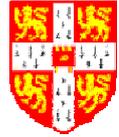




Oxford and Cambridge Musical Club



*Saturday 11th November 2006 at 6.00 pm
at the United Reformed Church, Pond Square, Highgate, N6*

Les Contes d'Hoffmann

by Jacques Offenbach (1819-1880)

Concert 1951

PROLOGUE	Hoffmann Nicklaus / Muse Lindorf Luther Andreas Nathaniel (epilogue) Hermann	Alan Mayall Jo Parton David Banbury Mike Crowe Alexander Hickey* Alexander Hickey Carl Murray
ACT 1	Olympia Coppelius Spalanzani Cochenille	Genevieve Usher Mike Crowe Alexander Hickey* Mick Pardoe
ACT 2	Giulietta Dapertutto Schlemil Pitichinaccio	Tamara Migrina Carl Murray Mike Crowe Alexander Hickey
ACT 3	Antonia Crespel Franz Miracle Antonia's Mother	Evelyn Bercott David Banbury Alexander Hickey John Dawswell Oenone Cox

*The performance will be followed by a Party
for performers and guests*

ORCHESTRA

<i>Violin</i>	Peter Wall (<i>leader</i>), Mike Friess, George Gregory, Vic Godrich*, Carole Kaldor, Martin Young, Amelia Michael; Keith Daley
<i>Viola</i>	Jean-Luc Muller*, Zoe Matthews, Robert Behrman
<i>'Cello</i>	Bill Randles, Isobel Daley, Juliet Solomon*, Deborah Behrman, Tim Handel
<i>Bass</i>	Peter Peacock, Richard Hammett*
<i>Flute</i>	Libby Summers, David Symington (& <i>piccolo</i>)
<i>Oboe</i>	Nick Murray, Angela Escott (& <i>cor anglais</i>)
<i>Clarinet</i>	Barbara Wyllie, David Edwards

Bassoon Glyn Williams, Jo Rushton
Horn Peter Kaldor, Adrian Rushton, Peter Ramage, Alison Turley
Trumpet Frank Bergum*, Paul Franklin*
Trombone Alexia Constantine*, Frances Jones*, Charles Mackworth-Young*
Timpani Andrew Westlake
Percussion Christina East*
Harp Alan Reddish (*on keyboard*)

CHORUS

Evelyn Bercott, Cathy Bird, Brian Blandford, Oenone Cox,
Michael Crowe, Marianne Falk, Livia Gollancz, Rachel Goodkin,
Susanna Hogan, Susannah Kurti, Myrtle Lesser, Giles de la Mare,
Colin Myles, Lyn Parkyns, Norman Parkyns, Vivien Price,
Alan Reddish, Jo Rodgers, Richard Shaw, Peter Sowerby

Conductor: Edward Kay

Chorus Master: Lyn Parkyns

Repetiteur: Nick Reading

* *guest*

organiser: Jo Parton

This performance is dedicated to the memory of Adrian de Peyer who died, sadly, on 18th October. Over a 10-year period from 1992 Adrian made many memorable contributions to Club concerts, including singing a number of the leading tenor roles in the annual opera.

Synopsis

PROLOGUE Luther's tavern. A performance of Don Giovanni is taking place at the opera house next door.

The spirits of beer and wine rejoice!

Lindorf, a city councillor, enters with Andrès, servant to the diva Stella. He bribes Andrès to intercept a note Stella has written to Hoffmann. It contains the key to her dressing room, and Lindorf plans to keep the rendezvous himself! A group of rowdy students fill the tavern, and Hoffmann enters with his friend Nicklaus. Hoffmann, a poet, daydreams about Stella but obligingly tells the story of the dwarf Kleinzach. He drifts back into his reverie but recovers to complete the story. The students celebrate and Hoffmann offers to tell the story of the three loves of his life.....

ACT 1 Home of the Inventor Spalanzani

While waiting for his party guests to arrive, Spalanzani admires his latest creation, Olympia, a life-size mechanical doll with which he hopes to recoup the 500 ducats he lost when his banker, Elias, went bust. Hoffmann arrives, sees Olympia "sleeping", and immediately falls in love with her, only to be teased by his friend, Nicklaus. Coppélius, a mad scientist, arrives and sells Hoffmann a pair of magic glasses through which Hoffmann sees Olympia as a real woman. Spalanzani and Coppélius dispute over their share of the doll's profits, Coppélius claiming he owns her eyes. Coppélius agrees to sell his rights for 500 ducats, and Spalanzani gives him a cheque drawn against the bankrupt Élias. The party begins and Olympia captivates the guests with her dazzling colloratura. Hoffmann is enchanted and fails to notice when the doll's mechanism audibly runs down. Supper is announced and Hoffmann and Olympia are left alone. He expresses his love, accidentally activating the "Oui!" button on her shoulder, then pressing her hand he causes her to make a summary and ungainly exit! Nicklaus intimates that Olympia might not be real, but the poet refuses to listen. Coppélius is furious to discover that Spalanzani's bank draft is worthless and plots his revenge. The guests return to see Hoffmann and Olympia whirling out of control in the waltz until Hoffmann faints, breaking his magic glasses. Exacting vengeance, Coppélius grabs the doll and breaks it into pieces, leaving Hoffmann literally disillusioned while the guests enjoy the spectacle.

ACT 2 A Palace on the Grand Canal in Venice

The courtesan Giulietta joins Nicklaus in a languorous barcarole. Hoffmann derides love in favour of the pleasures of the flesh. Giulietta's lover, Schlemil, is jealous of her apparent regard for Hoffmann. Giulietta invites her guests to play

cards. Sensing trouble Nicklaus warns Hoffmann not to fall for her. Predicatably, Hoffmann laughs at his warnings: should he fall in love with her, the devil can have his soul. The magician Dappertutto, overhearing them, offers Giulietta a large diamond to steal Hoffmann's reflection, just as she stole Schlemil's shadow. She seduces Hoffmann, he falls in love instantly, and during a passionate duet, she carries out Dappertutto's instructions. Schlemil returns, accusing Giulietta of having left him for Hoffmann. When Dappertutto comments on the poet's pallor, Hoffmann asks for a mirror and realizes with horror that he has lost his reflection. The guests depart, and Hoffmann demands Schlemil give him the key to Giulietta's room. Schlemil refuses and Hoffmann uses Dappertutto's own sword to kill Schlemil in the ensuing duel. Hoffmann rushes to Giulietta's room, finds it empty and returns in time to see her leaving the palace in a gondola, embracing the dwarf Pitichinaccio. Nicklaus grabs the distraught poet and ushers him away before the police arrive.

ACT 3 A Private Home in Munich

Crespel has fled to Munich with his daughter, Antonia, to end her love affair with Hoffmann. She sings a plaintive song about her lost love and Crespel begs her to stop: he sees signs of the illness which killed her mother, also a singer. Franz, Crespel's deaf servant, is told to keep all visitors out. Left alone, Franz amuses himself with a song, and encounters Hoffmann sneaking into the house. Finding some music on the piano, Hoffmann begins singing and Antonia joins him in a passionate love song. Crespel returns, angry at Hoffmann, but much more alarmed by the arrival of the evil Dr. Miracle who treated Crespel's wife the day she died. Crespel recognises in him an omen of doom. From a hiding place, Hoffmann hears Miracle examining Antonia and then commanding her to sing. Crespel forces Miracle to leave, and Hoffmann, now understanding Crespel's concerns, begs Antonia not to sing again. He leaves, promising to return for her the next day. Miracle suddenly reappears, taunting Antonia with prospects of fame as a singer. Antonia appeals to the portrait of her Mother, her inspiration, to help her resist the temptation to sing. Miracle conjures the portrait to life, and invokes Antonia's Mother to encourage the girl to sing. Antonia sings more and more feverishly until she collapses and dies as Hoffmann and Crespel rush in.

EPILOGUE Luther's Tavern

Hoffmann's tales are over and he just wants to get drunk. Nicklaus now understands Hoffmann's assertion that all three women are embodied in the diva, Stella: the young girl, the courtesan and the artist. Arriving in the tavern after her performance, Stella asks for Hoffmann. Nicklaus tells her that he is dead drunk and she leaves with the triumphant Lindorf. The students sing a final drinking song.