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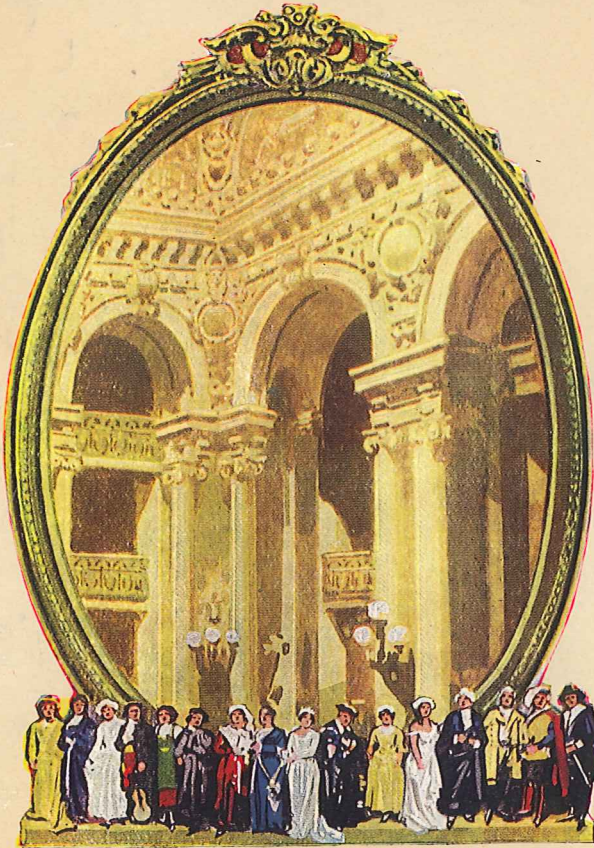
THEATRE ROYAL

ADELAIDE

Sole Direction J. C. WILLIAMSON LTD.

Managing Directors:

Sir GEORGE TALLIS, E. J. TAIT, FRANK S. TAIT



J. C. Williamson Ltd.

in association with

Dame Nellie Melba

present a season of

GRAND OPERA

DIRECTOR OF THE OPERA SEASON . . Mr. NEVIN TAIT

Souvenir Programme—Price SIXPENCE

The Artists



Arangi Lombardi



Lina Scavizzi



Toti Dal Monte



Hina Spani



Vere de Cristoff

The Artists



Francesco Merli



Angelo Minghetti



E. De Muro Lomanto



Luisa Bonetti



Browning Mummery

"Tales of Hoffmann"

THE STORY OF TO-NIGHT'S OPERA

In the prologue, Hoffmann, the poet, is making merry with fellow students in Luther's wine cellar, at Nuremberg. The poet's interests in life are not confined exclusively to poetry, and he gaily chatters of his adventures with fair ladies. Three of these affairs of the heart—with a wonderful doll, a courtesan, and a singer with a voice of silver, each of which ended in disappointment—are described in the three acts which follow.

Act I.—Hoffmann and his friend Niclaus pay a visit to Spalanzani, who has created a wonderful life-size doll, exquisitely formed, which walks, talks, and sings. He calls her Olympia. The poet, ever susceptible to the charms of the fair sex, eagerly gazes at Olympia through a pair of magic spectacles which he is induced by the magician Coppélius to buy. He is convinced she is alive, and straightway falls madly in love with the automaton. Even when in the middle of a song which Olympia is singing the spring runs down and the voice fails until it is re-wound, his faith remains unshaken until the breakage of the doll brings disillusion and disappointment.

The second of Hoffmann's amours takes place in Venice, and Act II. transports us to the Grand Canal where, in the moonlight, the poet loses his heart to the beautiful Giulietta. Again the Magician steps in, this time as Dappertutto, and under his spell Giulietta so influences Hoffmann that in order to win her he fights with her guardian Schlemil and kills him, thereby removing the obstacle which has prevented Giulietta from joining another lover who has been waiting for her all the time. Dappertutto is vastly amused at the discomfiture of the unfortunate poet as he watches the lovers drift away together in a gondola over the waters of the Canal.

Act III.—Antonia, possessor of a voice of silver, is afflicted with a complaint beneath which her strength is fast waning. In an endeavour to overcome the disease she has retired to the country and has ceased to sing, on the advice of her physician, who has warned her that to sing would mean to die. In her quiet retreat, Hoffmann finds her and falls in love according to his usual custom. But even here the poet is pushed by his evil shadow, the Magician, now called Mirakel, who persuades Antonia to sing for her loved. It is her last song, and she dies in the poet's arms.

It is comforting to learn in the epilogue that Hoffmann will run no further risk of heartbreak, for he has decided to live in future for wine and song; and the gay scene upon which the curtain falls may be taken as adequate proof of the sincerity of his intentions.

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Associate Director—Chas. A. Wenman

J. C. WILLIAMSON LTD. and DAME NELLIE MELBA GRAND OPERA SEASON

THURSDAY EVENING, SEPTEMBER 27, 1928

“Tales of Hoffmann”

The Property of CRAMER & CO., London.

PROLOGUE

Scene: Martin Luther's Tavern, Nuremberg.

Nathaniel	} Students }	GIUSEPPI SATARIANO
Hermann		LUIGI PARODI
Luther		ANTONIO GELLI
Niclaus		CARMEN TORNARI
Hoffmann		ENZO DE MURO LOMANTO

The last two characters appear in every scene.

FIRST TALE

Scene: Ballroom in Spalanzani's House.

Spalanzani (a Scientist)	GIUSEPPI SATARIANO
Cochenille (his Assistant)	LUIGI CILLA
Olympia (an Automaton)	TOTI DAL MONTE
Coppelius	APOLLO GRANFORTE

SECOND TALE

Scene: Giulietta's Palace, Venice.

Dappertutto (a Magician)	APOLLO GRANFORTE
Schlemil	CORRADO ZAMBELLI
Pitichinaccio	LUIGI PARODI
Giulietta	LUISA BONETTI
A Voice	DORIS McINNES

The Barcarolle will be played by the orchestra at the commencement of the Third Tale.

THIRD TALE

Scene: Crespel's House, Munich.

Crespel (Antonia's Father)	FERNANDO AUTORI
Franz (a Servant)	LUIGI CILLA
A Picture	DORIS McINNES
Dr. Mirakel	APOLLO GRANFORTE
Antonia	AURORA RETTORE

EPILOGUE

Scene: Martin Luther's Tavern, Nuremberg.

Conductor ANTONIO FUGAZZOLA
Director of the Opera Season Mr. NEVIN TAIT

ONLY
FOUR MORE
NIGHTS
AND ONE

MATINEE
“RIGOLETTO”

Saturday Afternoon
September 29

Monday Night
“DON PASQUALE”
Farewell appearance of
Toti Dal Monte

Tuesday Night
Dame
NELLIE MELBA
will appear in
“BOHEME”
(Three Acts)
“OTHELLO”
(Last Act)

OPERAS

Second Week:

To-morrow

Friday, Sept. 28—
“MADAM BUTTERFLY”
(Only performance)

Saturday, Sept. 29—
(Matinee at 2.15)—
“RIGOLETTO”
(Final performance)

Saturday Evening—
“ANDREA CHENIER”
(Only performance)

Monday Evening—
“DON PASQUALE”
(Only performance)

“Madam Butterfly”

THE STORY OF THE OPERA

The scene is laid in Nagasaki, Japan. Lieutenant Pinkerton, of the United States Navy, is stationed there, and he meets the pretty little Cho-Cho-San and falls in love with her. The Lieutenant, far away from his home ties, is attracted by the charming ways of the little Japanese girl, and the companionship ripens into love, and thus we find the sailor and Cho-Cho-San living happily together. In the case of Madam Butterfly, she takes it all too seriously, whilst Pinkerton, although in love with her, apparently takes the affair less to heart; but he is warned by the American Consul, Sharpless, that Cho-Cho-San believes that they are really married. Pinkerton discards his advice, and is altogether heedless of any consequences. Madam Butterfly, however, is so serious about her love for Pinkerton that she has even renounced the faith of her fathers and has become a Christian.

Then the time comes when Pinkerton is recalled to his own country, and for three long years Madam Butterfly has no news of her lover. However, she is happy with her baby boy, whom she calls “Little Trouble,” and she waits confidently for the return of Pinkerton. One day in the distance she sees a warship entering the harbour of Nagasaki, and she instinctively knows that her lover is on board. With her heart full of joy, Madam Butterfly eagerly prepares for her lover’s coming; but little does she know that on the warship with Pinkerton is his American wife, whom he has married, quite forgetful of the little Japanese girl whom he had left behind him.

Madam Butterfly waits and watches for him all through the night—gazing through the blinds waiting, waiting, till she finally falls asleep amongst the flowers with which she has lovingly decorated her house to welcome his return. Eventually Pinkerton comes on the scene and observes Butterfly without being seen himself. Then only does he realise the tragedy of her love for him. He is stricken with shame, and shrinking from the duty of telling her of his marriage to the American lady, he beseeches Sharpless to break the news to her. Butterfly, however, will not believe the story he tells her. With her child in her arms she feels quite happy, and tells Sharpless that his story is impossible. In the meantime, Pinkerton’s wife, Kate, passes by the open window, and Suzuki, the faithful maid of Cho-Cho-San, realises the position. Kate, the American wife, comes to the house, and sympathetically tells Butterfly that she has been lawfully married to Lieutenant Pinkerton, and offers to adopt “Little Trouble.”

At last the truth dawns upon Cho-Cho-San, and stunned with grief, she promises that Pinkerton shall have the child if he will come in half-an-hour’s time. So, having arranged the matter, Kate goes away. When Pinkerton returns at the appointed time, he finds his poor “Butterfly” lying very still amongst the flowers, with her father’s sword beside her. Cho-Cho-San has freed both herself and her lover by dying at her own hand.

PROGRAMME—continued.

Chorus Master	ROBERTO ZUCCHI
Stage Director	CARLO FARINETTI
Stage Manager	CHARLES HAWTHORNE
Ballet Mistress	SIGNORA INES ARCARI
Prompter	AMLETO TORNARI

Heads of Stage Department—

H. BARRASS, R. JONES, and E. BURKE

Interpreters: LEON WHITE
R. NAVARETTIThe Scenery by W. R. COLEMAN, W. COLEMAN, and
BERTINI PRESSI (Milan)

The Wardrobe by CHIAPPA (Milan)

Stage Properties supplied by RANCATI & CO. (Milan)

Director of Publicity:
CLAUDE KINGSTON

Adelaide Representative and Manager . . J. S. RENDALL
Treasurer J. D. MAXWELL

The management reserves the right to make any alterations in the repertoire or cast which may be rendered necessary by illness or any other unavoidable cause.

To guard against interruption of the performance and for the general convenience of music-lovers, the doors will be closed and no one will be admitted until after the end of the First Act. The same rule will be applied to the intervals. A warning bell will be rung two minutes before the performance is resumed after the interval. The doors will then be closed.

THEATRE ROYAL, ADELAIDE

The
WILLIAMSON-MELBA
GRAND OPERA SEASON

FIVE MORE NIGHTS ONLY

ADELAIDE PROGRAMME

Friday, September 28.

“MADAM BUTTERFLY”

Hina Spani, Browning Mummery, Ida Mannarini, Angelo Pilotto.

Saturday, September 29, at 2.15 (Matinee)

“RIGOLETTO”

Toti Dal Monte, De Muro Lomanto, Emilio Ghirardini, Fernando Autori.

Saturday Evening, September 29.

“ANDREA CHENIER”

Lina Scavizzi, Angelo Minghetti, Apollo Granforte, Antonio Gelli.

FAREWELL PERFORMANCE OF LINA SCAVIZZI

Monday Evening, October 1.

“DON PASQUALE”

FAREWELL APPEARANCE OF TOTI DAL MONTE

Tuesday Evening, October 2.

DAME NELLIE MELBA

will give a Special Performance.

BOHEME (3 acts) OTHELLO (last act)

Dame Nellie Melba, Angelo Minghetti, and Brilliant Cast.

See Dailies for Full Details.



Fernando Autori's impressions of his colleagues in the Williamson-Melba Grand Opera Company.