



presents

TALES OF HOFFMANN

BY

JACQUES OFFENBACH

Co Boi Nguyen, conductor
Marco Schindelmann, director

Friday, March 31, 2017 - 7 p.m.

Saturday, April 1, 2017 - 7 p.m.

MEMORIAL CHAPEL

A STUDENT'S PERSPECTIVE

by Ariel Estébez

“Would you like me to tell you the tales of my loves?” Thus Hoffmann extends the invitation to partake in his adventures in love; to become acquainted with the various countenances of Stella, his “three loves in one.” Although separated from E.T.A. Hoffmann by a generation, Jacques Offenbach demonstrates his keenly honed sense of the author’s literature through this final work. The opera, like Hoffmann’s own art, consistently quavers between the physical world and the fantastical, eliminating boundaries between waking and dreaming.

Hoffmann’s three loves both embody and defy women’s 19th century stereotypes. They represent the angel in the house, the fallen woman and the mad woman. Yet each attempts to create a space for herself, with varying results.

Hoffmann’s journey begins with Olympia, a picture of perfection. However, it becomes clear that this perfect woman is no woman at all – rather, Spalanzani’s daughter is a doll, an object created for the male gaze. As Olympia sings for guests, Spalanzani finds he may have created too realistic of a woman. In the progression of her performance Olympia presses the boundaries set around her. Her musical discourse imitates this struggle, providing ever more riotous coloratura. In her last moments, she attempts to musically launch herself into a different key than the orchestra and chorus. After a long trill, wavering between liberation and downfall, she collapses back into the set key and ultimately her destruction.

The next act introduces Giulietta, a courtesan of Venice. She enters the stage to the strains of the best-known song of the opera, the Barcarolle, the undulating chords simulating both the waves of Venice’s canals and the seductive sway of a woman’s hips. Giulietta realizes and utilizes the power in her beauty. Unlike many “fallen women” depictions, Giulietta is not driven solely by her passions; indeed, she is both intellectual and political, and uses her feminine

wiles as an end to her means. By agreeing to steal Hoffmann's reflection for Dapertutto, she not only receives payment, she also sets Hoffmann up to rid her of Schlemil, a jealous lover. Her payment from Dapertutto, in the form of a large diamond, is a nod to her indomitable spirit. The etymology of the word "diamond" harkens back to the Greek "adamas," meaning unconquerable. Despite her unbreakable character and the strength of the force that drives her, her intelligence does not equate to independence; her autonomy only exists within the sphere of the demimonde. Giuletta is a kept woman; her very survival depends upon a man's possession of her. She knows as well as anyone what she sings in the Barcarolle – that "time flies without return," and her power will last only as long as her beauty.

The last of Hoffmann's loves appears in Act III. Hoffmann has fallen in love with Antonia, a beautiful singer with a mysterious malady. Although Antonia's musical discourse begins with beautiful lyric lines, it becomes increasingly more erratic as the act, and her madness, progresses. Forbidden by her father to sing, Antonia struggles to both be an obedient daughter and provide an outlet for the overwhelming creativity within, an unbearable dichotomy. Ultimately, Antonia chooses creativity over the subjugation of either her father or her future husband. Encouraged by Dr. Miracle and the voice of her mother, she welcomes the ensuing madness as it consumes her, her soaring notes reflecting her elation before she collapses. She expires on a long, trilled note – to the end, trembling between the corporeal and spiritual world.

Throughout his adventures, Hoffmann attempts to grasp at a beauty that eludes him, all while failing to nurture his own creative, feminine side. Broken and with a newfound aversion to human desire, Hoffmann turns to the warm embrace of his Muse. As the opera closes, Hoffmann begins to write once more, suspended in the space creativity flourishes – somewhere between the physical and fantastical.

Notes by Ariel Estébez

DIRECTOR'S NOTES

by Marco Schindelmann

Gothic sensibility stylizes the terror engendered by the looming dismemberment of the self into selves — psychological, physical, and spiritual .

The character of Hoffmann splits into a trio of doppelgangers: Urge, Nemesis, and Muse. In the end, he re-merges as Artist.

A hybridized ideal serving as both Frankenstein and placeholder Muse, Hoffmann's present lover Stella is the amalgamation of past loves:

Olympia = automaton/doll ... pure psychic utterance and romantic projection ... a captive object "liberated" through the male gaze ...

Giuletta = a political personality whose diamantine liberation is masculine in its physicality and materialism

Antonia = the Romantic feminine whose ultimate act of creativity and liberation is an egress towards immateriality and actualization through self sacrifice

CAST

Hoffmann:	Eddie Wang
Lindorf/Coppelius/Dappertutto/Miracle:	Tiffany Johnson
Olympia:	Lauren Jorgensen* Ariel Estébez+ Megan Griffiths (cover)
Giulietta:	Helen Tait* Ariel Estébez+
Antonia:	Jacqueline Hale* Ariel Estébez+
Nicklausse/The Muse:	Becca Allen* Jessica Bondy+
Spalanzani:	James Valencia* Zachary Pappas+
Cochenille:	Zachary Pappas* James Valencia+
Schlemil:	Brian Hotchkiss
Voice of Antonia's Mother:	Elaine Wang Meyerhoffer* Anna Caplan+
Crespel:	Brian Hotchkiss* Ryan Dominguez+
Hermann:	Ryan Dominguez
Epilogue Soprano Solo:	Susanna De La Peña

* March 31st Performance

+ April 1st Performance

PRODUCTION AND DESIGN PERSONNEL

Director:	Marco Schindelmann
Musical Director:	Co Boi Nguyen
Chorus Master:	Nicholle Andrews
Video:	MLuM
Supertitles:	Marco Schindelmann
Musical Preparation:	Wayne Hinton, Twyla Meyer
Tech:	Michael Raco-Rands
Stage Manager:	Cindy Snyder
Lighting:	Connor Edmundson
Spotlight Operators:	Sarah Marcus and Michelle Reygoza

OPERA CHORUS

Soprano

Jessica Bondy '16
Anne Budash '17
Anna Caplan '19
Paula Cevallos-Crespo '20
Julia Day '17
Susanna De La Peña '18
Jessica Guerra '19
Chloe Jasso '19
Lauren Jorgensen '19
Adrian Laufer '17
Katelyn Matson '18

Tenor

Rod Flucas '17
Samuel Gerungan '18
Luis Martinez '19
Jacob Miller '18
Jesse Russell '19
Randy Smith '19

Bass

Danilo Alvarez-Zakson '20
Samuel Butler '19
Philip Hoch '16, '18
Anthony Hua '20
Connor Licharz '20
Sean McJunkin '20
Daniel Yu '19

Alto

Phoebe Jauregui '17
Tiffany Johnson '17
Kristine Llanderal '20
MacKenzie Murphy '20
Lulu Haizhen '17

ORCHESTRA

First Violin

Miguel Aguirre, concertmaster
Ian Kaminski
Nan Wang
Kaylene Pecora
Colleen Coomber
Maya Roth

Second Violin

Wren Brady, principal
Yuli Zheng
Geoffrey Halgas
Zoe Kinsey
Arturo Figueroa
Jose Ontiveros

Viola

Rachel Rome, principal
Rio Mendoza
I-Ting Huang

Cello

Lucy Cahuantzi, principal
Ricki Worth
Gillian Espinoza
Faith Cleaver
Jeremy Shih

Bass

Connie Deeter, principal
Jen Quan

Flute

Gerardo Lopez, principal
Michelle Chavez

Oboe

Francisco Castillo, principal
Lynnette Kobernik

Clarinet

Rebecca Holzer, principal
Matthew Dearie

Bassoon

Megan Martin, principal
Cory Barger

Horn

Gregory Reust, principal
Terrence Perrier
Hannah Vagts
Marilyn Wasson

Trumpet

Katrina Smith, principal
Matthew Richards

Trombone

Julia Broome-Robinson, principal
Jonathan Heruty
Joel Rangel, bass trombone

Timpani

Kevin Bellefeuille

Percussion

Tate Kinsella

Harp

Katelin Heimrick

ACKNOWLEDGEMENTS

Special thanks to Andrew Glendening, Patricia Gee, Pamela Martinez, Amy Metcalf, Cynthia Snyder, Melissa Tosh, Trevor Norton and Lucy Cahuantzi.

UPCOMING EVENTS

Choral Concert

Sunday, April 9, 2017 - Memorial Chapel, 8 p.m.

Join us for an evening of contemporary music with University Choir, Bel Canto and Chapel Singers. Admission is free and no tickets are required to attend.

Guest Artists: Chanticleer

Saturday, May 6, 2017 - Memorial Chapel, 3 p.m.

The multiple Grammy® Award-winning all-male vocal ensemble is comprised of 12 singers hailing from across the U.S. Their repertoire spans ten centuries from Gregorian chant, Renaissance polyphony and romantic art song to contemporary music, jazz, spirituals and pop. Tickets are \$40* for General Admission and \$20* for Students (with ID). Tickets can be purchased by calling (909) 748-8116 or online at www.redlands.edu/events/chanticleer.
*Plus applicable fees

For a complete calendar of School of Music events visit

www.redlands.edu/music