The Salzburg Marionette Theatre presents
of Salzburg, Austria
November 19-20, 2005

Season sponsored by:

Georgia Council for the Arts
Atlanta Cultural Affairs
National Endowment for the Arts
About the Center for Puppetry Arts

On September 23, 1978, Kermit the Frog, accompanied by his creator, Jim Henson, cut the ribbon to officially open the Center for Puppetry Arts. The Center is now the nation’s largest organization dedicated to the art form of puppetry, reaching more than 300,000 people a year through its Education, Museum and Performance programs.

The Center offers more than 800 performances annually: 13 shows a week for families and periodic productions throughout the year for adult audiences. The Center’s interactive Museum, PUPPETS: The Power of Wonder, features more than 350 puppets from around the globe, and is the largest permanent collection of puppets on display in the United States. The Education Department offers both in-house and outreach workshops in Georgia, as well as Distance Learning, a state-of-the-art video conferencing teaching tool, which has enabled us to reach people in 35 states and two foreign countries.

The Center has been recognized both nationally and internationally as a place of excellence. In the spring of 2000, the highly respected Ford Foundation selected the Center as one of only 28 organizations in the country to be recognized for success in management and innovative programming. Summer of 2002 brought Puppets 2002, the biennial conference of the international theater group, UNIMA, as well as Puppets Take Atlanta, a city-wide festival of exhibits, performances and workshops. More recently, MSN.com named the Center as one of the top ten children’s museums in the U.S.; the Center received a Special Event Lifetime Achievement Award from VSA arts of Georgia; the Center’s DVD American Tall Tales won a Telly Award; and Atlanta Magazine chose the Center as one of the top 25 experiences every Atlantan should have.

Vincent Anthony, founder and Barbara and Bill Wylly Executive Director, created a treasure here in Atlanta that engages the hearts and minds of people from all over the world. To ensure that no one is excluded from enjoying the magic of puppetry, the Center provides 50,000 free and 130,000 discounted performance tickets and workshops annually. With the support of its audience, donors and sponsors, the Center for Puppetry Arts looks forward to continuing its mission of educating, enriching and entertaining the public through the magical art of puppetry.
A performance of Mozart’s singspiel Bastien und Bastienne marked the founding of the Salzburg Marionette Theatre by sculptor Anton Aicher in 1913. Anton was so successful with his performances that in the autumn of the same year he and his marionettes went on their first tour. Their repertoire was extended and fairy tales in which the main character was Kasperl (Punch) were staged for children. The outbreak of the First World War brought considerable difficulties, but the Theatre remained a focal point of artistic interests in Salzburg.

In 1926, Anton gave the Theatre to his son, Hermann, as a wedding present. Under the direction of Hermann, the Theatre expanded its repertoire and grew in size and sophistication to become an internationally acclaimed troupe in the 1920s and ‘30s. In 1944, Hermann was called to the army and the Theatre was closed. After the end of World War II, the marionettes were the first to stage a German language performance in Paris, performing at the Theatre des Champs Elysees. An intensive period of tours and guest appearances followed, and new productions were staged, in particular Mozart’s five “great” operas.

In the following decades, the Theatre performed on six continents, making its United States debut in 1952 with sold-out runs of The Magic Flute in Boston and New York. Not long after his 75th birthday, Hermann passed away and his daughter, Gretl, took over the Theatre in 1977. The Salzburg Marionettes embarked on tours throughout Europe, Asia and America, appearing in New York, Paris, Italy, Switzerland, Hong Kong and Japan.

In 1994 and 1995, the productions of all five Mozart operas were recorded for television and video with Sir Peter Ustinov narrating. 1998 saw the first co-production with the Salzburg Easter Festival, Prokofiev’s Peter and the Wolf. To commemorate the 85th birthday of the Marionettes, a new museum, The World of Marionettes, was also opened in Salzburg in 1998. In 2001, the Salzburg Marionettes expanded their repertoire with the addition of A Midsummer Night’s Dream by William Shakespeare. Hansel and Gretel by Engelbert Humperdinck premiered in December of 2003.

“These little figures illuminate the stage in ways you wouldn’t think possible”

~ The Los Angeles Times
A Midsummer Night’s Dream
by William Shakespeare

A Play in Five Acts

Adapted for the Salzburg Marionettes by Hinrich Horstkotte
Music by Felix Mendelssohn
Musical Arrangement and Composition by Franz-Josef Grümmer
Designed and Directed by Hinrich Horstkotte
Choreography by Peter Breuer
Sculpture by Pierre Monnerat

The Actor | The Puppeteer
---|---
THESEUS, Duke of Athens ..................................Dominic Gerrard | Philippe Brunner
HIPPOLYTA, Betrothed to Theseus .....................Cordelia Rayner | Gerda Michel
LYSANDER, in love with Hermia ..........................Giles Cooper | Eva Füdler
DEMETRIUS, courting Hermia ..............................Scott Handy | Pavel Tikhonov
EGEUS, Hermia’s father .................................Rob Clare | Heide Hölzl
HERMIA, his daughter, in love with Lysander ..........Sian Hutchinson | Michaela Obermayr
HELENA, in love with Demetrius ..........................Sinéad Kent | Gerda Michel
PHILOSTRATE, Theseus’ Master of Revels ..............James Wallace | Gretl Aicher
OBERON, King of the Fairies .............................Danny Sapani | Pierre Droin
TITANIA, Queen of the Fairies ............................Tessa Mawle | Gerda Michel
PUCK, Oberon’s jester and Lieutenant ..................Markus Meyer | Gretl Aicher
AN INDIAN CHANGELING BOY .........................Nerupama Rathore | Philippe Brunner

FAIRIES, IN TITANIA’S SERVICE:

PEASEBLOSSOM ............................................Amy Clare | Heide Hölzl
COBWEB ......................................................Hamlet Egh | Philippe Brunner
MOTH .........................................................Rob Clare | Eva Füdler
MUSTARDSEED ..............................................Cordelia Rayner | Pavel Tikhonov
PETER QUINCE, a carpenter (Prologue) .................James Wallace | Heide Hölzl
NICK BOTTOM, a weaver (Pyramus) ......................Andrew Wilby | Pierre Droin/
FRANCIS FLUTE, a bellows-mender (Thisbe) ..........Scott Handy | Vladimir Fediakov
TOM SNOUT, a tinker (Wall) ..............................Rob Clare | Gretl Aicher
SNUG, a joiner (Lion) ....................................Giles Cooper | Pavel Tikhonov
ROBIN STARVELING, a tailor (Moonshine) ..........Hinrich Horstkotte | Philippe Brunner

Set Painting: Günter Patoczka/Set Sculpture: Andrea Alker, Jane Eve
Tailors: Gerda Michel, Ingrid Drexler, Verena Stadlmayr
Sound: Gerhard Schönberger/Lighting: Harald Alker/Stage Manager: Pierre Droin
Workshop: Vladimir Fediakov, Pavel Tikhonov

Sound Recording: London 2002, Tony Aldridge
Artistic Coordination: London, Rob Clare with Scott Handy, directed by Hinrich Horstkotte
Inboccalupo Orchestra Berlin conducted by Andreas Schüller/Orchestral Soloists: Stipendiates of the Berlin Philharmonic Orchestra Academy directed by Franz-Josef Grümmer, Berlin 2001
Puck’s Language coach: Colin Shepherd
With grateful thanks to the Central School of Speech and Drama, London
Theseus, the Duke of Athens, is preparing to marry Hippolyta, the defeated Queen of the Amazons. As he ponders how to spend the four days until his wedding, Theseus is interrupted by Egeus, an Athenian aristocrat, who has dragged his daughter Hermia into the court. Egeus wishes Hermia to marry the noble Demetrius, but she is in love with Lysander, a younger and poorer man. Theseus confirms that if Hermia does not obey her father’s will, the law of Athens requires that she be put to death.

Lysander suggests to Hermia that they should escape to the forest, where the Athenian law cannot harm them. Hermia unfolds her plan to her school friend Helena, who is herself in love with Demetrius. Helena determines to reveal their scheme to Demetrius and the four young lovers depart for the forest by night.

Meanwhile, a group of tradesmen are preparing a play to be performed at Theseus’ wedding. They too enter the forest, hoping to rehearse there uninterrupted.

Unbeknownst to the humans, the forest is home to a tribe of fairies, whose King and Queen, Oberon and Titania, are fighting a bitter feud over a young Indian prince. To punish Titania, Oberon instructs his lieutenant Puck to cast a spell on her that will make her fall in love with the first creature she sees. Puck does so, and then bewitches one of the tradesmen, Bottom the Weaver, planting an ass’s head on his shoulders. Titania sees him, and duly falls prey to Oberon’s magic and finds herself in love with Bottom.

Oberon, in the meantime, has spotted the human lovers wandering in the forest, and commands Puck to help them. Puck mistakes the men, and causes Lysander to fall in love with Helena. Chaos ensues, and it takes all of Oberon’s magic and cunning to restore order to the fairies, the tradesmen and the lovers.

There will be a 15-minute intermission following Act Three.
Hansel and Gretel
by Engelbert Humperdinck

*Opera in Three Acts*

*Libretto by* Adelheid Wette

*Conducted by:* Andreas Schüller

Inboccallupo-Orchestra - The Inboccallupo-Children’s Choir

*Performance Recorded for* the Salzburg Marionette Theater

**The Singer**

**Peter** (Vater) .................. Jörg Gottschick
**Gertrud** (Mutter) ........... Martina Hamberg-Möbius
**Hänsel** .......................... Kristina Naudé
**Gretel** ............................ Annette Dasch
**The Witch** ...................... Giedré Povilaityté
**Sandman** ....................... Akiko Hayashida
**The Dew Fairy** ............... Bini Lee
**Children, Angels, Animals** ...... The Ensemble

**The Puppeteer**

Vladimir Fediakov
Philippe Brunner/Ursula Winzer
Eva Füdler/ Gerda Michel
Heide Hötzl/Michaela Obermayr
Pavel Tikhonov
Pierre Droin
Vladimir Fediakov/Ursula Winzer

Production, Sets and Costumes: Hinrich Horstkotte
Marionette Sculptor: Pierre Monnerat
Light Engineer: Harald Alker
Sound Engineer: Gerhard Schönberger

The marionettes, sets and costumes were constructed in the workshops of the Salzburg Marionette Theatre.

**Overture:** In the forest of Illsenstein lives a witch who catches children and bakes them for her gingerbread house.

**Act I:** The broom-maker’s hut. The parents have gone in search of food, leaving Hansel and Gretel alone, with the task of making brooms and darning stockings. The children are hungry; seeing a jug of milk, they start dancing in anticipation of rice pudding, instead of working. Their mother comes home, tired and empty-handed, and in her anger at finding the children not hard at work, she upsets the milk. She sends the children into the forest to pick strawberries, saying they are not to come home until the basket is full. Meanwhile their father returns, merry and laden with food, after a successful day. He is horrified to hear that the children are in the forest, where the witch of Illsenstein will be lying in wait. Both parents rush off to the forest to look for them.
**Act II**: Gathering strawberries, the children have come near to Ilsestein. Hansel's basket is full, and Gretel has woven a garland of flowers. They start to play, and fail to notice that night is falling. Hansel has forgotten the way home; the friendly forest suddenly seems threatening and filled with danger. The Sandman appears and promises to protect the children, who say their prayers and settle down to sleep. Fourteen angels watch over them.

*There will be a 15-minute intermission following Act Two.*

**Act III**: The Dew Fairy wakes the children. They are hungry – and what do they see? A little house, made all of gingerbread – just right for breakfast. As they nibble at it, the witch comes out and puts them under a spell. Hansel needs fattening up, but Gretel can be baked and eaten immediately. The witch tells her to look into the oven to see if the gingerbread is ready, but Gretel pretends not to understand. The witch demonstrates; Gretel pushes her into the oven and slams the door shut. The oven explodes, and gingerbread children appear; standing stiffly until Hansel breaks the spell on them with the witch's juniper bush.

The gingerbread children thank Hansel and Gretel, who in turn thank their fourteen guardian angels. As they all sing a song making fun of the witch, the parents appear and the family is joyfully reunited.
Don Giovanni
by Wolfgang Amadeus Mozart

Opera in Two Acts
Libretto by Lorenzo da Ponte
Conducted by: Erich Leinsdorf

The Vienna Philharmonic Orchestra - The Choir of the Vienna State Opera
Performance Recorded by RCA

The Singer

DON GIOVANNI ........................................ Cesare Siepi
KOMTUR ............................................... Arnold von Mill
DONNA ANNA ........................................ Birgit Nilsson
DONNA ELVIRA ....................................... Leontyne Price
DON OTTAVIO ......................................... Cesare Valletti
LEPORELLO .......................................... Fernando Corena
ZERLINA ............................................. Eugenia Ratti
MASETTO ............................................. Heinz Blankenburg
PEASANTS/ATTENDENTS .............. Philippe Brunner, Vladimir Fediakov, Eva Füdler, Elfriede Grill, Michaela Obermayr, Pavel Tikhonov

The Puppeteer

Gretl Aicher
Pierre Droin/Pavel Tikhonov
Eva Füdler
Heide Hölzl
Heide Hölzl/ Gerda Michel
Pierre Droin
Gerda Michel
Pavel Tikhonov

Production by: Wolf-Dieter Ludwig/Set design: Günther Schneider-Siemssen
Costumes: Ronny Reiter/Marionette Sculpture: Josef Magnus
Sound Engineer: Gerhard Schönberger/Light Engineer: Harald Alker
The marionettes, sets, and costumes were constructed in the workshops of the Salzburg Marionette Theater.

Act I. It is night in a Spanish town, in the mid-17th century. Don Giovanni has intruded into the house of the Commendatore, whose daughter Donna Anna he tries to seduce. Giovanni’s servant Leporello, keeping watch outside, witnesses a duel between his master and the Commendatore, in which the old man is fatally wounded. Giovanni and Leporello escape unrecognized. Donna Anna and Don Ottavio swear vengeance.

By chance, Giovanni meets Donna Elvira, whom he deserted in Burgos, and who now reproaches him bitterly with his faithlessness. He slips away, leaving her to be subjected by Leporello to a recital of his many conquests.

Giovanni and Leporello encounter a peasant wedding. Giovanni invites the whole party to his house; he intimidates the bridegroom, Masetto, and promises marriage to the bride, Zerlina. Elvira intervenes and foils his plan. Donna Anna and Don Ottavio tell Giovanni about the murder of the Commendatore, but then Anna recognizes his voice as that of her father’s murderer. Giovanni makes his escape.

The Don continues his headlong pursuit of pleasure. He makes a further attempt to seduce Zerlina, and when Masetto intervenes he takes both of them to his house, where a lively party is now in progress. At his master’s bidding, Leporello also invites three masked figures (none other than Elvira, Anna and Ottavio) to the party. They arrive just in time to rescue a vehemently protesting Zerlina from the Don’s amorous clutches. Ottavio confronts Giovanni with drawn sword, but the Don once again escapes.

There will be a 15-minute intermission following Act I.
**Act II.** Leporello has serious reservations about his master's way of life, but Giovanni bribes him to exchange cloaks at night and lure Elvira away for a walk while Giovanni serenades her maid. He is surprised by Masetto and his friends, who are out for Giovanni's blood; since he is wearing his servant's cloak, however, they take him for Leporello, and he contrives to send the peasants away, detaining Masetto whom he thrashes soundly. Zerlina is hard put to comfort her smarting bridegroom.

Master and servant meet again in the cemetery, where Giovanni insolently invites the statue of the Commendatore to supper; a sepulchral voice accepts. Later, as Giovanni is dining at home, a last attempt by Elvira to reform him is met with mockery and cynical contempt. The statue appears and calls upon Giovanni to mend his ways. But not even the grip of death can break the Don's pride; he and his castle are dragged down to hell. The others arrive – too late – to corner Giovanni; Leporello recounts the Don's just punishment.
WORLD PREMIER OF
Anne Frank: Within & Without
By Bobby Box

January 19 – 29, 2006

How do you survive when you have to go without your friends? Without your freedom? Without the world you know? You go within… Center for Puppetry Arts associate producer Bobby Box does just that as he explores the inner and outer worlds of an extraordinary life in the new production Anne Frank: Within & Without, presented in cooperation with the Georgia Commission on the Holocaust. Inspired by Frank’s indomitable spirit, Box creates a celebratory, not-to-be missed production that is not just about death, war or “that poor little girl,” but rather acts as a meditation on hope and all that is good in humankind.
Recommended for Ages 12 and up.

Anne Frank: Within & Without Lecture
with Andre Kessler of the Georgia Commission on the Holocaust, Atlanta

January 22, 2006, 6:30-7:30pm

In this intimate talk, Holocaust survivor Andre Kessler shares with the audience his two years spent in hiding. Kessler lived with his mother in a small room attached to their apartment; both survived on food provided by a gentile superintendent. Today, Kessler is a docent at the Breman Jewish Heritage Museum and at the Kennesaw State University Anne Frank Exhibit, and was appointed Chairman of the Advisory Committee for the Georgia Holocaust Commission in 2000. Recommended for Ages 14 and up.

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