prophet . . . . .	John Charles Thomas
Narraboth, Captain of the Guard . . . . .	Johann Riedel
Page of Herodias . . . . .	Eva Gruninger Atkinson
First Soldier . . . . .	Louis D'Angelo
Second Soldier . . . . .	Eugenio Sandrini
First Nazarene . . . . .	Tudor Williams
Second Nazarene . . . . .	Russell Horton
First Jew . . . . .	Giordano Paltrinieri
Second Jew . . . . .	Ludovico Oliviero
Third Jew . . . . .	Nullo Caravacci
Fourth Jew . . . . .	Dan Steger
Fifth Jew . . . . .	Millo Picco

Conductor . . . . .	Gaetano Merola
Stage and Technical Director . . . . .	Armando Agnini

NO ENCORES ALLOWED



## ACTION—WITH MUSIC HIGHLIGHTS

**Scene—A great terrace of the Palace of Herod, A. D. 30.**

On a terrace of Herod's palace, guards are keeping watch while the King makes revel within. Narraboth comments on the beauty of the Princess Salomé and is warned by his friend, the officer of the guard, that it is not safe to look so much at her. As they speak, Salomé, tired of the banquet, comes into the garden. She hears Jochanaan's voice in the cistern and demands that the prisoner be brought out so that she may see him. The guards refuse, but Narraboth cannot long resist when she wheedles him, and her cry—Thou wilt do this thing for me—is carried to his love-mad brain by a voluptuous glissando of the harp which is as irresistible as her glance and smile.

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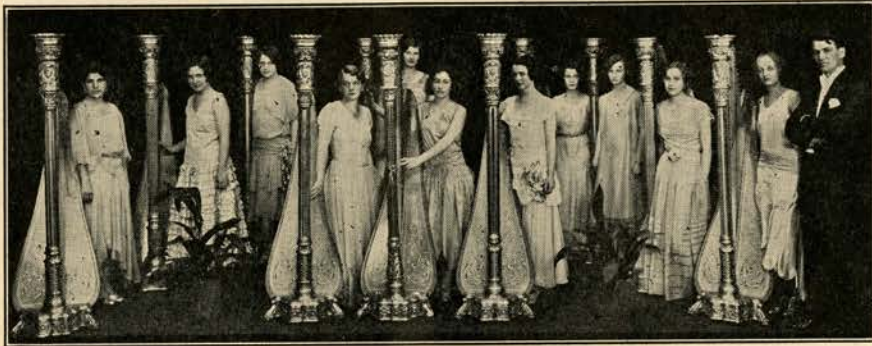
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## SALOMÉ—Continued

When they bring Jochanaan from the cistern Salomé falls in love with him. Her amorous advances bring the prophet's curses on her head. He descends again into the cistern, and Narraboth, crazed by what he has witnessed, kills himself.

Herod comes into the garden and bids Salomé dance, which she refuses to do until he promises to give her whatever she shall ask at the conclusion of the dance. (Krehbiel described the dance music.)

"The dance employs a vast apparatus, but the Oriental color impressed upon it at the outset by oboe and tambour remains as persistent as its rhythmical figure, which seems to have been invented to mark the sinuous flexure of the spine and the swaying of the hips of the dancer. The entire army of brass instruments is muted. Startling effects are obtained by a confusion of keys, confusion of rhythms, sudden contrasts from an overpowering tutti to the stridulous whirring of empty fifths on the violins, a trill on the flutes, or a dissonant mutter of the basses. The celesta, an instrument with keyboard and bell tone contributing fascinating effects, and the xylophone, are used; utterances that are lascivious, as well as others that are macabre. Dissonance runs riot and frequently carries the imagination away completely captive."

The reward Salomé claims is the head of Jochanaan. Herod, horrified, begs release from his promise. He describes the jewels he will give to her if she will relieve him of his oath—and the music of the orchestra glints and glistens with a hundred prismatic tints. Salomé will not be dissuaded from her desire. (Again Krehbiel is quoted.)

"Strauss strikes off the head of Jochanaan with more thunderous noise upon the kettle-drums than Wagner uses when Fafner pounds the life out of Fasolt with his gigantic stave; but there is nothing in all of Wagner's tragic pages to compare in tenseness of feeling with the moment of suspense while Salomé is peering into the cistern and marveling that she hears no sound of a death struggle. At this moment there comes an uncanny sound from the orchestra that is positively blood-curdling. The multitude of instruments are silent—all but the string basses. Some of them maintain a tremelo on the deep E Flat. Suddenly there comes a short high B Flat. Again and again with more rapid iteration. Such a voice was never heard in orchestra before. It accomplishes a fearful accentuation of the awful situation. This is unquestionably the greatest triumph of reflection and ingenuity of contrivance that the literature of music can show."

In the final scene Salomé receives the head of Jochanaan from the executioner. With abandon she pours out her amorousness for the white flesh of Jochanaan; but when she kisses the lifeless lips, Herod can stand no more and at his command the guards crush the ghoulish princess under their shields.



### Victor Orthophonic Records from Salomé

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| 7260 |   |                               |   |
| 9786 |   | Salomé Finale.....            | Goeta Ljungberg and State Opera Orchestra, Berlin; Leo Blech, Conductor |

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Saturday Evening, September 13, at 8 sharp

## LA TRAVIATA

An Opera in Four Acts, by Giuseppe Verdi

Text by Piave, in Italian

Based on Dumas' *Lady of the Camellias*

Violetta Valerie	Clare Clairbert
Flora Bervoix, her friend	Bianca Bruni
Alfredo Germont, her lover	Beniamino Gigli
Giorgio Germont, his father	Gaetano Viviani
Baron Dauphol, his rival	Louis D'Angelo
Gastone, Viscount of Letorieres	Giordano Paltrinieri
Dottore Grenvil, physician	Eugenio Sandrini
Marquis D'Obigny	Millo Picco
Annina, confidante of Violetta	Laura Cioni

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### ACTION—WITH MUSIC HIGHLIGHTS

**Prelude**—Soft, tranquil harmonies, and haunting, passionate melody, portraying the conflicting moods of the opera.

#### Act I—A Hall in Violetta's home.

In Violetta's salon gay Paris is gathered. A spirited drinking song—*Libiamo ne lieti* (A bumper we'll drain)—is led by Alfredo, a new-comer. As the guests leave the room for dancing Violetta is attacked by faintness, and Alfredo remains with her. Together—in the beautiful duet, *Un di felice* (Rapturous moment)—they tell of their sudden overwhelming love. When the last guest has gone Violetta surrenders herself to the wonder of Alfredo's unselfish love—in three beautiful arias, *E Strano* (T'is strange), *Ah, for's e liu* ('Twas he, perchance), and *Sempre Libera* (The round of pleasure).

#### Act II—Country home near Paris.

Violetta has given up her gay life and is living in idyllic happiness with Alfredo who tells of his own rapture in *Dei miei bollenti spiriti* (Wild my dream).

Alfredo has never questioned the source of their funds and is shocked when Annina divulges the sale of Violetta's jewels for their expenses—*O mio rimorso* (Oh,



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## LA TRAVIATA — Continued

dark remorse). Conscience stricken he secretly departs for Paris to obtain funds.

The elder Germont comes to the house and persuades Violetta to leave Alfredo so that his younger sister's marriage to a noble may not be jeopardised. The father describes his daughter in *Pura siccome un angelo* (Pure as an angel), and Violetta responds with *Dite alla giovine* (Say to thy daughter), and *Imponete* (Now command me). As Violetta writes her farewell to Alfredo, he returns. She conceals the note, sending it back later as she journeys to Paris "to resume her old life." The father tries to console his son and pleads with him to return home—*Di provenza il mar* (From fair Provence's soil and sea). Alfredo's heart is too sore. He rushes off to Paris determined to put Violetta out of his mind.

### Act III—A Hall in Flora's Palace.

Gypsies, matadors, and picadors are entertaining Flora's gambling guests. *Noi siamo zingarelle* (We're gypsies, gay and youthful), and *E Piquillo un bel gagliardo* ('Twas Piquillo, so young and so daring). Alfredo arrives, immediately followed by Violetta and Baron Dauphol to whom she has attached herself in agreement with her pledge to Alfredo's father, that she would discourage his son by returning to her old life. The Baron gambles with Alfredo and is shamefully beaten. On the announcement of supper Violetta remains behind to urge Alfredo to leave. He asks her if the Baron has taken his place, and when she admits that he has, Alfredo, enraged, denounces her—*Questa donna conoscete* (Know ye all this woman?). He casts at her feet her portrait he has carried and the purse he has won. Violetta faints. Alfredo's father, entering, is horrified by the situation he has brought about. In the great finale of the act he tells his son of Violetta's sacrifice—*Alfredo, di questo core* (Alfred, thou knowest not).

### Act IV—Violetta's bed room.

Violetta is dying. A letter comes from Alfredo's father that Alfredo is on his way for her forgiveness, and he, himself, to give her his thanks. She fears it is too late—that they cannot arrive in time. *Addio del passato* (Farewell to bright visions). But love has hastened Alfredo and in each other's arms they pledge themselves once more—in a duet of poignant delicacy, *Parigi, o cara* (Far from gay Paris). Overcome by joy, Violetta collapses in her lover's arms—dead.



### Victor Orthophonic Records from La Traviata

6994—Prelude and Prelude to Act 3.....	Toscanini and Philharmonic Symphony Orchestra of New York
35879—Prelude .....	Victor Symphony Orchestra
*3031—Brindisi—libiam nei lieti calici (A bumper we'll drain).....	Caruso—Gluck—Chorus
3054—Un di felice (Rapturous moment); Parigi o cara (Far from gay Paris).....	Schipa and Galli-Curci
*6213—Ah, for's e lui (The one of whom I dreamed).....	Melba
* 627—Sempre libera (Round of Pleasure) and Addio (Farewell).....	Galli-Curci
6876—Dei miei bollenti spiriti (Wild My Dream of Youth).....	Gigli
8089—Dite alla giovine (Say to Thy Daughter) and Imponete (Now Command Me).....	Galli-Curci and deLuca
7086—Di Provenza il mar (Thy Home in Fair Provence).....	deLuca
4103—Coro delle Zingarelle (Chorus of Gypsies) and Coro dei Mattadori (Chorus of Matadors).....	Metropolitan Opera Chorus
35938—Drinking Song and Gypsy Chorus, and Prelude to Act III.....	Creatore's Band
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Founded on the drama by David Belasco

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Jose Castro, from Ramerrez' gang	•••••	Eugenio Sandrini

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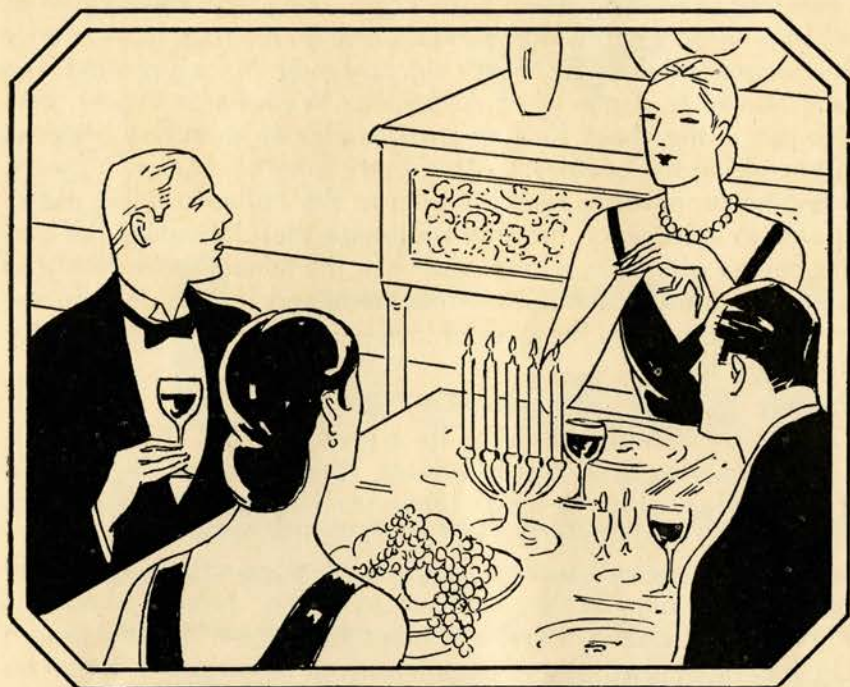
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#### Act I—The Polka Bar, California in 1849.

Miners are gathered at the Polka Bar which is run by Minnie, the orphaned daughter of the founder of the establishment. There are singing and card games, and one man is sent off in disgrace for cheating. The men drink a toast to Minnie, to which the sheriff, Jack Rance, adds, "Soon to be Mrs. Rance." The men will not drink to the toast and start a brawl which is broken up by the entrance of Minnie who is as quick with the gun as any of the men. Rance clumsily proposes to Minnie who re-



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## THE GIRL OF THE GOLDEN WEST—Continued

fuses him because she must wait for a love like her mother's for her father—of which she sings. A "stranger, who seems like a San Franciscan" but announces himself as "Dick Johnson from Sacramento," enters as she sings. Once on the road to Monterey Minnie had met this stranger and she vouches for him now over Rance's protest. The newcomer is teaching Minnie to dance when Ashby, the Wells Fargo Agent, calls the miners outside to join in the chase for Ramerrez, leader of an outlaw Mexican band that has been terrorizing the country. Castro, one of the Mexican's followers, has been captured and he promises to lead the men to the outlaw's hiding place; and when Castro speaks to Johnson on the side we realize that Johnson is the outlaw. Johnson remains behind with Minnie. She shows him the miners' gold entrusted to her care, and she explains how much it means to them, and to what lengths she would go to protect it for them. Then they talk of love—until a whistle from Castro warns Johnson that he must leave.

### Act II—Minnie's Cabin.

An hour later Minnie is excitedly preparing for a promised visit from Johnson, who renews his ardent lovemaking as soon as he arrives. Time passes quickly. He discovers it is late and starts to leave but three pistol shots send him back into the cabin. Minnie says that it is probably only Ramerrez, but she feels that it will be better for Johnson to stay. She gives him her bed, while she rolls up in a skin on the floor in front of the fire. Through the storm outside they hear voices calling. Minnie admits the men (Johnson is hidden by the bed curtains) and hears from them that Johnson is Ramerrez and that he had been identified through a portrait in the possession of his sweetheart Nina Micheltorena. The men leave, and Johnson appears, wretched. He tries to explain his life—Or son sei mesi (Six months ago)—but Minnie cannot forgive him, as a bandit, for having taken her first kiss, and she sends him off to almost certain death. As he steps out of the door he is shot. Minnie drags him inside and is just able to conceal him in the rafters when Rance enters. Minnie convinces Rance that Johnson is not in the house—when blood dropping on Rance's hand proves him there. Rance would take him off but Minnie proposes to play cards with Rance, winning Johnson for herself, or losing herself to Rance. By cheating, Minnie wins, and Rance leaves.

### Act III—A California Forest.

Rance kept his pledge to Minnie, but Ashby has tracked the outlaw, and the scene opens with a group waiting in the woods to lynch Johnson. When the outlaw arrives, Rance will not let the men hang him at once but jealously taunts him. Johnson begs them never to let Minnie know of his lynching—Ch'ella mi creda libero (Let her believe). The delay is fortunate, for Minnie arrives. First she threatens the men with her pistol. Then she throws the pistol away and wins the men over one by one, recalling the closeness of their friendships. In the end she wins and goes off with Johnson, leaving the unhappy miners behind.



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Wednesday Evening, September 17, at 8 sharp

# LA BOHÈME

An Opera in Four Acts, by Giacomo Puccini  
Words by Giacosa and Illica, in Italian

Mimi, an embroiderer	. . . . .	Queena Mario	
Musetta, a grisette	. . . . .	Audrey Farncroft	
Rudolph, poet	. . . . .	Beniamino Gigli	
Marcel, painter	} The Four } } Bohemians }	Gaetano Viviani	
Schaunard, musician		. . . . .	Millo Picco
Colline, philosopher		. . . . .	Ezio Pinza
Benoit, an importunate landlord		. . . . .	Eugenio Sandrini
Alcindoro, state councilor and follower of Musetta	. . . . .	Eugenio Sandrini	
Parpignol, toy peddler	. . . . .	Ludovico Oliviero	
Custom-house Sergeant	. . . . .	Evaristo Alibertini	

Conductor . . . . . Antonio Dell'Orefice

Stage and Technical Director . . . Armando Agnini

NO ENCORES ALLOWED



## ACTION—WITH MUSIC HIGHLIGHTS

### Act I—Garret of the Bohemians, Paris, about 1830.

The four Bohemians live together in a sparsely furnished attic, sharing their poverty. Shivering, without fire, Rudolph burns his latest manuscript, act by act. They feast their eyes on the flames but gain scant warmth, until Schaunard, who has earned some money by teaching, arrives with wood, food, and wine in great plenty. The landlord disturbs their gaiety somewhat by coming with a demand for the rent; but they get rid of him by threatening to tell his wife of his amorous escapades. With what money Schaunard has left, the Bohemians, except Rudolph, go off to celebrate.

Left alone, Rudolph turns again to his writing, but is interrupted by a pretty young girl who occupies a room further up the staircase. Her candle has gone out; will monsieur give her a light? The gallant poet offers her a seat, and the girl, poor and underfed, sinks into it on the verge of fainting. A sip of wine restores her; she lights her candle and bids the poet good evening. But she is gone only a moment. She has dropped her key. The pair seek for it; the draft blows out the candle, and groping



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## LA BOHÈME — Continued

in the dark their lips meet in a kiss. Rudolph is a poet; she shall be his muse. After a charming love scene into which Puccini has poured some of his most beautiful music—*Racconto di Rodolfo* (Rudolph's Narrative) and *Mi chiamano* (They call me Mimi)—the two set out to join the others at the Cafe Momus.

### Act II—Terrace of the Cafe Momus.

The group dining together is full of gaiety. Only Marcel is out of spirits, for on the other side of the street he spies his fickle lady, the dainty Musetta, with an elderly roue. Musetta sings her tuneful Waltz Song to attract Marcel's attention. Then she feigns a cramp in her foot and hurries Alcindoro off to get her a new shoe. The Bohemians carry the shoeless Musetta off in triumph and when the elderly lover returns there is no one to welcome him but the waiter with the bill.

### Act III—A City Gate of Paris.

Early morning in snow covered Paris finds Marcel and Musetta in altercation outside the inn where she gives music lessons. Rudolph comes with a tale of woe about Mimi. They are miserably poor and he knows that her life is being eaten away by illness. *Mimi e una Civetta* (Mimi's a heartless maiden). Mimi steals in, unseen, and overhears him. When he sees her—*Mimi, io son?* (Mimi, thou here?). There are words of tenderness and regret. The two agree to part—*Addio* (Farewell), and the quartet, *Addio, dolce svegliare* (Farewell, Sweet Love).

### Act IV—Same as Act I.

Once again the four Bohemians are gathered in the attic room, amusing themselves with music, dancing, and jokes. Marcel and Rudolph are regretting Musetta and Mimi—*Ah Mimi te piu* (Mimi, False One). Musetta enters; Mimi is near, but so ill she cannot climb the stairs. Rudolph rushes out after her and lays her on the bed. There is tender reconciliation between the lovers while the doctor is sent for. Colline sells his treasured coat to pay for medicine—*Vecchia Zimarra* (Farewell, old coat). The little figure on the bed feigns sleep so that all will leave her but Rudolph—*Sono andati?* (Have they gone?). Musetta offers a tender prayer to the Madonna, but it is too late, Mimi is dead. *Oh Dio, Mimi* (Oh God! Mimi) cries Rudolph.



### Victor Orthophonic Records from La Boheme

- M-35—Complete Opera in Album, with explanatory booklet, Soloists, Chorus and Orchestra of La Scala Opera, Milan
- \* 6003—*Racconto di Rodolfo* (Rudolph's Narrative) *Che gelida manina* (Thy Hands are frozen).....Caruso
  - 6595—*Racconto di Rodolfo* (Rudolph's Narrative).....Martinelli
  - 6790—*Mi chiamano Mimi* (My Name is Mimi).....Bori
  - 1333—*Valse de Musetta* (Musetta's Waltz).....Bori
  - 1125—*Mimi e una Civetta* (Mimi's a Heartless Maiden).....Cortis
  - \* 10007—*Mimi, io son?* (Mimi, Thou Here?).....Farrar and Scotti
  - and *Addio, dolce svegliare* (Farewell, Sweet Love).....Farrar, Viafara, Caruso and Scotti
  - 6561—*Addio* (Farewell).....Bori
  - 8069—*Ah, Mimi, tu piu* (Mimi, False One).....Gigli and deLuca
  - \* 8000—*Ah, Mimi, tu piu* (Mimi, False One).....Caruso and Scotti
  - 1135—*Vecchia zimarra* (Farewell, Old Coat).....Journet
  - 8068—*Death Scene—Finale*.....Bori and Schipa
  - 35871—*Fantasia*.....Victor Symphony Orchestra
  - 35913—*Potpourri*.....Marek Weber and His Orchestra
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# A NAUGHTY BOY'S DREAM

(L'Enfant et les Sortilèges)

An Opera in One Act (Two Scenes), by Maurice Ravel

Text by Colette, in French

The Boy	Queena Mario
The Fire	} Audrey Farncroft
The Princess	
The Lark	Eva Gruninger Atkinson
The Mother	Louis D'Angelo
The Armchair	Millo Picco
The Clock	Ludovico Oliviero
The Teapot	Andre Ferrier
The Old Man	Eva Gruninger Atkinson
The Butterfly	: Eugenio Sandrini
The Cat	Dublois Ferguson
The Cat	Louis D'Angelo
A Tree	Giordano Paltrinieri
A Frog	Alexandra Kovaleff
A Shepherdess	Suzanne Torres
The Squirrel	Zoia Dimitrieff
The Bat	Fanetta Gionas
The Owl	Suzanne Torres
The Shepherdess	Helene Strause
The Chinese Cup	

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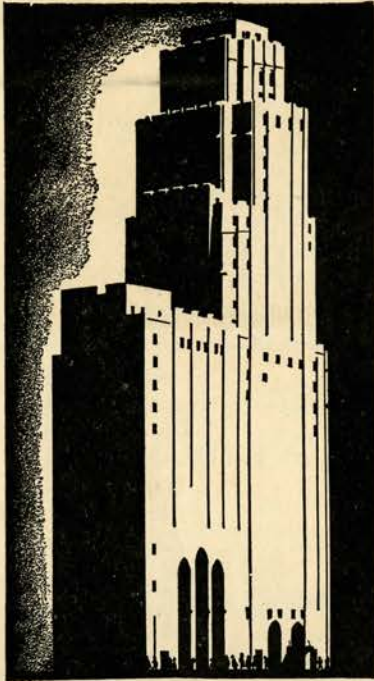
Chorus Master . . . . . Antonio Dell'Orefice

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## Scene I—Room in a country house.

The boy has been lazy and his mother has left him in his room in disgrace. He flies into a temper, tears up his books, pulls down the tapestry, and even hits his tame squirrel. He must be punished. So the armchair tilts him out, the tapestry shepherdesses scold, the Fire darts at him, the Princess of his torn fairytale book reproaches him, and the figures of his arithmetic dance around and torment him. The teapot and the china cup dance a fox trot.



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A NAUGHTY BOY'S DREAM — Continued

Scene II—A Garden.

The child runs into the garden. The dragonflies scold him. His squirrel abuses him from a tree. The night creatures decide to punish him but first become involved in a quarrel among themselves. They injure the squirrel—and when the boy binds up his pet's hurt paw, the creatures decide that he is not entirely naughty. They make friends with him again. Mother is won back, and all is peace.

FOLLOWED BY

HAENSEL AND GRETEL

Fairy Opera in Two Acts and Four Tableaus, by Engelbert Humperdinck  
Words by Adelheid Wette, in German

Gretel . . . . .	Queena Mario
Haensel . . . . .	Elinor Marlo
The Witch . . . . .	Dorothee Manski
Gertrude, the Mother . . . . .	Eva Gruninger Atkinson
Peter, the Father . . . . .	Eugenio Sandrini
The Sandman . . . . .	Joice Zickhardt
The Dewman . . . . .	Zaruhi Elmassian
Conductor . . . . .	Karl Riedel
Stage and Technical Director . . . . .	Armando Agnini

ACTION—WITH MUSIC HIGHLIGHTS

Prelude—A noble orchestral review of the main themes.

Act I, Scene 1—House of Peter, the Broom-maker.

Haensel and Gretel dance and sing—Suse, liebe Suse—forgetting their work. Their mother comes home and angrily chases them out into the forest to pick berries. The father returns from town. Where are the children? In the forest! The anxious father hurries out. Perhaps the children have strayed to the Ilsenstein, where the wicked Witch bakes innocent children into gingerbread.

Orchestral Interlude—The Witch's Dance.

Act I, Scene 2—In the Woods.

While Haensel gathers Strawberries, Gretel twines floral wreaths and sings Ein Mannlich steht im Walde (A little man in the woods). A basketfull gathered, the children sit down and eat them all.

Act II, Scene 1—In the Woods.

Night falls and the children are frightened until the Sleep Fairy comes to lull their fears—Der kleine Sandman bin ich (I am the Sleep Fairy). Abendgebot—Evening hymn, When at night we go to sleep, fourteen angels watch do keep.

Act II, Scene 2—The Witch's house.

The Dawn-Fairy awakens them and they see the Witch's hut. Up comes the old hag and bans them with her magic wand. Haensel is to be fattened, Gretel must help the Witch. The Witch is heating the oven when Gretel, who has heard the magic spell, repeats it, and shoves her in. The gingerbread children all come back to life.

Victor Orthophonic Records from A Naughty Boy's Dream and Haensel and Gretel

- 9306—Five o'clock (A Naughty Boy's Dream).....Continental Symphony Orchestra
- 9057—Overture (Haensel and Gretel).....Albert Coates and Symphony Orchestra
- 22175—Barefoot Goslings—Dance in the Cottage—Wee Man in the Woods—Sand Man's Song—  
Ginger Bread House Music (Haensel and Gretel).....Victor Orchestra
- 22176—Children's Prayer—Witch's Ride—Waltz—Finale (Haensel and Gretel).....Victor Orchestra

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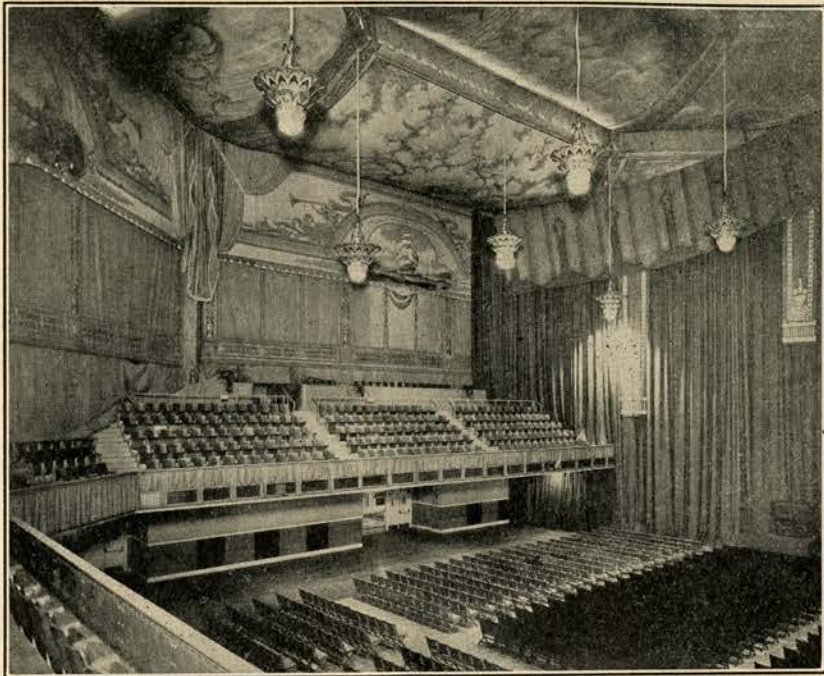
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