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COVENT GARDEN



THE  
TALES OF HOFFMANN

*Tuesday, 5th November, 1957*

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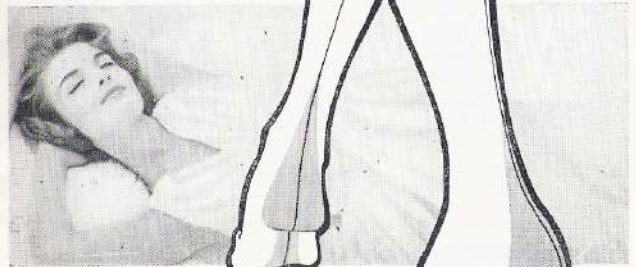
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Tuesday, 5th November, 1957

The 59th performance at the Royal Opera House  
of

## THE TALES OF HOFFMANN

### OPERA IN THREE ACTS

Words by Jules Barbier and Michel Carré  
founded on a play by the same authors

Music by Jacques Offenbach

Scenery and costumes by Wakhevitch

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PRODUCER - GÜNTHER RENNERT

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JACQUES OFFENBACH, 1819-1880

This opera was first performed at the Opéra-Comique, Paris, on 10th February, 1881 with Adele Isaac (Stella, Olympia, Giulietta, Antonia), Talazac (Hoffmann), Taskin (Lindorf, Coppélius, Dapertutto, Dr. Miracle). It was first performed in England at the Adelphi Theatre (in German) on 17th April, 1907, and at His Majesty's Theatre (in English) on 12th May, 1910. The first Covent Garden performance was on 5th October, 1910, with Maggie Teyte, Mignon Nevada, Zélie de Lussan, Walter Hyde and Harry Dearth; conductor Beecham. It was revived at this theatre, again under Beecham, in 1936 and 1937. The first performance of the present production was on 26th October, 1954.

CHARACTERS IN ORDER OF  
APPEARANCE

PROLOGUE

The Muse .. .. .	EILEEN BARRY
Luther, an Innkeeper .. .. .	RHYDDERCH DAVIES
Councillor Lindorf' .. .. .	OTAKAR KRAUS
Andres, servant of Stella .. .. .	DAVID TREE
Nicklaus, Hoffmann's companion .. .. .	JOSEPHINE VEASEY
Hoffmann, a poet .. .. .	JAMES JOHNSTON
Nathaniel } .. .. .	DERMOT TROY
Wilhelm } Students .. .. .	JOSEPH ROULEAU
Hermann } .. .. .	ROBERT ALLMAN
ACT I " OLYMPIA "	
Spalanzani, an inventor .. .. .	RONALD LEWIS
Hoffmann, a poet .. .. .	JAMES JOHNSTON
Cochenille, Spalanzani's servant .. .. .	DAVID TREE
Nicklaus, Hoffmann's companion .. .. .	JOSEPHINE VEASEY
Coppelius, a scientist, rival of Spalanzani .. .. .	OTAKAR KRAUS
Olympia, a mechanical doll .. .. .	EDNA GRAHAM

ACT II " ANTONIA "

Antonia, a singer .. .. .	JOAN SUTHERLAND
Crespel, her father .. .. .	MICHAEL LANGDON
Frantz, his servant .. .. .	DAVID TREE
Hoffmann, a poet .. .. .	JAMES JOHNSTON
Nicklaus, his companion .. .. .	JOSEPHINE VEASEY
Dr. Miracle, a doctor .. .. .	OTAKAR KRAUS
The Voice of Antonia's mother .. .. .	LAURIS ELMS

ACT III " GIULIETTA "

Hoffmann, a poet .. .. .	JAMES JOHNSTON
Pittichinaccio, an admirer of Giulietta .. .. .	DAVID TREE
Giulietta, a courtesan .. .. .	JUNE GRANT
Nicklaus, Hoffmann's companion .. .. .	JOSEPHINE VEASEY
Schlemil, Giulietta's lover .. .. .	MICHAEL LANGDON
Dapertutto, a sorcerer .. .. .	OTAKAR KRAUS

EPILOGUE

Hoffmann, a poet .. .. .	JAMES JOHNSTON
Nicklaus, his companion .. .. .	JOSEPHINE VEASEY
Nathaniel } .. .. .	DERMOT TROY
Wilhelm } Students .. .. .	JOSEPH ROULEAU
Hermann } .. .. .	ROBERT ALLMAN
Luther, an Innkeeper .. .. .	RHYDDERCH DAVIES
The Muse .. .. .	EILEEN BARRY
Stella, an opera singer .. .. .	ROMAYNE AUSTIN

THE COVENT GARDEN OPERA BALLET  
under the direction of HAROLD TURNER

Ballet Mistress - ROMAYNE AUSTIN

Miss Marion Studholme appears by permission of  
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## HISTORICAL NOTE

In March 1851 a play called "Les Contes Fantastiques d'Hoffmann" by Jules Barbier and Michel Carré was produced at the Odéon Theatre, Paris. Offenbach, who was Musical Director of the theatre, probably conducted the incidental music and it was thus that his interest in the subject was aroused.

During the Universal Exhibition of 1878, some extracts from an "Opéra Romantique" by one Hector Saloman, based on the Barbier and Carré play, were performed. Offenbach once again became very interested in the subject and began negotiations for the presentation of his version of the work at the Théâtre Lyrique. For various reasons these negotiations fell through, as did others in Paris. Offenbach then came to an arrangement with the Director of the Vienna Opera for his "Tales of Hoffmann" to be performed there.

Before finally signing the contract, he gave a private performance of the work at his own house and the audience included all the important musicians and critics of Paris, as well as the theatre managers. They were so impressed with what they heard that they did not wish Vienna to stage the première and accordingly Carvalho, the Director of the Opéra-Comique, secured the work for his theatre.

During rehearsals Offenbach became ill. He had completed the vocal score but not the orchestration. His illness became severe and he died in October 1880 while the work was still in the rehearsal stage. Ernest Guiraud, who had written the recitatives for "Carmen," was called in to complete the orchestration of the work.

The first performance took place in February 1881 and it was in five acts; Act I in Luther's Tavern (now called the Prologue), Act II Olympia the Doll, Act III Antonia the Singer, Act IV Giulietta the Courtesan, Act V (now the Epilogue) again in Luther's Tavern. Carvalho suddenly became nervous about the excessive length of the opera and cut one act out completely, the Venice scene, and made several other changes. A vocal score and libretto of this version were published with the names of Barbier and

Carré as librettists, but soon after Barbier's name disappeared altogether from the title page of the libretto.

In the 1893 revival in Paris the Giulietta scene was restored, but in the wrong place, i.e. before instead of after the Antonia scene. The version of "The Tales of Hoffmann" which has generally been played in this country and elsewhere received its first performance in Berlin in 1905; arranged by Maxmillian Morris it is in three acts, with a prologue and epilogue. Again there were many changes in this version the most important of which were the use of recitatives instead of spoken dialogue, the singing of the Barcarolle by Giulietta and Nicklaus as a love duet, the introduction of a septet into the Venice scene, and the alteration of the whole story of the Epilogue.

The present Covent Garden production uses a shortened form of the spoken dialogue and a version of the music which is as close as possible to that which Offenbach intended. The Management are grateful to the Carl Rosa Opera Company and to Mr. Arthur Hammond who have generously placed their version, especially of the dialogue, at the disposal of the Royal Opera House.

H.D.R.

## THE TALES OF HOFFMANN

### PROLOGUE

#### LUTHER'S TAVERN IN NUREMBERG

The Muse invokes the aid of the Spirits of Wine and Beer to prevent Hoffmann forsaking Poetry for Love.

The councillor Lindorf by bribing Andres, the servant of the Primadonna Stella who is singing Donna Anna in the Opera House next door, learns that she is to meet Hoffmann, her former lover, after the evening's performance. Andres gives Lindorf Stella's letter to Hoffmann which also contains the key to Stella's dressing room. Lindorf, who during the course of the opera assumes in various guises the role of Hoffmann's evil genius, exults over his prospective victim.

A band of students led by Nathaniel and Hermann enter the tavern. They are soon joined by Nicklaus (sung by a Mezzo-soprano) and his friend Hoffmann. Hoffmann is persuaded to sing the legend of Kleinzack to the assembled company, but half way through he falls into a reverie and begins to sing about Stella. Hoffmann is further depressed by the presence of Lindorf, whom he says brings him bad luck. He then offers to tell the story of the three great loves of his life. Despite Luther's warning that the curtain is going up on the second act of "Don Giovanni" all the students prefer to stay and hear Hoffmann's story. "The first one you must know was called Olympia . . ." says Hoffmann, and the "Tales" begin.

#### ACT I. OLYMPIA THE DOLL

##### SPALANZANI'S HOUSE

The inventor Spalanzani is awaiting the arrival of his guests, who have been invited to see his wonderful doll Olympia. He is worried, however, lest Coppelius his former partner and part-inventor of the doll should come and claim his share of the proceeds.

Hoffmann, Spalanzani's pupil, has fallen in love with Olympia, whom he believes to be Spalanzani's daughter. Nicklaus warns him not to be duped, but Hoffmann refuses to listen to his friend's advice.

Coppelius now appears and succeeds in selling Hoffmann a pair of magic spectacles which increases Hoffmann's delight as he gazes on Olympia. Spalanzani agrees to pay Coppelius 500 ducats for Olympia's eyes, and makes out a draft for immediate payment on Elias, the money-lender, knowing him to be already bankrupt.

The servant Cochenille announces the arrival of the guests. Olympia is introduced and Spalanzani accompanies her on the harp while she sings before the assembly. The guests depart for supper and Hoffmann makes ardent love to Olympia with little response on her part. When he touches her on the shoulder she evades him and vanishes into her own room.

Coppelius returns—the draft on Elias is worthless—and hides himself. The guests return to dance, Hoffmann waltzes with Olympia who, fully wound-up, dances faster and faster until in the end Hoffmann falls exhausted. Cochenille removes Olympia. Suddenly a crash is heard in the adjoining room. Coppelius has destroyed the doll. As the two inventors hurl insults at one another, Hoffmann's voice is heard saying "It was a doll, it was a doll." And amidst general laughter the curtain falls.

#### INTERVAL

*Warning bells will be sounded five and two minutes before the rise of the curtain*

#### ACT II. ANTONIA THE SINGER

##### A ROOM IN THE HOUSE OF COUNCILLOR CRESPEL, MUNICH

Antonia, the ailing daughter of Councillor Crespel, sits singing at the piano. Her father begs her not to sing since he has already seen in her the signs of the consumption that had killed her mother. He has brought Antonia to Munich to escape Hoffmann's attentions, and tells his deaf servant Frantz to admit no one to the house. Frantz muses on his hard lot.

Hoffmann and Nicklaus gain admission to the house. The poet and Antonia sing an impassioned duet. Crespel returns, Hoffmann hides and Antonia returns to her own room. Doctor Miracle is announced. "No doctor he," says Crespel, "he is the murderer who attended my wife with his horrible flasks." He tries to keep him out but is unable to do so. Doctor Miracle pretends to treat the absent Antonia, and in response to his command to sing her voice is heard from the adjoining room. Crespel begs Doctor Miracle to leave Antonia alone, but the evil man says that he is sure he can cure her. Crespel and the doctor leave the room.

Hoffmann and Antonia now return and Hoffmann tries to persuade her to give up singing. She agrees and they arrange to meet the following day. No sooner has Hoffmann left than Doctor Miracle is back. He tempts Antonia to sing by evoking the spirit and voice of her mother. Antonia, her mother's voice and Doctor Miracle join in an exciting trio, and Antonia's

voice, accompanied by the doctor on a violin, rises higher and higher until she falls dying. Hoffmann and Crespel rush in. "Go fetch a doctor" shouts Hoffmann. "I am here" says Doctor Miracle.

INTERVAL

*Warning bells will be sounded five and two minutes before the rise of the curtain*

ACT III. GIULIETTA THE COURTESAN

GIULIETTA'S PALACE OVERLOOKING THE GRAND CANAL, VENICE

Giulietta is entertaining her friends, including Hoffmann. Nicklaus warns Hoffmann not to fall in love with the courtesan. "I defy the devil himself to make me seriously in love with such a woman", reflects Hoffmann. His remarks are overheard by Dapertutto, who invokes the power of a magnificent diamond with which he will be able to persuade Giulietta to capture the soul of Hoffmann as she has done in the case of Schlemil. He asks Giulietta to obtain Hoffmann's reflection in his mirror.

Hoffmann returns and Giulietta fulfills Dapertutto's order to capture the poet's reflection. Schlemil enters and is furious at Giulietta's seeming unfaithfulness. He challenges Hoffmann to a duel, and Dapertutto offers Hoffmann his sword. Schlemil is killed.

In the meantime Giulietta meets Pittichinaccio, with whom she leaves by gondola. Hoffmann returns to see them floating away together.

EPILOGUE

We are back in Luther's wine cellar. Hoffmann finishes his story just as "Don Giovanni" ends upstairs in the Opera House. Councillor Lindorf leaves to meet Stella. The students drink a toast to Stella who embodies the natures of Hoffmann's three loves, and then depart to supper leaving Hoffmann alone. The Muse reappears and points the moral "Love makes a man great, tears make him greater still."

Hoffmann, under the influence of the Muse's words, repulses Stella's advances, when she enters with Lindorf from the opera.

H.D.R.

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## The Covent Garden Opera Chorus

### *Sopranos*

Jacqueline Browning  
Norah Cannell  
Hazel Clare  
Jean Cross  
Kathleen Dunkerley  
Vera Evans  
Gizella Gondos  
Hilda Hanson  
Mabel Hill  
Patricia du Heaume  
Joyce Livingstone  
Jean McDonald  
Gwyneth Owen  
Celia Penny  
Jean Povey  
Leah Roberts  
Gina Servini  
Judith Stubbs  
Barbara Whelan

### *Contraltos*

Jeanne Bowden  
Patricia Caine  
Alexandra Cook  
Rosamund Dalton  
Myfanwy Edwards  
Brenda Godfray  
Catherine Harding  
Vera Hoddinott  
Margaret Lane  
Diana Odling  
Nada Pobjoy  
Else Proffen  
Lilian Simmons  
Phyllis Simons  
Shirley Williams  
Dorothy Yeowart

### *Tenors*

George Barker  
Roderick Bowen  
Andrew Daniels  
Thomas Fletcher  
Emlyn Jones  
James Jones  
Wilfred Jones  
David Lewis  
Ignatius McFadyen  
James McClusky  
Michael O'Farrell  
Lewis Powell  
Reginald Reece  
Ernest Rosser  
Cyril Somers  
Clifford Starr  
Leslie Williamson

### *Basses*

Edgar Boniface  
John Brown  
Stanley Cooper  
Afan Davies  
Ronald Firmager  
Hedworth Fisher  
Eric Garrett  
Leonard Law  
Charles Morris  
Hamish Macmillan  
Irvine Porter  
Keith Raggett  
George Reibbitt  
John Roche  
Andrew Sellars

*Chorus Master:* DOUGLAS ROBINSON

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## The Covent Garden Orchestra

### 1st Violins

Charles Taylor  
George Hallam  
Philip Boothroyd  
George Palmer  
Albert Curran  
Anthony Connery  
Reginald Whitehouse  
Max Jekel  
Sidney Marcus  
Graham Wood  
Reginald Hill  
Anthony Valente  
John Fisher  
John Woolf

### 2nd Violins

Reginald Boothroyd  
Bernard Gould  
Jack Musikant  
Eric Bowie  
Rowland Sirrell  
James Buyers  
Reginald Crick  
Noel Broome  
Edward Patston  
Felix Pooler  
Trevor Jones  
Darrell Wade

### Violas

Jeremy White  
Lawrence Lackland  
William Krasnik  
John Denman  
Benedict James  
Peter Barbirolli  
Rodney McLeod  
Michael Bromberg

### 'Cellos

Kenneth Heath  
Alexander Cameron  
Louis Bontoux  
Jack Francis  
Frederick Ormondroyd  
Edward Robinson  
Rowland Carr  
Gordon Fernyhough

### Basses

Ronald Robinson  
Frederick Wigston  
John Cooper  
Ernest Ineson  
Albert Hayward  
John Colin

### Flutes

Christopher Taylor  
Patricia Lynden  
John Bowler  
Derek Honner

### Piccolo and Bass Flute

Derek Honner

### Oboes

John Barnett  
Donald Bridger  
Arnold Fawcett  
Peter Boswell

### Cor Anglais

Donald Bridger  
Arnold Fawcett

### Clarinets

Olive Wright  
Bernard Bree  
Bernard Izen  
R. Temple Savage

### E flat Clarinet

Bernard Izen

### Bass Clarinet

R. Temple Savage

### Basset Horns

R. Temple Savage  
Bernard Bree

### Bassoons

Roger Hagger  
Geoffrey Gambold  
Fritz Berent

### Contra Bassoon

Fritz Berent

### Horns

Anthony Tunstall  
Colin Hinchcliff  
Guy Gibbs  
Christopher Satterthwaite  
Raymond Few

### Wagner Tubas

Denzil Floyd  
Alan Hyde  
Roger Rutledge  
Patrick Strevens

### Trumpets

Harry Dilley  
Raymond Allen  
Peter Reeve

### Cornets

Harry Dilley  
Raymond Allen

### Bass Trumpet

John Cobb

### Trombones

Derek James  
Harold Nash  
John Cobb

### Bass Trombone &

Contra Bass Trombone

Haydn Trotman

### Bass Tuba

James Gordon

### Timpani

Alan Taylor  
Jack Wilson

### Percussion

Reginald Barker  
Reginald Rushleigh  
Jack Wakeley

### Harp

Rosemary St. John  
Margery Davidson

### Celeste

Reginald Barker



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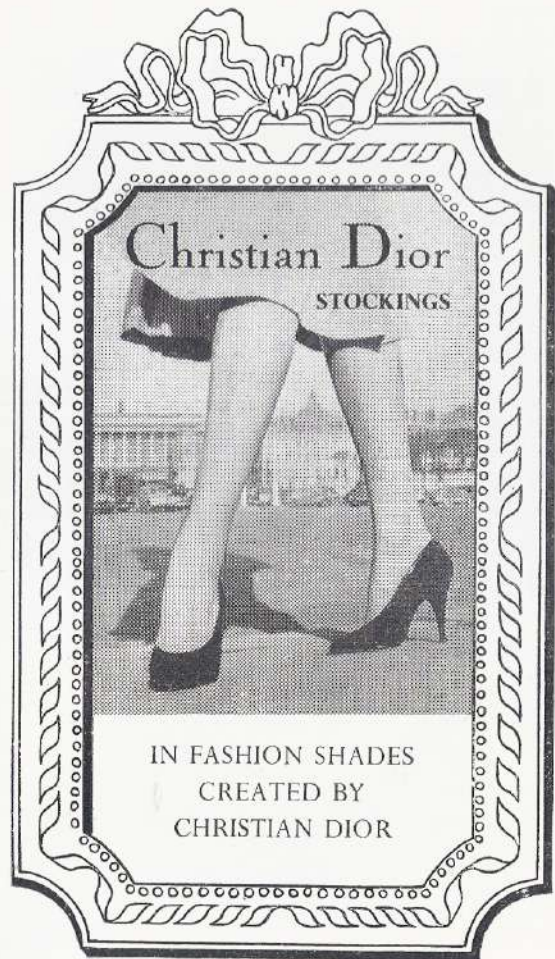
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