

HUMPERDINCK

Hänsel und Gretel



Elisabeth Schwarzkopf • Elisabeth Grümmer
Josef Metternich • Anny Felbermayer
Else Schürhoff

Philharmonia Orchestra
Herbert von Karajan



Great Opera Recordings

Engelbert HUMPERDINCK

(1854 – 1921)

Hänsel und Gretel

Libretto by Adelheid Wette

Hänsel	Elisabeth Grümmer (soprano)
Gretel	Elisabeth Schwarzkopf (soprano)
Peter, a broom-maker, their father	Josef Metternich (baritone)
Getrud, his wife	Maria von Ilosvay (contralto)
The Witch	Else Schürhoff (contralto)
The Sandman	Anny Felbermayer (soprano)
The Dew Fairy	Anny Felbermayer (soprano)

Loughton High School for Girls Choir

Bancroft's School Choir

Philharmonia Orchestra • Herbert von Karajan

Recorded 27th, 29th and 30th June, and 1st and 2nd July, 1953 in Kingsway Hall, London
First issued on Columbia 33CX 1096 and 1097

Reissue Producer and Restoration Engineer: Mark Obert-Thorn

CD 1	62:45		
1 <i>Overture</i> (Orchestra)	8:37	Act II	27:55
Act I	26:13	8 <i>Prelude [The Witch's Ride]</i> (Orchestra)	4:20
Scene 1		Scene 1	
2 <i>Suse, liebe Suse, was raschelt im Stroh?</i> (Gretel, Hänsel)	5:41	9 <i>Ein Männlein steht im Walde</i> (Gretel, Hänsel)	3:01
3 <i>Brüderchen, komm tanz' mit mir</i> [Dance Duet] (Gretel, Hänsel)	3:37	10 <i>Kuckuck, Kuckuck, Erbelschluck!</i> (Hänsel, Gretel)	3:15
Scene 2		11 <i>Gretel, ich weiss nicht den Weg nicht mehr!</i> (Hänsel, Gretel)	4:42
4 <i>Holla! ... Himmel!</i> (Getrud, Hänsel, Gretel)	4:10	Scene 2	
Scene 3		12 <i>Der kleine Sandmann bin ich, st!</i> (Sandman, Hänsel, Gretel)	3:14
5 <i>Ral la la la ... heissa Mutter, ich bin da!</i> [Besenbinderlied] (Father, Mother)	5:29	13 <i>Abends, will ich schlafen gehn</i> [Evening Prayer] (Hänsel, Gretel)	3:00
6 <i>Drüben hinter'm Herrenwald</i> (Father, Mother)	3:08	Scene 3	
7 <i>Wenn sie sich verirren im Walde dort</i> (Father, Mother)	4:08	14 <i>Dream Pantomime</i> (Orchestra)	6:24

CD 2**64:36****Act III****41:42**

- 1 *Prelude*
(Orchestra) 2:47

Scene 1

- 2 *Der kleine Taumann heiss' ich*
(Dew Fairy) 1:38

- 3 *Wo bin ich?*
(Gretel, Hänsel) 5:46

Scene 2

- 4 *Bleib' stehn!*
(Gretel, Hänsel) 4:27

Scene 3

- 5 *Knusper, knusper Knäuschen*
(Witch, Hänsel, Gretel) 3:29

- 6 *Ich bin Rosina Leckermaul*
(Witch, Hänsel, Gretel) 5:40

- 7 *Nun Gretel, sei vernünftig und nett*
(Witch, Gretel, Hänsel) 5:12

- 8 *Hurr hopp hopp hopp*
(Witch) 1:43

- 9 *Auf' wach' auf, mein Jüngelchen*
(Witch, Gretel, Hänsel) 4:09

- 10 *Juchhei! Nun ist die Hexe tot*
[Witch Waltz]
(Hänsel, Gretel) 2:41

Scene 4

- 11 *Erlöst, befreit, für alle Zeit!*
(Children, Gretel, Hänsel, Father) 4:10

Final Scene

- 12 *Vater! Mutter!*
(Hänsel, Gretel, Mother, Father, Children) 2:13

Appendix:
Highlights from Hänsel und Gretel
 Historical Recordings 1928-1937

- | | | | | | |
|----|--|------|----|--|------|
| 13 | <i>Suse, liebe Suse, was raschelt im Stroh</i>
(Sung in Italian) | 3:14 | 19 | <i>Hurr hopp hopp hopp</i>
(arranged for orchestra) | 1:25 |
| 14 | <i>Brüderchen, komm tanz' mit mir</i>
[Dance Duet]
(Sung in Italian)
Conchita Supervía, Mezzo-soprano
Ines Maria Ferraris, Soprano
Orchestra conducted by A. Albergoni
Recorded in 1928 in Milan
Matrices: XXPh 6328 and 6329
First issued on Fonotopia 120166 | 3:48 | 20 | <i>Juchhei! Nun ist die Hexe tot</i>
(Witch Waltz)
Meta Seinemeyer, Soprano
Helen Jung, Mezzo-soprano
Berlin State Opera Orchestra • Frieder Weissmann
Recorded 15th February 1929 in Berlin
Matrix: 2-21225
First issued on Odeon O-7796 | 2:19 |
| 15 | <i>Ral la la la ... heissa Mutter, ich bin da!</i>
[Besenbinderlied]
Gerhard Hüsch, Baritone
with unidentified soprano
Berlin State Opera Orchestra • Hanns Udo Müller
Recorded January 1937 in Berlin
Matrix: 2RA 1704-1
First issued on HMV EH 1024 | 4:27 | | | |
| 16 | <i>Ein Männlein steht im Walde</i> | 1:10 | | | |
| 17 | <i>Der kleine Sandmann bin ich, st!</i> | 2:24 | | | |
| 18 | <i>Abends, will ich schlafen gehn *</i>
[Evening Prayer]
Elisabeth Schumann, Soprano (* both voices)
Ernest Lush, Piano
Recorded 28th August 1935
in Abbey Road Studio No. 3, London
Matrices: OEA 2198-1 and 2197-2
First issued as HMV DA 1439 | 1:57 | | | |

Engelbert HUMPERDINCK (1854-1921)

Hänsel und Gretel

Ever since its première on 23rd December 1893 in Weimar, when it was conducted by Richard Strauss, Engelbert Humperdinck's three-act opera *Hänsel und Gretel* has become firmly established, proving to be the most significant stage work in the German operatic tradition between Wagner's *Parsifal* and Strauss's *Salome* in international repertory.

Originally composed for a children's Christmas celebration for use by his own fireside, the libretto of the opera was written by the composer's sister Adelheid Wette after a tale in the publication *Kinder- und Hausmärchen* of 1812-14 by the brothers Grimm. The story, set in the Harz Mountains near the Ilsestein Peak, was modified and adapted by Wette with the characters of the two parents changed from a selfish stepmother and weak but loving father who abandon the children in the forest to ease their own deprivations, to a good-natured man who enjoys his tittle rather too much and a pessimistic woman who, in today's world, would be called a depressive. What the composer manages to great effect is in keeping his music basically simple. For example, the magical and life-enhancing *Overture* (really a potpourri of themes but superbly constructed), the fresh and playful *Dance Duet* in the first act, the enchanting *Evening Prayer* and ensuing *Dream Pantomime* in the second, the brief *Prelude* to the third, the joy after the two children have pushed the Witch into her own oven, and the fourth scene, when all the gingerbread children become human again, concluding with the happy reunion of children and parents.

Born in Siegburg in 1854, Humperdinck studied first in Cologne with the pianist, conductor and composer Ferdinand Hiller (1811-1885) and later in Munich. He met Wagner in Italy in 1879 and assisted in

the preparation of *Parsifal* at Bayreuth in 1880-81, even composing several bars for the opera which were later discarded. Later he was to compose a bridge sequence to join the *Prelude* and *Liebested* from *Tristan und Isolde* for use in the concert hall. He taught musical theory at the Conservatory in Barcelona in 1885-86 before being appointed Professor of Harmony at the Hochschule in Frankfurt-am-Main between 1890 and 1896. He also served concurrently as music critic for the *Frankfurter Zeitung*. This was followed by an appointment in 1900 as Director of the Berlin Akademie.

As a composer Humperdinck wrote a further six operas which, with the exception of *Die Königskinder*, first given at the Metropolitan Opera House in New York in 1910, have now become totally forgotten. He also wrote incidental music for a number of German productions of Shakespeare's *The Merchant of Venice* (1905), *A Winter's Tale* and *The Tempest* (both 1906) and *As You Like It* (1907) and also contributed a set of *Kinderlieder*.

Humperdinck's musical language is firmly wedded to the style of Wagner, although in no way does he attempt to expand and develop the older composer's association with characters and musical motifs. What he does achieve in a more obvious manner is an opera of unique and long-lasting charm, employing traditional folk-tunes and some newly invented ones, so it is little wonder that children and their parents have found the work to be of continuing attraction.

The performance history of *Hänsel und Gretel* is interesting in that it was the first-ever complete opera to be broadcast from the stage in Britain on 6th January 1923, from the Royal Opera House, Covent Garden. Eight years later it became the first work to be

transmitted from the Metropolitan Opera House in New York and was the first televised stage work to be given in a studio production on WRGB-TV, General Electric's pioneering station in Schenectady, New York.

Although extended highlights from the opera were made by the German Polydor company in 1929, the first complete recordings of the whole opera came from a 1943 German radio broadcast conducted by Artur Rother. The complete commercially-made studio recording, sung in English, was made by Columbia Records Inc over two days in June 1947 in the Metropolitan Opera House, the conductor being Max Rudolf. This was followed by the 1953 London-made version, conducted by Karajan who, strange to relate, had never conducted the work previously. In no way could one have guessed this from his faultless handling of the score. From the opening bars to the conclusion, he and the Philharmonia Orchestra constantly ravish the ear with finely balanced orchestral playing. This is certainly Karajan at his finest. The soloists work as a real team and the miracles of balance and distancing achieved by the engineer Douglas Larter are such that there is a real sense of the theatre in the recording. Overseeing everything is the impresario and producer Walter Legge, whose careful preparation prior to the recording and masterly guiding hand are evident throughout the whole project. Given the quality of performance and recording it is little wonder this set has achieved a classic status over the past fifty years, and its reissue, marking the 150th anniversary of the composer's birth, is timely.

Walter Legge chose the German soprano **Elisabeth Grümmer** (1911-1986) for the role of Hänsel and in every way she proves ideal. Originally trained as an actress it was not until 1940 that she made her début as a singer at Aachen as the First Flowermaiden in

Parsifal. She moved to Duisberg in 1942 and four years later joined the Stadtische (later Deutsche) Oper, Berlin where she remained until 1972. During the 1950s she sang in Dresden, at Bayreuth, where her rôles included Elsa, Freia and Guttrune, Glyndebourne and at the Edinburgh Festival with the Hamburg Staatsoper, the Royal Opera House, Covent Garden as Eva in 1951 under Beecham. She also appeared regularly at the Salzburg Festival and in Vienna but her American début was delayed until 1967, when she appeared both at the Metropolitan and City Operas in New York. She was a consummate Mozartian as can be discerned from her interpretations of the rôles of Ilia, Donna Anna and the Countess, which well illustrate her splendid vocal resources and excellent musicianship. Her repertoire also included Ellen Orford in *Peter Grimes*, the Marschallin, the Countess in *Capriccio* and Agathe in *Der Freischütz*. She recorded extensively for EMI.

The rôle of Gretel was undertaken by the German soprano **Elisabeth Schwarzkopf** (b. 1915), the wife of Walter Legge, whom she married in 1953. She studied at the Berlin Hochschule für Musik and later with the soprano Maris Ivogun, making her début as one of the Flowermaidens in *Parsifal* with the Stadtische Oper, Berlin in 1938. Originally a lyrical soprano she undertook rôles such as Adele in *Die Fledermaus*, Musetta in *La Bohème* and Zerbinetta in *Ariadne auf Naxos* when she joined the Vienna State Opera under Karl Böhm in 1943. Her first overseas appearance was with this company on their visit to London in 1947 when she sang Donna Elvira and Marzelline in *Fidelio*. She then joined the fledgling Covent Garden Company, where for five seasons she sang a variety of rôles, mostly in English. Alongside these appearances, Schwarzkopf sang at the Salzburg Festival (1946-1964), La Scala, Milan (1948-1963), San Francisco (1955-1964) and, finally, the Metropolitan in New York in 1964. She was greatly admired in the rôles of the

Marschallin, Fiordiligi, the Countess in *Le nozze di Figaro* and Donna Elvira. She also had a distinguished parallel career as a Lieder singer in the concert hall.

The German baritone **Josef Metternich** (b. 1916) studied in his native Cologne and later Berlin and then sang as a chorus member in both Cologne and Bonn. His solo début in 1941 was in *Lohengrin* in Berlin. In the postwar years his reputation grew with appearances throughout Germany in both the German and Italian repertory. His British début was in the title rôle of *Der fliegende Holländer* in 1951, followed by engagements at La Scala, Milan and the Vienna State Opera. His first American appearance was at the Metropolitan Opera House in New York as Don Carlo in *La forza del destino* in 1953. Joining the Staatsoper in Munich in 1954, Metternich created the rôle of Johannes Kepler in Hindemith's *Die Harmonie der Welt* in 1957 as well as singing at the opening of the rebuilt Nationaltheater in 1963 when he portrayed Kothner in *Die Meistersinger*. His many recordings display a vibrant voice, especially suited to the Italian repertoire.

The Hungarian-born **Maria von Ilosvay** (b. 1913) first studied at the Conservatory in her native Budapest and then at the Hochschule für Musik in Vienna. After winning first prize in an international vocal competition in Vienna, she toured the United States as a member of the Salzburg Opera Guild during the years 1937-39 under the name Esther von Ilosvay. In 1940 she joined the Hamburg Staatsoper. After 1946 she sang regularly in Vienna, Munich, London, Stuttgart, Milan and Holland. Her Bayreuth Festival début was in 1951 and she later appeared with the Hamburg Staatsoper at the Edinburgh Festival in 1955. Her voice possessed a dark glowing quality and the richness of her tone was admired in both the concert hall and opera house. She recorded for both Columbia and Philips.

For the rôle of the Witch Legge chose the German contralto **Else Schürhoff** (1898-1961). Born in Wuppertal, she studied at the Academy of Church and School Music in Berlin until 1928 when she made her début. Joining the Hanover Opera in 1929, she moved to Munich in 1937, then the Vienna State Opera from 1941 until 1953, when she moved to Hamburg until her retirement. Her career was mainly based in German-speaking countries. Her recordings include *Die Meistersinger* with Knappertsbusch, *Salome* with Clemens Krauss, and *Die Zauberflöte* with Karajan.

The rôles of The Sandman and The Dew Fairy were undertaken by the Austrian lyric soprano **Anny Felbermayer** (b. 1924). She had studied in her native Vienna at the city's Akademie für Musik and later won the Cebotari prize and competitions in Geneva and Verviers. She joined the Vienna State Opera in 1951, continuing there for many years. In addition to appearances at La Scala, Milan and Brussels, she was a regular performer at the Salzburg Festival during the 1950s and 1960s. She possessed an attractive, well-trained voice and displayed an excellent stage presence.

The Austrian-born conductor **Herbert von Karajan** (1908-1989) was possibly the most significant conductor during the second half of the twentieth century. As an interpreter he is thought to have made more recordings than any other classical artist. In addition he was conductor of the Berlin Philharmonic from 1955 until his death, but also his influence in both Vienna and at the Salzburg Festival during the same period was immense. Further to these were his appearances with the Philharmonia Orchestra between 1948 and 1960 but also his directing at La Scala in Milan and his visits to Japan. He left a large number of filmed recordings of his conducting.

Malcolm Walker

Synopsis

CD 1

1 Overture

Act I

Scene 1

2 The scene is set in a poorly furnished little room. In the background is a low door and a little window, looking out onto the forest. To the left is a hearth with a chimney, and on the walls of the room brooms of various sizes hang. Hänsel is by the door making brooms, while Gretel sits by the hearth, busy knitting. She sings, as she works, of the geese that have no shoes. So they go barefoot, Hänsel interrupts, going on to sing of selling his little bed for food. He is interrupted by Gretel, hungry for lack of food. He throws his work down, wishing his mother were back home. They are both hungry. Gretel recalls their father's advice, but Hänsel says that will not satisfy them. He is going on to tell her what he wants to eat, but she stops him, singing a rhyme to banish complaining from the house. She tells her brother a secret. There is milk from a neighbour in the pot and their mother will cook them rice-milk when she comes back. Hänsel tests the milk with his finger, to see how creamy it is, but Gretel tells him to get back to work. He would rather dance and be happy.

3 They dance together, Hänsel instructed by his sister. He soon learns and they play a dancing game, moving ever faster in a circle until they both fall down, as their mother enters.

Scene 2

4 Their mother takes off the basket she has been carrying on her back and sits down, reproaching the

children for their idleness, while their parents must work from morning till night; they have not finished their tasks. She is so angry that she knocks the milk-pot off the table, and it breaks on the floor. Hänsel sniggers, as she looks at her clothes covered in milk, and she seizes a broom and chases him out. She pushes Gretel out too, with a basket, to fill to the top with wild strawberries. Alone she complains about their need, with the pot broken and no food in the cupboard; she is tired to death, buries her head in her arms and falls asleep.

Scene 3

5 The voice of her husband is heard, as he approaches, singing his broom-maker's song. He comes in, continuing his singing, rousing his wife, who wakes with a start. He shows her what he has brought home. She sees bacon and butter, flour and sausage, fourteen eggs, beans, onions and a quarter pound of coffee, and finally he empties his basket, and a pile of potatoes fall out.

6 As she starts her cooking, he tells her that he has done well, selling his wares that day, then asks where the children are. She tells him how they were dancing round and how the pot was broken; the children are in the forest.

7 Her husband is horrified that they are out at night in the dark, in particular because of the gingerbread witch, who rides through the air on her broomstick; in the daytime she entices children with sweetmeats and then pops them into her oven to make them into gingerbreadmen and eat them.

Act II

8 **Prelude:** The Witch's Ride.

Scene 1

9 It is dark, deep in the forest. Gretel is sitting on a moss-covered tree-stump, making a garland of hawthorn, with a bunch of flowers by her side. Hänsel is looking for strawberries. The sun is setting. She sings a song about a little man in a purple coat with a black cap. Hänsel shows her that their basket is full of berries. They realise that they have stayed out too long. A cuckoo calls, and Hänsel says that the forest is warning them, looking round uneasily. They see lights, perhaps the will-o'-the-wisp, and hear strange voices. Gretel, though, with her flowers, can be the queen of the forest. The cuckoo is heard again.

10 They sing of the cuckoo that steals eggs, making pretend with the berries from Hänsel's basket. Before they know what they are doing, they have eaten them all. They hear the strange voices once more.

11 Hänsel realises that they are lost, and they hold hands, as the mist rises. At this moment a little grey man with a sack on his back appears.

Scene 2

12 He announces himself as the Sandman, bringing sleep for children and dreams.

13 The children kneel down to pray, before they sleep, with fourteen angels guarding them, two at the head, two at the feet, two to the right, two to the left, two to cover them, two to wake them, and two to lead them to heaven. They lie down to sleep. It is now completely dark, until suddenly there is a bright light through the mist, which takes the form of a stairway.

Scene 3

14 In the dream pantomime the fourteen angels are seen, as in the children's evening prayer.

CD 2

Act III

1 Prelude

2 The scene is the same. Morning is breaking in the forest. The Dew Fairy is at work, singing of her task.

3 The children wake, and Gretel is the first to ask where she can be, lying at the foot of a fir-tree, with the birds singing sweetly above. Hänsel jumps up, refreshed after his sleep. They tell each other of their dreams and of the angels with golden wings.

Scene 2

4 As the mist finally clears, instead of the tree there stands, shining in the sun, the little gingerbread house. To the left there is a baker's oven and on the right a great cage, and a fence of gingerbread figures. Gretel holds her brother back, as they both gaze in wonder at the little house, made of cakes and tarts and all sorts of sweetmeats. She thinks it must be the house of the forest princess, who might welcome them. Hänsel thinks the angels have brought them there. They approach the house, and Hänsel breaks off a piece.

Scene 3

5 A voice is heard from within, and Hänsel starts back, dropping the piece of gingerbread. Gretel says that it was only the wind, and picks up the gingerbread, sharing it with her brother. Perhaps this is a cake-maker's house, Gretel thinks, and Hänsel breaks off a bigger piece, only to hear the voice from the house again, which they think must only be the wind. The upper part of the door of the house opens and the gingerbread witch appears, not seen by the children.

6 When they see the witch, the children are amazed,

hesitant at her apparently kindly approach. She introduces herself as Rosine Leckermaul, friendly and innocent as a child. Hänsel rejects her advances, but she lures them both on. He tries to draw his sister away, but the witch holds them back, eventually chanting a spell and waving her magic wand.

7 The witch leaves Gretel standing outside. Hänsel, however, whispers to her to do what the witch wants, as the latter returns with a raisin that she puts into Hänsel's mouth. Turning to Gretel she releases her from the spell, and tells her prepare the table. Hänsel can stay spellbound, while she deals with his sister. She opens the oven, to see that all is ready to bake Gretel into gingerbread.

8 Taking her broomstick, the witch rides around, watched by Gretel from the window, eventually bringing her steed to a halt.

9 The witch rouses Hänsel, inspecting him and calling to Gretel to bring her raisins and almonds, which she does. The witch continues her spells, giving Gretel a raisin to eat. She opens the oven door and entices Gretel in, while Hänsel warns her, holding her back. The witch shows her how to get into the oven,

bending her head down, allowing the children to push her in and shut the oven door.

10 The children sing in triumph, as the witch is destroyed. The house is full of good things to eat, and meanwhile there is a loud bang as the oven blows up, making the children drop their booty in alarm. They are still more amazed when they see the children, released from their gingerbread.

Scene 4

11 The gingerbread children are overjoyed to be released, as Gretel helps them return to life, opening their eyes, aided finally by Hänsel with the witch's wand and a spell to match.

Finale Scene

12 Hänsel and Gretel are delighted to hear their father and mother coming to find them. Everyone is overjoyed when the witch is taken out of the oven, now transformed into a big gingerbread and taken into the house by two boys, as the rest celebrate a happy ending.

Keith Anderson

Producer's Note

The complete recording of *Hänsel* was transferred from British LP pressings. In the Appendix, the Supervia and Seinemeyer sides were taken from laminated British Parlophones; the Schumann disc came from a prewar U.S. Victor pressing; and the Hüsche was transferred from a British HMV.

Mark Obert-Thorn

8.110897-98

Mark Obert-Thorn

Mark Obert-Thorn is one of the world's most respected transfer artist/engineers. He has worked for a number of specialist labels, including Pearl, Biddulph, Romophone and Music & Arts. Three of his transfers have been nominated for Gramophone Awards. A pianist by training, his passions are music, history and working on projects. He has found a way to combine all three in the transfer of historical recordings.

Obert-Thorn describes himself as a 'moderate interventionist' rather than a 'purist' or 're-processor,' unlike those who apply significant additions and make major changes to the acoustical qualities of old recordings. His philosophy is that a good transfer should not call attention to itself, but rather allow the performances to be heard with the greatest clarity.

There is no over-reverberant 'cathedral sound' in an Obert-Thorn restoration, nor is there the tinny bass and piercing mid-range of many 'authorised' commercial issues. He works with the cleanest available 78s, and consistently achieves better results than restoration engineers working with the metal parts from the archives of the modern corporate owners of the original recordings. His transfers preserve the original tone of the old recordings, maximising the details in critical upper mid-range and lower frequencies to achieve a musical integrity that is absent from many other commercially released restorations.

The Naxos historical label aims to make available the greatest recordings in the history of recorded music, in the best and truest sound that contemporary technology can provide. To achieve this aim, Naxos has engaged a number of respected restorers who have the dedication, skill and experience to produce restorations that have set new standards in the field of historical recordings.

Playing
Time
2:07:21

Engelbert
HUMPERDINCK
(1854 – 1921)
Hänsel und Gretel

8.110897-98

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Hänsel Elisabeth Grümmer
Gretel Elisabeth Schwarzkopf
Peter Josef Metternich
Gertrud Maria von Ilosvay
The Witch Else Schürhoff
The Sandman Anny Felbermayer
The Dew Fairy Anny Felbermayer

Loughton High School for Girls Choir
Bancroft's School Choir

Philharmonia Orchestra • Herbert von Karajan

Recorded 27th, 29th and 30th June

and 1st and 2nd July 1953 in Kingsway Hall, London

With a libretto originally composed for a children's Christmas celebration for use by the composer's own fireside, Humperdinck's first opera, *Hänsel und Gretel*, remains a huge and popular success. This is due in no small measure to its combination of enchanting German folk-tunes, both traditional and newly-invented, and sumptuous Wagnerian orchestration. Here re-issued to mark the 150th anniversary of the composer's birth, this 1953 recording has acquired classic status, not only for the peerless contributions of Elisabeth Grümmer and Elisabeth Schwarzkopf, but for Karajan's faultless and imaginative handling of the score, a work he had never previously conducted.

CD I	62:45	CD 2	64:36
1 Overture	8:37	1-11 Act III	41:42
2-7 Act I	26:13	12 Final Scene	2:13
8-14 Act II	27:55	13-20 Highlights from Hänsel und Gretel Historical Recordings, 1928-1937	20:42

Producer and Audio Restoration Engineer: Mark Obert-Thorn
Cover image: Elisabeth Schwarzkopf (Tully Potter Collection)



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