

OPERAS FOR FEBRUARY 2025

February 2025

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Stories of the Operas

Carlo di Borgogna is an Italian opera (melodramma romantico) in three parts composed by Giovanni Pacini to a libretto by Gaetano Rossi. It was first performed at the Teatro la Fenice, Venice, on 21 February 1835.

It was not well received at its premiere and Pacini stopped writing operas for some 5 years. At its premier, it was over 3 hours long and the opera was given without a break and with the ballet held back until the end. The audiences were not used to such a long concentration on a work and Pacini's compositional skills were not high according to Rossini. He returned to the composition of opera and had a number of successes later in his career.

Until the recording used for broadcast was made in 2002 [Opera Rara] the work had not been performed for 150 years.

Cast

Carlo Duke of Burgundy	tenor	Bruce Ford
Leonora di Jork his promised bride	soprano	Elizabeth Futral
Arnoldo Count of Ivry	baritone	Roberto Frontali
Estella his daughter	mezzo	Jennifer Larmore
Amelia a relative of the Ivri's	soprano	Helen Williams
Lord Athol Ambassador of England	tenor	Dominic Natoli
Guglielmo d' Erlach Swiss Knight	baritone	Gary Magee
Geoffrey Mitchell Choir & Academy of St Martins in the Fields Conductor David Parry		

PART 1

SCENE ONE: The people of Dijon have gathered to greet Carlo il Temerario [the Bold] upon his return from Liège, where he has succeeded in reducing the rebellious citizens to order. Arnoldo d'Ivry, his tutor and mentor, looks upon this latest exploit as his reward for so many years of faithful service; while his daughter Estella, who is one of a number of young women who come to strew flowers at Carlo's feet and crown his head with laurel, cannot conceal that she is in love. Carlo, just as clearly, reciprocates her feelings.

The mood of joyous celebration is broken when Lord Athol, the English ambassador, presents Carlo with a letter announcing the approach of the princess he is pledged to marry: Leonora, the sister of Edward IV of England. Athol's suspicions that Carlo does not welcome the match seem to be confirmed as he watches the less – than - happy manner in which the letter is received and read.

SCENE TWO: Arnoldo's apartments in the ducal palace. Amelia, one of Estella's relatives, flatters her by suggesting that she is about to become Duchess of Burgundy, but when Carlo appears, it is only, to break the news that he is bound by a sacred oath to his dying father to marry Leonora. Arnoldo, who enters in the confident expectation that he is about to bless his

daughter's betrothal, instead finds his hopes dashed. In an outburst of anger he denounces Carlo as a seducer, and he and Estella leave, threatening that a day of retribution will swiftly follow.

SCENE THREE: The people of Dijon have gathered once more, this time to greet the arrival of Leonora. A chapel in the background is decked with decorations, and lit up for the immediate celebration of the marriage. Leonora makes her entry and courteously, acknowledges Burgundy as her future home. She is disturbed, however, when Carlo is slow to appear, and then greets her in a less than warmly affectionate manner. Forcing himself to play his unwelcome part, he offers her his hand, and they are about to proceed to the chapel when there is an interruption. Estella enters, wild of appearance and all but demented of manner, defying Leonora and claiming Carlo as her own. Lord Athol tries to have her arrested, but this only arouses Carlo's wrath since he sees it as a usurpation of his own authority.

At this moment of crisis Arnaldo also appears. He springs to Estella's defence and draws his sword against Athol. They fight and off – stage, Arnaldo falls. The curtain descends on a scene of confusion and consternation as Estella flees in wild despair and grief, Leonora threatens revenge on the part of England, and Carlo stands motionless in the midst of all, a prey to the blackest concentration.

PART TWO

SCENE ONE: The rustic inhabitants of a smiling Swiss valley appear to celebrate the anniversary of the arrival of an 'Angel' - an unknown woman who has showered blessings upon them - to dwell in an ancient castle which is visible in the background. They dance and sing, but are soon interrupted by the sound of horns. Guglielmo, a mountaineer, descends from the heights with his followers, inciting all to arms to defend Switzerland against the invading Burgundians.

An unknown warrior in black armour also appears, and Guglielmo is overjoyed to recognise Arnaldo - not dead, as all had believed, but nursed back to health and now in search of his daughter. Provided they will agree to his retaining his anonymity, he agrees to join their cause, and all unite swearing to fight to the death for their country.

They depart, and the stage remains empty for a moment before Lord Athol comes out of the surrounding woods, followed by Leonora, dressed as a warrior, with a small escort of knights and squires. They are in search of Carlo's forces, but have lost their way and are now threatened by an approaching storm. Athol goes to reconnoitre, and in his absence Leonora finds herself accosted by Arnaldo. They soon realise that they owe allegiance to opposite sides, Arnaldo denouncing Carlo as a betrayer of honour and innocence, and Leonora declaring him the invincible thunderbolt of war. In obedience to ancient Swiss laws of hospitality, Arnaldo allows her to depart unmolested with her companions.

SCENE TWO: A room in the castle which had been distantly visible in the previous scene. The Angel of the district - who is, of course, Estella - broods as she listens to the storm raging outside.

Amelia announces that two strangers, waylaid by the tempest, seek shelter. They turn out to be Carlo and one of his knights, Oberto. While Oberto retires to seek rest, Carlo allows his thoughts to stray, as they always inevitably do, to Estella.

A secret door opens, and Estella appears, heavily veiled in black. Carlo recognises her from her voice, and protests that he loves her just as much as ever. She, however, is set upon confronting him with the enormity, of his crime. She touches a spring, and a tapestry at the back of the stage disappears to reveal a sepulchral chamber. In the centre there is an elevated tomb, bearing the inscription "Arnaldo d'Ivry", while a low open tomb below it is inscribed "For Estella d'Ivry". Suitably appalled, Carlo presents his sword and invites Estella to slay him. Her answer is to retort that, though his death is imminent, it is not for her to spill his

blood: it is sacred to the shades of those he has slaughtered. At this moment Carlo hears the horns of his followers. His courage returns, and he goes to rejoin them, while Estella retires through the secret door.

PART THREE

SCENE ONE: A wood, with the ruins of an ancient priory, a chapel reconstructed in its midst. A skirmish is taking place nearby, and a fugitive Leonora, still in masculine attire, is pursued and disarmed by Guglielmo and his followers. Her continued defiance results in cries for her death, but the door of the chapel opens and Estella appears, once again heavily veiled. At the sight of their 'Angel', the mountaineers lower their arms in respect and deliver Leonora to her mercy. Estella is already aware of Leonora's identity, and when she raises her veil, she too is recognised. Each woman reproaches the other with destroying her happiness, but at the moment when Leonora expects to be handed over to the mountaineers and put to death, Estella instead orders her to be conducted in safety to Carlo's camp.

SCENE TWO: High craggy Swiss mountains, separated by gorges leading to the Lake of Morat. The Swiss mountaineers are preparing to ambush Carlo and his army and are balancing rocks upon the brink of the cliffs. A distant march announces the approach of the Burgundians, and Carlo, deceived by the failure of the Swiss so far to oppose him, urges his forces forward into the gorges. A female figure - Estella - appears upon the heights above. Aware of Carlo's danger, she makes a last attempt to save him, urging him to retreat. Although all are momentarily struck dumb with terror, Carlo's rallying cry restores their spirits, and they enter the gorges.

Leonora now appears with her escort, still trying to rejoin Carlo. Within moments she is surrounded by Guglielmo and his mountaineers, who force her to watch as Arnaldo and his companions hurl rocks down from above upon the hapless Burgundians. Carlo appears upon a bridge spanning the gorges, but finds himself confronted by Arnaldo. Estella, who witnesses their encounter from afar, cries out in an attempt to save the life of her lover, but Arnaldo strikes him down and he falls to his death. A bloodied Arnaldo recognises Estella, but their reunion is only momentary, for she collapses and dies in his arms.

The opera ends as the Swiss celebrate their victory.

Fidelio (originally titled *Leonore, oder Der Triumph der ehelichen Liebe*; English: *Leonore, or The Triumph of Marital Love*), Op. 72, is Ludwig van Beethoven's only opera. The German libretto was originally prepared by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly, with the work premiering at Vienna's Theater an der Wien on 20 November 1805. The following year, Stephan von Breuning helped shorten the work from three acts to two. After further work on the libretto by Georg Friedrich Treitschke, a final version was performed at the Kärntnertortheater on 23 May 1814. By convention, both of the first two versions are referred to as *Leonore*.

The libretto, with some spoken dialogue, tells how Leonore, disguised as a prison guard named "Fidelio", rescues her husband Florestan from death in a political prison. Bouilly's scenario fits Beethoven's aesthetic and political outlook: a story of personal sacrifice, heroism, and eventual triumph. With its underlying struggle for liberty and justice mirroring contemporary political movements in Europe, such topics are typical of Beethoven's "middle period". Notable moments in the opera include the "Prisoners' Chorus" (O welche Lust—"O what a joy"), an ode to freedom sung by a chorus of political prisoners, Florestan's vision of Leonore come as an angel to rescue him, and the scene in which the rescue finally takes place. The finale celebrates Leonore's bravery with alternating contributions of soloists and chorus.

Roles

Florestan, a prisoner	tenor
Leonore, his wife, disguised as a man under the alias Fidelio	soprano
Rocco, gaoler (guard)	bass
Marzeline, his daughter	soprano
Jaquino, assistant to Rocco	tenor
Don Pizarro, governor of the prison	baritone
Don Fernando, King's minister	baritone
Two prisoners:	tenor and bass

Synopsis

Two years prior to the opening scene, the Spanish nobleman Florestan has exposed or attempted to expose certain crimes of a rival nobleman, Pizarro. In revenge, Pizarro has secretly imprisoned Florestan in the prison over which he is governor. Simultaneously, Pizarro has spread false rumours about Florestan's death.

The warden of the prison, Rocco, has a daughter, Marzeline, and an assistant, Jaquino, who is in love with Marzeline. The faithful wife of Florestan, Leonore, suspects that her husband is still alive. Disguised as a boy, under the alias "Fidelio", she gains employment working for Rocco. As the boy Fidelio, she earns the favor of her employer, Rocco, and also the affections of his daughter Marzeline, much to Jaquino's chagrin.

On orders, Rocco has been giving the imprisoned Florestan diminishing rations until he is nearly starved to death.

Place: A Spanish state prison, a few miles from Seville **Time:** Late 18th century

Act 1

Jaquino and Marzeline are alone in Rocco's house. Jaquino asks Marzeline when she will agree to marry him, but she says that she will never marry him now that she has fallen in love with Fidelio, unaware that Fidelio is actually Leonore in disguise (*Jetzt, Schätzchen, jetzt sind wir allein*—"Now, darling, now we are alone"). Jaquino leaves, and Marzeline expresses her desire to become Fidelio's wife (*O wär ich schon mit dir vereint*—"If only I were already united with thee"). Rocco enters, looking for Fidelio, who then enters carrying a heavy load of newly-repaired chains. Rocco compliments Fidelio, and misinterprets her modest reply as hidden attraction to his daughter. Marzeline, Fidelio, Rocco, and Jaquino sing a quartet about the love Marzeline has for Fidelio (*Mir ist so wunderbar*—"A wondrous feeling fills me", also known as the Canon Quartet).

Rocco tells Fidelio that as soon as the governor has left for Seville, Marzeline and Fidelio can be married. He tells them, however, that unless they have money, they will not be happy. (*Hat man nicht auch Gold beineben*—"If you don't have any money"). Fidelio demands to know why Rocco will not allow for help in the dungeons, especially as he always seems to return short of breath. Rocco says that there is a dungeon down there where he can never take Fidelio, which houses a man who has been wasting away for two years. Marzeline begs her father to keep Leonore away from such a terrible sight, but Leonore claims courage sufficient to cope with it. Rocco and Leonore sing of courage (*Gut, Söhnchen, gut*—"All right, sonny, all right"), and Marzeline joins in their acclamations.

All but Rocco leave. A march is played as Pizarro enters with his guards. Rocco warns Pizarro that the minister plans a surprise visit tomorrow to investigate accusations of Pizarro's

cruelty. Pizarro exclaims that he cannot let the minister discover the imprisoned Florestan, who has been thought dead. Instead, Pizarro will have Florestan murdered (Ha, welch ein Augenblick—"Hah! What a moment!"). As a signal, Pizarro orders that a trumpet be sounded at the minister's arrival. He offers Rocco money to kill Florestan, but Rocco refuses (Jetzt, Alter, jetzt hat es Eile!—"Now, old man, we must hurry!"). Pizarro says he will kill Florestan himself instead, and orders Rocco to dig a grave for him in the floor of the dungeon. Once the grave is ready, Rocco is to sound the alarm, upon which Pizarro will come into the dungeon and kill Florestan. Fidelio, hearing Pizarro's plot, is agitated, but hopes to rescue Florestan (Abscheulicher! Wo eilst du hin? and Komm, Hoffnung, lass den letzten Stern—"Monster! Where are you off to so fast?" and "Come, hope, let the last star").

Jaquino once again begs Marzeline to marry him, but she continues to refuse. Fidelio, hoping to discover Florestan, asks Rocco to let the poor prisoners roam in the garden and enjoy the beautiful weather. Marzeline similarly begs him, and Rocco agrees to distract Pizarro while the prisoners are set free. The prisoners, ecstatic at their temporary freedom, sing joyfully (O welche Lust—"O what a joy"), but remembering that they might be caught by the prison's governor Pizarro, are soon quiet.

After meeting with Pizarro, Rocco re-enters and tells Fidelio that Pizarro will allow the marriage, and Fidelio will also be permitted to join Rocco on his rounds in the dungeon (Nun sprecht, wie ging's?—"Speak, how did it go?"). Rocco and Fidelio prepare to go to Florestan's cell, with the knowledge that he must be killed and buried within the hour. Fidelio is shaken; Rocco tries to discourage Fidelio from coming, but Fidelio insists. As they prepare to leave, Jaquino and Marzeline rush in and tell Rocco to run, as Pizarro has learned that the prisoners were allowed to roam, and is furious (Ach, Vater, Vater, eilt!—"O, father, father, hurry!").

Before they can leave, Pizarro enters and demands an explanation. Rocco, thinking quickly, answers that the prisoners were given a little freedom in honour of the Spanish king's name day, and quietly suggests that Pizarro should save his anger for the prisoner in the dungeon below. Pizarro tells him to hurry and dig the grave, and then announces that the prisoners will be locked up again. Rocco, Leonore, Jacquino, and Marzeline reluctantly usher the prisoners back to their cells. (Leb wohl, du warmes Sonnenlicht—"Farewell, you warm sunshine").

Act 2

Florestan is alone in his cell, deep inside the dungeons. He sings first of his trust in God, and then has a vision of his wife Leonore coming to save him (Gott! Welch Dunkel hier!—"God! What darkness here" and In des Lebens Frühlingstagen—"In the spring days of life"). Florestan collapses and falls asleep, while Rocco and Fidelio come to dig his grave. As they dig, Rocco urges Fidelio to hurry (Wie kalt ist es in diesem unterirdischen Gewölbe!—"How cold it is in this underground chamber" and Nur hurtig fort, nur frisch gegraben—"Come get to work and dig", the "Gravedigging Duet").

Florestan awakes and Fidelio recognizes him. When Florestan learns that the prison he is in belongs to Pizarro, he asks that a message be sent to his wife, Leonore, but Rocco says that it is impossible. Florestan begs for a drop to drink, and Rocco tells Fidelio to give him one. Florestan does not recognize Fidelio, his wife Leonore in disguise, but tells Fidelio that there will be reward for the good deed in Heaven (Euch werde Lohn in bessern Welten—"You

shall be rewarded in better worlds"). Fidelio further begs Rocco to be allowed to give Florestan a crust of bread, and Rocco consents.

Rocco obeys his orders and sounds the alarm for Pizarro, who appears and asks if all is ready. Rocco says that it is, and instructs Fidelio to leave the dungeon, but Fidelio hides instead. Pizarro reveals his identity to Florestan, who accuses him of murder (Er sterbe! Doch er soll erst wissen—"Let him die! But first he should know"). As Pizarro brandishes a dagger, Fidelio leaps between him and Florestan and reveals her identity as Leonore, the wife of Florestan. Pizarro raises his dagger to kill her, but she pulls a gun and threatens to shoot him. Just then, the trumpet is heard, announcing the arrival of the minister. Jaquino enters, followed by soldiers, to announce that the minister is waiting at the gate. Rocco tells the soldiers to escort Governor Pizarro upstairs. Florestan and Leonore sing to their victory as Pizarro declares that he will have revenge, while Rocco expresses his fear of what is to come (Es schlägt der Rache Stunde—"Revenge's bell tolls"). Together, Florestan and Leonore sing a love duet (O namenlose Freude!—"O unnamed joy!").

The overture to "Leonore No. 3" is often played at this point.

The prisoners and townsfolk sing to the day and hour of justice which has come (Heil sei dem Tag!—"Hail to the day!"). The minister, Don Fernando, announces that tyranny has ended. Rocco enters, with Leonore and Florestan, and he asks Don Fernando to help them (Wohlan, so helfet! Helft den Armen!—"So help! Help the poor ones!"). Rocco explains how Leonore disguised herself as Fidelio to save her husband. Previously in love with Fidelio, Marzelline is shocked. Rocco describes Pizarro's murder plot, and Pizarro is led away to prison. Florestan is released from his chains by Leonore, and the crowd sings the praises of Leonore, the loyal saviour of her husband (Wer ein holdes Weib errungen—"Who has got a good wife").

A detailed summary of its history and performances is available here

<https://en.wikipedia.org/wiki/Fidelio>

Thérèse: Jules Massenet. This drama of impassioned tenderness set against the violence of the French Revolution is the most concise of Massenet's operas. As the librettist Jules Claretie wrote, 'The work will be short, as the emotion contained in it can in no way be prolonged'. Massenet composed the score between the end of 1905 and the summer of 1906, and the opera was first performed in Monte Carlo on 7 February 1907 with Lucy Arbell in the role of Thérèse, Édouard Clément as Armand and Hector Dufranne as André.

Cast

Thérèse	Agnes Baltsa,	mezzo-soprano
Armand de Clerval	Francisco Araiza,	tenor
Andre Thorel	George Fortune,	baritone
Morel	Giancarlo Luccardi,	bass

RAI Symphony Orchestra & Chorus, Rome; Gerd Albrecht, conductor

Synopsis

Act One: The grounds of a near deserted chateau near Versailles, in the autumn of 1792. André Thorel and his young wife Thérèse have recently bought the chateau at auction after the flight of the Marquis de Clerval. André, son of the former steward, was brought up together with Armand, the Young Marquis, and has divided loyalties: as a man of the people

he belongs to the revolution; but his sympathies also lie with his childhood friend to whom he intends one day to return the chateau. Unknown to André, his wife formerly loved Armand, and her feelings towards her husband are more those of kindness and duty than true love.

A group of soldiers who have been resting in the park of the chateau leave for war. André and Thérèse both reflect on their different concepts of duty, but when André leaves, Thérèse's thoughts go back to her first love, Armand. She goes into the chateau. Soon afterwards a cloaked figure appears: it is Armand, who cannot remain away from the scene of his childhood and his memories of his love for Thérèse. When the two meet again, they recall their former happiness, but Thérèse insists on her duty to her husband, and expresses her fears for Armand's safety. When André returns he welcomes his old friend and offers to conceal him in his house, unaware of the tensions between Armand and his wife.

Act Two: Paris, June 1793. A large room overlooking the Seine. Thérèse is sombre and preoccupied, unable to be happy amidst the revolutionary violence. André reassures her of his loyalty to Armand, even though they are politically on opposing sides. Nevertheless, Thérèse begs him to provide Armand with a safe conduct so that he can escape the danger. When the porter Morel announces that the mob is becoming increasingly violent, André decides to give Armand his own papers, and then leaves to join his fellow Girondin representatives. Armand tries to persuade Thérèse to leave with him. Her resistance crumbles, and she agrees to meet him later in the evening. Armand hides when there is a banging on the door: it is Morel, returning with the news that André and the other Girondins have been arrested. Thérèse persuades Armand to go, letting him think that she will rejoin him later. It is her farewell to the past. From the window she sees her husband in the tumbril on the way to the guillotine. As he calls out to her she knows where her duty lies. 'Vive le roi' she cries. The crowd denounces her, and she joins her husband in death.

Wuthering Heights was the sole opera written by Bernard Herrmann (1911 – 1975). He worked on it from 1943 to 1951. The libretto was by Herrmann's first wife, Lucille Fletcher, based on the first part of Emily Brontë's 1847 novel of the same name: https://en.wikipedia.org/wiki/Wuthering_Heights.

Fletcher also interpolated some text from the second part of the novel, and from some unrelated poems by Emily Brontë (such as "I have been wandering through the Green Woods"). Herrmann started work on the opera in April 1943, while composing the film score for an adaptation of Jane Eyre by Emily Brontë's sister Charlotte Brontë. It received a boost in 1946, when Herrmann and Fletcher made a visit to the moor country near Manchester, while he was fulfilling conducting engagements with the Hallé Orchestra.

Wuthering Heights was never staged in Herrmann's lifetime, despite a number of attempts on his part. Its official world stage premiere was on 6 November 1982, almost seven years after Herrmann's death, by the Portland Opera in Portland, Oregon. Orson Welles was asked to direct the production, but he declined.

A concert version under the title *Les Hauts de Hurlevent* was presented on 14 July 2010 at the Radio France and Montpellier Languedoc-Rousillon Festival.

In April 2011, to mark the centenary of Bernard Herrmann's birth, Wuthering Heights was finally presented in full for the first time, by Minnesota Opera. The European stage premiere

wise daughter tells him not to, because the king will throw him in the dungeons thinking that he has stolen the pestle, which in truth he didn't find.

The daughter's prediction comes true, and this is the beginning of the opera. When the king learns that the daughter had wisely known what his actions would be he sends for her to come before him. He tells her she has "talked a noose around her neck" and will give her two choices for how to save her life. She can either gamble for it, or answer three riddles.

The wise daughter chooses to answer the three riddles, and saves her life. The king makes her his queen and all seems happy.

The opera is only half over though. Three scoundrels have stirred up some trouble between the owners of a donkey and of a mule. One morning they found a baby donkey between the two beasts, and the mule owner ridiculously thought it could be his. The king agrees that since the baby was closer to the mule it must belong to it. The queen overhears this and sets up the donkey owner to show the king the error of his foolish judgment. The king realizes that his new wife is mocking him and working against his decision and he sends her away with a large box and tells her to take whatever she wishes and leave. The queen drugs her husband with opiates in his wine, and the opera happily ends with him waking up inside the box, and acknowledging that she truly is a wise woman. She contradicts him and says that no one who loves can be truly wise. Also at the end, the peasant finds the golden pestle which got him sent to the dungeons in the first place.

Cast

Der König [The King]	baritone	Karl-Heinz Stryczek
Der Bauer[the Peasant]	bass	Reiner Süß
Der Tchter [the daughter]	soprano	Magdalena Falewicz
Der Kerkermeister [the gaoler]	bass	Horand Friedrich
Der Mann mit esel [the man with the donkey]	tenor	Eberhard Büchner
Der Mann mit Maulesel [the man with the mule]	baritone	Siegfried Lorenz
Erster Stralch [first vagabond]	tenor	Harald Neukerch
Radio Symphony Orchestra Leipzig	Conductor	Herbert Kegel

Der Mond (The Moon) is an opera in one act by Carl Orff based on a Grimm's fairy tale) with a libretto by the composer. It was first performed on 5 February 1939 by the Bavarian State Opera in Munich under the direction of Clemens Krauss. The composer describes it not as an opera but as *Ein kleines Welttheater* ("A little world theatre"); the performance lasts for about one hour and is often paired with Orff's *Die Kluge*.

Orff, who wrote both music and libretto for this single act opera, was inspired by the Grimm brothers' fairytale of the same title. His choice of a young boy as the narrator led him to describe the *Der Mond* as "kleines Welttheater" "small world theatre".

The work delves into a universe split between heaven, earth and the underworld, all overseen by St Peter. The earth is split into two countries, each a mirror image of the other.

Carl Orff's *Der Mond*: a parable on the order of the cosmos

At the start of the opera, the moon enlightens one side of the earth. The other remains completely dark. One night, four boys from a village on the dark side discover the moon is tied to a tree. Without hesitating, they steal it to enlighten their own village.

Years later, as each of them dies, a quarter of the moon is buried with them and sent to the underworld. Eventually, the moon becomes whole again and its light fills the underworld, waking up the dead who continue to live once again.

Alarmed by this chaos in the underworld, St Peter arrives to set things in order. Instead, he gets swept up in the underground revelry until he comes to his senses and takes the moon back to the sky where it shines over the whole world.

Cast

The narrator	tenor	Eberhard Büchner	
Four boys who steal the moon	baritone	Horst Lunow	
	bass	Fred Teschler	
	tenor	Helmut Klotz	
	bass	Armin Terzibaschian	
A peasant	baritone	Wilfried Schaal	
An innkeeper	spoken part	Paul Glahn	
St Peter	bass	Reiner Süß	
Orchestra & Radio Choir of Leipzig Radio	Conductor	Herbert Kegel	