

METROPOLITAN OPERA

MDT

LES JACQUES OFFENBACH
CORTES D'HOFFMANN

METROPOLITAN OPERA
HISTORIC BROADCAST
RECORDING DECEMBER 3, 1955

HISTORIC BROADCAST

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METROPOLITAN OPERA

LES CONTES D'HOFFMANN

JACQUES OFFENBACH



Gérard's sketch for Act II

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MET
METROPOLITAN OPERA

~~Flute~~

Horn in C

Clarinet in Bb

Bassoon

Cor Anglais

Corn

Pistons in C

Timbales in C

~~Trumpet~~

Violon

Alto

Violoncelle

G. Banes

Celli

1 2

~~Flute~~

~~Trumpet~~

METROPOLITAN OPERA

MET

LES JACQUES OFFENBACH
CONTES D'HOFFMANN

RICHARD TUCKER • MARTIAL SINGHER
ROBERTA PETERS • RISÉ STEVENS • LUCINE AMARA
MILDRED MILLER • ALESSIO DE PAOLIS
PAUL FRANKE • JAMES McCRACKEN • SANDRA WARFIELD
CLIFFORD HARVUOT • NORMAN SCOTT
LAWRENCE DAVIDSON • CALVIN MARSH
CONDUCTOR: PIERRE MONTEUX

HISTORIC BROADCAST

HISTORIC BROADCAST

METROPOLITAN OPERA

Greetings and Thanks

Dear Friend:

The Metropolitan, a famed international opera house, is also America's national opera house. For 103 years it has brought to the stage the world's greatest operatic figures — and has at the same time fostered the careers of America's own singers. This Historic Broadcast recording of *Les Contes d'Hoffmann* features four American singers in leading roles: Richard Tucker as Hoffmann and, as his three loves, Roberta Peters, Risë Stevens, and Lucine Amara. Two other notable contributors to the performance, baritone Martial Singher and conductor Pierre Monteux, though French-born, also loomed large on the American scene: Monteux first came to the Met in 1917, and was later associated with the Boston Symphony and especially with the San Francisco Symphony, while Singher was active at the house from 1943 to 1958 and has since, as a teacher, worked to develop new generations of American singers. Even the opera itself owes something to America, for Offenbach came to this country to conduct during the 1876 Centennial celebrations, and began to sketch *Hoffmann* on his voyage home.

This is the fourteenth opera issued in this series, a collection that stirs the memories of those who recall these almost legendary performances, and introduces them to a new generation of opera lovers. In the *New York Times*, Will Crutchfield called them "an exciting self-portrait of the Metropolitan in sound." Reviewing last season's publication of a 1939 *Simon Boccanegra*, Peter G. Davis in *New York* magazine "wondered if I had ever heard a more powerful statement of Verdi's score," and that recording received the 1986 Historic Recording Award of the magazine *Opus*, in recognition of "a significant historic issue in an excellent transfer."

All this could not happen year after year were it not for the dedication of those who make this series possible. As always, we are grateful to the artists, both for their superb performances and for their permission to publish the recording. We remember with especial gratitude Dario Soria, who conceived and launched the project. And we thank once more Dorle Soria and David Hamilton, who for the past eight years have been responsible for the albums, and also Tom Owen, the gifted engineer, for his expert sound restoration. And, as always, we are indebted to Texaco, without whose sponsorship of the Metropolitan Opera radio broadcasts since December 7, 1940, this unique documentary series would not have been possible.

With warm greetings



Bruce Crawford

General Manager

Metropolitan Opera Association

JACQUES OFFENBACH

LES CONTES D'HOFFMANN

Characters in the order of vocal appearance:

Lindorf	..... baritone	Martial Singher
Andrès	..... tenor	Alessio de Paolis
Luther	..... baritone	George Cehanovsky
Hermann	..... baritone	Calvin Marsh
Nathanaël	..... tenor	James McCracken
Hoffmann	..... tenor	Richard Tucker
Nicklausse	..... mezzo-soprano	Mildred Miller
Spalanzani	..... tenor	Paul Franke
Cochenille	..... tenor	Alessio de Paolis
Coppélius	..... baritone	Martial Singher
Olympia	..... soprano	Roberta Peters
Giulietta	..... mezzo-soprano	Risë Stevens
Schlemil	..... baritone	Clifford Harvuot
Pitichinaccio	..... tenor	Alessio de Paolis
Dapertutto	..... baritone	Martial Singher
Antonia	..... soprano	Lucine Amara
Crespel	..... bass	Norman Scott
Franz	..... tenor	Alessio de Paolis
Dr. Miracle	..... baritone	Martial Singher
A Voice	..... mezzo-soprano	Sandra Warfield
Stella	..... non-singing role	Natalie Kelepovska

Conductor: Pierre Monteux

Director: Cyril Ritchard Chorus Master: Kurt Adler

Choreographer: Zachary Solov

Metropolitan Opera Chorus

Metropolitan Opera Orchestra



Richard Tucker



Martial Singher



Roberta Peters



Risë Stevens



Lucine Amara

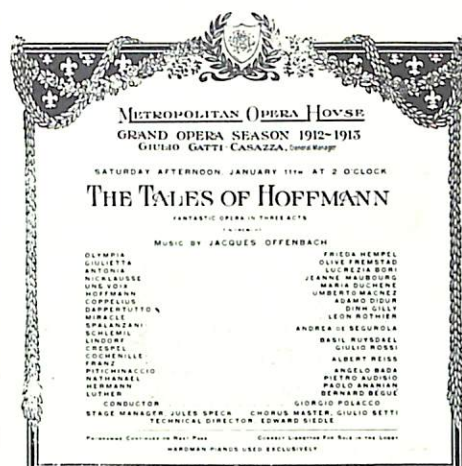
Les Contes d'Hoffmann at the Met

by George Jellinek

To date, Offenbach's *Les Contes d'Hoffmann* has received 139 performances at the Metropolitan Opera — a total surpassed by only four other French operas. And that figure becomes even more impressive when we realize that those four — *Faust*, *Carmen*, *Roméo et Juliette*, and *Manon* — entered the repertory in the earliest stages of the company's century-long history, while *Hoffmann*'s arrival was delayed until 1913.

When Offenbach died on October 5, 1880, his only grand opera was still in need of final editing touches, and its orchestration was unfinished. These chores, and the provision of sung recitatives to replace the original spoken dialogue, were attended to by the same Ernest Guiraud who, five years earlier, had furnished recitatives for Bizet's *Carmen*. In addition, Guiraud — and possibly other hands activated by Albert Carré, director of the Opéra-Comique — made other changes as well (some of them, in the opinion of later scholars, contrary to the composer's intentions). We will never know what Offenbach's reaction would have been had he lived to attend the opera's premiere on February 10, 1881. In any case, whether because of or despite those editorial changes, *Hoffmann* was an instant hit. And, as a result of an 1887 fire at the Opéra-Comique that destroyed crucial autograph material, it may no longer be possible to establish a faithful replica of those intentions. Besides, certain portions of doubtful authenticity — Dapertutto's "Scintille, diamant," the Septet, the Barcarolle assigned to the unlikely duo of Giulietta and Nicklausse — have proved theatrically effective throughout the years. It is not surprising, therefore, that a "traditional" performing version evolved very early in the present century and, subject to minor alterations, has represented Offenbach's unique opera in most of the world's major theaters, the Met included.

Since the title character, the writer E.T.A. Hoffmann, is a significant figure in German culture, it is not surprising that the opera's international career began in German-speaking lands: Vienna in 1881, Berlin in 1884. (Vienna's Ringtheater burned down on the night of its second *Hoffmann* performance, with the tragic loss of 380 lives.) A new production of *Hoffmanns Erzählungen* (to give it its German title) was one of the most memorable achievements of Gustav Mahler's directorship of



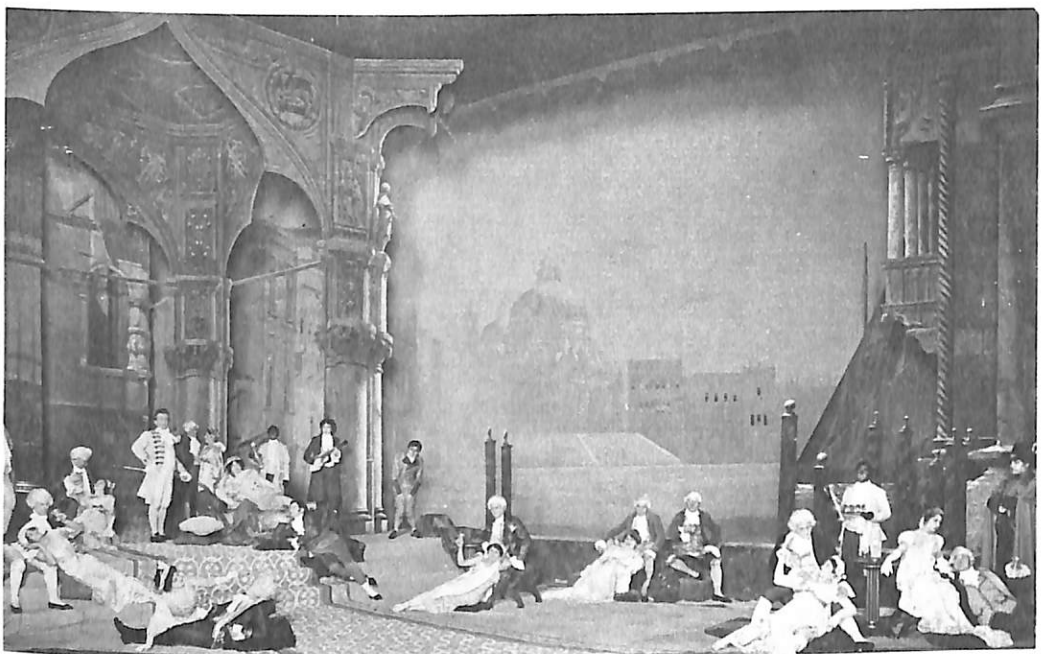
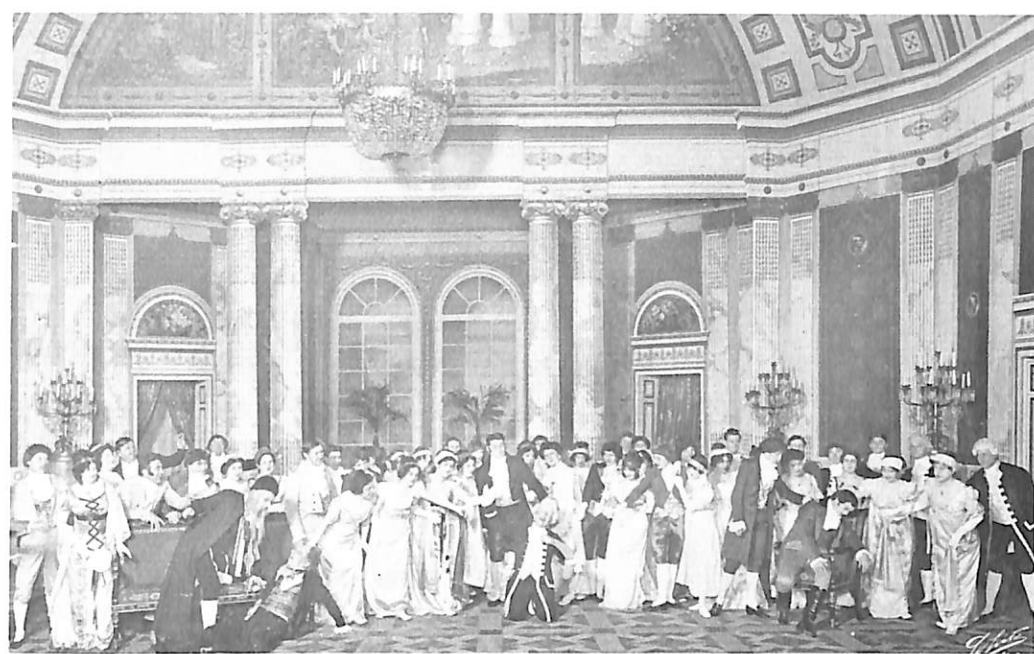
Offenbach (far left) did not live to see the premiere of his opera at the Opéra-Comique. For its first Met performance (program, left), the sets were designed by Burghart & Co. of Vienna: Prologue (below), Act I (facing page, top), Act II (facing page, center), and Act III (facing page, bottom). In the second picture from Act III, Albert Reiss (Andrès), Umberto Macnez (Hoffmann), Léon Rothier (Dr. Miracle), and Giulio Rossi (Crespel) surround the body of Antonia (Lucrezia Bori).



the Vienna Court Opera; introduced on November 11, 1901, with Mahler himself conducting, that production held forth for twenty-five years. The advocacy of another great conductor, Sir Thomas Beecham, established *Hoffmann* in London; the year was 1910, with Walter Hyde in the title role and Maggie Teyte, Emma Nevada, and Zélie de Lussan forming the female trio at Covent Garden.

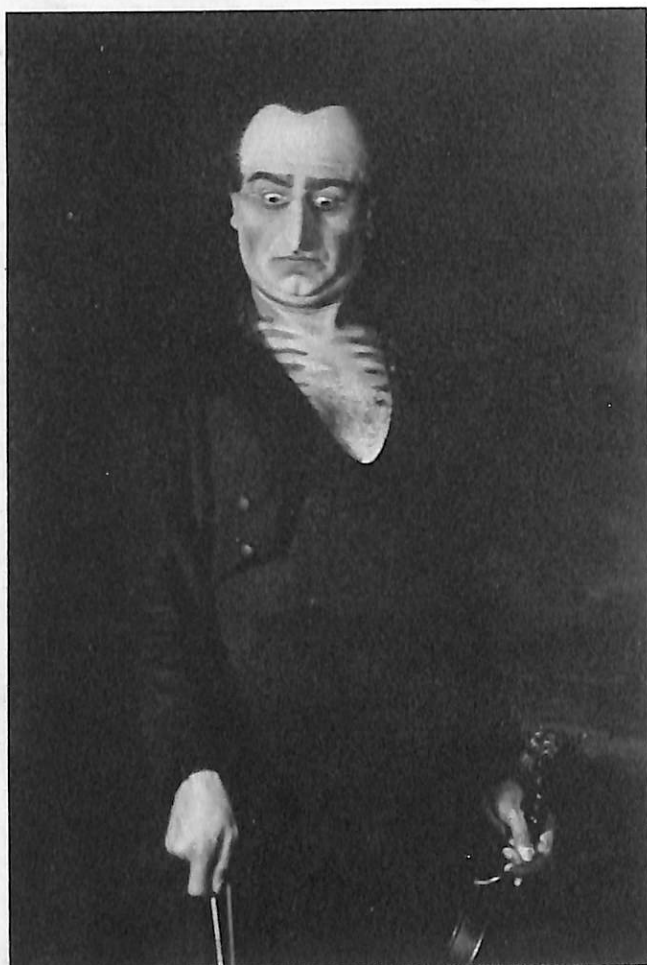
In America, the opera was first introduced at New York's Fifth Avenue Theater, briefly managed by Maurice Grau of later Met fame, on October 16, 1882. It remains a mystery why Grau failed to take advantage of

the Met's resources to stage *Hoffmann* when he assumed the managership there in 1897 — and the same holds true for his successor Heinrich Conried. But Oscar Hammerstein made no such misjudgment; his short-lived Manhattan Opera Company (1906-10), which gave the Met management colossal headaches and eventually forced them to buy him out, left New York operagoers with some unforgettable memories, among them several performances of *Les Contes d'Hoffmann* with Charles Dalmorès in the title role, Alice Zeppilli, Marguerite Sylva, and Lillian Grenville as his lady loves, and the peerless French baritone Maurice Renaud as the four villains, Maurice Charlier conducting.





In Act III of the original Met production, Umberto Macnez and Lucrezia Bori were Hoffmann and Antonia (left); Léon Rothier (below, left) sang Dr. Miracle. In the new production of 1924, Nina Morgana was Olympia (below) and the three principal villains were sung by Giuseppe de Luca (below right, as Dapertutto).

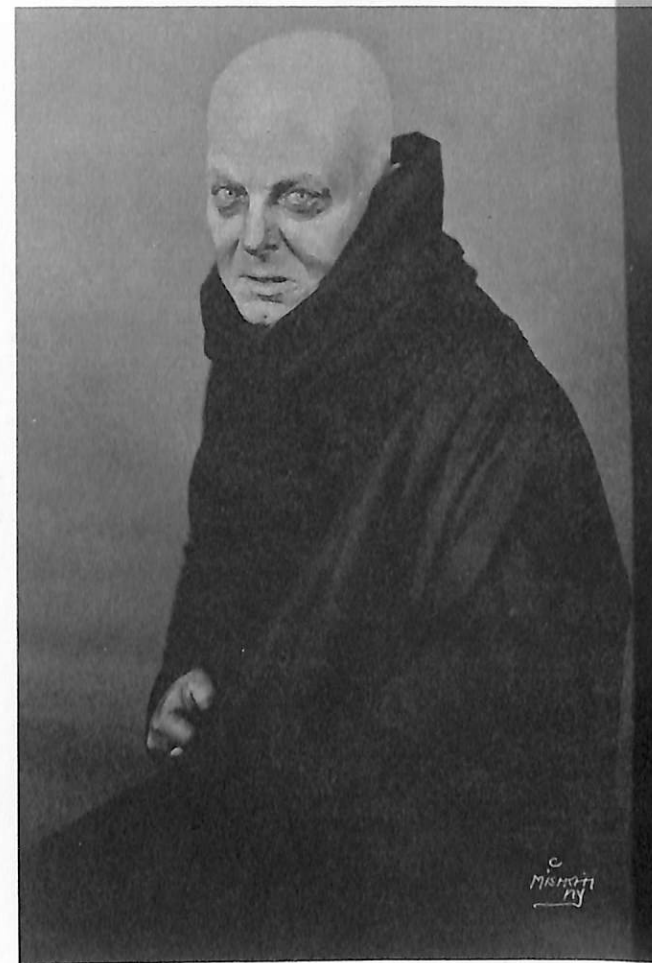


Memories of those Hammerstein performances were still reverberating when *Hoffmann* finally reached the Met on January 11, 1913. Nonetheless, the reception was warm. The opening cast “would have insured the success of Offenbach’s fantastic opera even if the work were less popular,” wrote one critic. The dashing Renaud was missed, to be sure, and the Met had no one to assume *all* the baritone roles. But the casting was strong enough: Adamo Didur, in a Shylock makeup, was a “fiendish, ghoulish, gruesome” Coppélius, Léon Rothier “a most Mephistophelian Miracle,” and Dinh Gilly an excellent Dapertutto, whose exquisitely sustained mezza-voce G-sharp in “Scintille, diamant” was duly noted. Unfortunately, Umberto Macnez (originally Machnazzi, a light Italian tenor appearing in his only



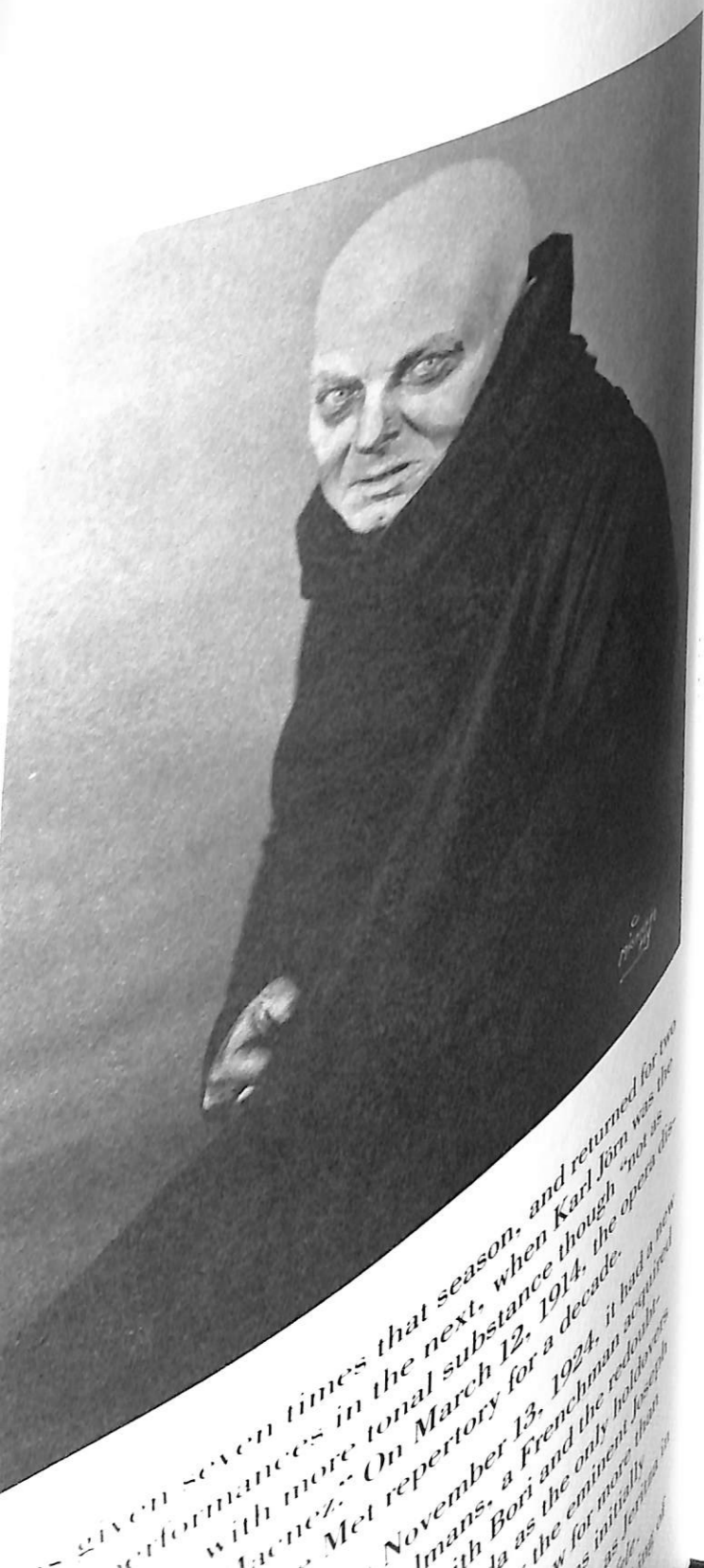
Met season) “did not measure up to Dalmorès.”

The ladies not only fared better; in all likelihood they outshone Hammerstein’s trio. Frieda Hempel, in her debut season, was hailed as “the best Olympia ever heard in New York” — a faint-sounding praise in 1913, but surely not meant to be. The Giulietta of Olive Fremstad caused “a gasp of delight,” recalling the soprano’s similarly alluring Venus and Kundry on other occasions, and Lucrezia Bori as Antonia “combined vocal charms with true artistic significance.” Giorgio Polacco’s conducting was criticized by Charles H. Meltzer for “treating a rather slight and graceful work in the manner of grand opera” — an observation not likely to diminish the maestro’s stature. That initial production



was given seven times that season, and returned for two more performances in the next, when Karl Jörn was the Hoffmann, with more tonal substance though “not as debonair as Macnez.” On March 12, 1914, the opera disappeared from the Met repertory for a decade.

When it did return, on November 13, 1924, it had a new conductor — Louis Hasselmans, a Frenchman acquired from the Chicago Opera — with Bori and the redoubtable character tenor Angelo Bada as the only holdovers from past seasons. The settings, by the eminent Joseph Urban, were destined to remain in view for more than twenty years. The revival of *Hoffmann* was initially overshadowed by such operatic news events as Jeritza in *Thaïs* and *Fedora*. Chaliapin in Boito’s *Mefistofele*. Surely the new Hoffmann, Miguel Fleta, had nothing of



In the Met's 1924 production, Bori sang Giulietta (below) as well as Antonia. A frequent Hoffmann during the 1920s was Armand Tokatyan (right), sometimes opposite the Giulietta of Mary Lewis (center right), while Louis Hasselmans (far right) conducted all 28 Met performances of the opera between 1924 and 1932. In the last two of these, Grace Moore and Lawrence Tibbett were paired as Giulietta and Dapertutto (below, right).



their theatrical magnetism, and memories of Dalmorès were once again nostalgically invoked. Fleta further irritated Ernest Newman (visiting New York for a year as critic of the *Post*) by "facing the audience in such a way as to cease to be Hoffmann and become Mr. Fleta appealing for the customary recognition from the audience."

That aside, significant efforts were made toward realizing Offenbach's ambitious concept of multiple casting. Giuseppe de Luca played three of the four villains, leaving the brief appearance of Lindorf to American baritone James Wolfe. To her much admired Antonia, Lucrezia Bori now added Giulietta as well, gathering "the lion's share of the applause." The Olympia of Nina Morgana failed to attract the kind of praise garnered earlier by Hempel, but young Lawrence Tibbett was sin-

gled out by Lawrence Gilman in the *Tribune* for "one of the best performances of the evening" in the minor role of Schlemil.

Hoffmann was now firmly established in the repertory, and underwent fairly frequent cast changes. With Ralph Errolle (Hoffmann), Marion Talley (Olympia), Mary Lewis (Giulietta), Kathleen Howard (Nicklausse), Tibbett, and Wolfe, the performance of March 12, 1926 had six Americans in the cast, as Frances D. Perkins noted in the *Tribune*. The Olympia of the much-ballyhooed Talley was initially praised as "smooth, fluent, but not brilliant," but soon she showed signs of "going steadily down hill." After Fleta's return to Europe, the title role was shared by Armand Tokatyan and Mario Chamlee,

with decent if unspectacular results. W.J. Henderson's appraisal of the latter as a "decorous and tolerably vocal Hoffmann" is typical of the high standards of that astute and demanding critic.

Eventually, de Luca found three roles too strenuous for one evening. Didur and Pavel Ludikar alternated as Coppélius, and Rothier returned to his old role of Miracle (his twenty-five portrayals of that role represent a company record). When de Luca was not available for Dapertutto, that part went to the rising Tibbett, who relinquished Schlemil to the beloved — today, legendary — George Cehanovsky.

During the years 1929-31, Gladys Swarthout succeeded to the trouser role of Nicklausse; Giuseppe Danise

given seven times that season, and returned for two performances in the next, when Karl Jörn was the with more tonal substance though "not as lucid as Fleta." On March 12, 1914, the opera was the Met repertory for a decade. November 13, 1924, it had a new with Bori and the only holdover as the eminent Hoffmann. It was initially as Fleta, the role of the title.

Lily Pons (near right) sang Olympia in 1931-32. When *Les Contes d'Hoffmann* was revived in 1937, Lawrence Tibbett (as Dapertutto, center) sang all the villains; at one performance, Vina Bovy (far right, as Giulietta) became the first singer at the house to sing all three soprano leads. In 1943, the Canadian tenor Raoul Jobin was Hoffmann (bottom, in Prologue, with Gerhard Pechner, at left, as Luther).

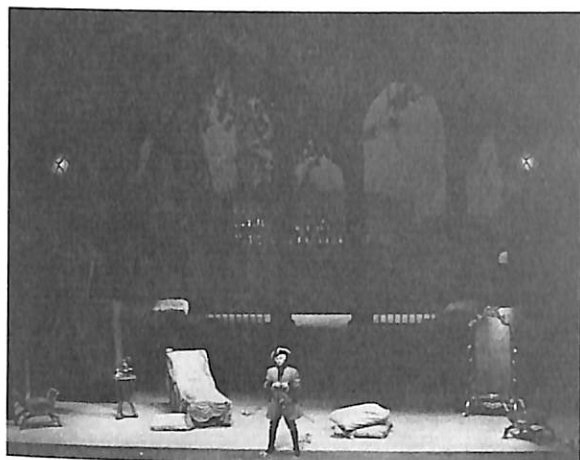
and Mario Basiola, two leading baritones active in the Italian wing, took turns at Dapertutto; and Antonin Trantoul, a "sincere but not glamorous Hoffmann," was added to the long list of less-than-memorable interpreters of the title role. Nor did that fine and versatile American tenor, Frederick Jagel, gather any notable critical praise in the part.

On February 14, 1931, however, the opera was revitalized by a new Olympia, Lily Pons. "Histrionically, she *was* the doll, for her slight figure and height, her mincing steps, and the mechanical and excellently timed twitchings of her head created an almost perfect illusion" (*Times*). As for Tibbett's Dapertutto, "the ringing beauty of his phrases" ranked "among the high points of the evening." On March 19, 1932, Grace Moore added her portrait to the Met's gallery of enticing Giuliettas.

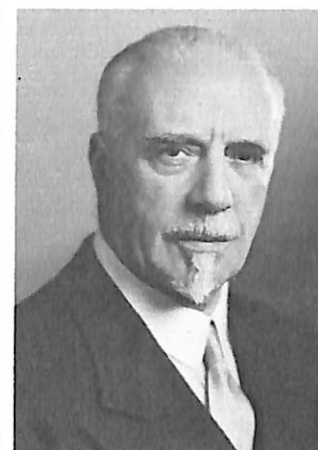
The great success of Pons notwithstanding (limited to five performances in the house and three on tour), *Hoffmann* dropped from the repertory in the spring of 1932. When it was revived on January 14, 1937, the Urban settings were still in view but the stage direction had been totally revised by Herbert Graf. This came in for some rough comments, particularly from Pitts Sanborn in the *World-Telegram*, who dismissed much of it as "cheap melodrama." Tibbett was the star of this production, undertaking all the villains including Lindorf, but some of the critics found his characterizations also overdrawn. On Saturday afternoon, January 23, 1937, *Hoffmann* was broadcast nationwide for the first time, and — another Met first — the three female leads were all sung by one singer, the Belgian soprano Vina Bovy, a feat not to be repeated in the house for nearly a quarter century. According to one critic, Mme. Bovy "came through the ordeal triumphantly." *Hoffmann* saw only three performances that season, with constantly varied casts; only Tibbett, Irra Petina (Nicklausse), Norman Cordon (Schlemil), Louis d'Angelo (Spalanzani), the perennial Bada (in the character roles), and conductor Maurice Abravanel remained fixed. With that, the opera took another hiatus, this time of six seasons.

It returned during the wartime season of 1943-44, with a totally new cast under the leadership of its longtime





The Met's 1943 revival was conducted by Sir Thomas Beecham (far right), with Martial Singher as Dapertutto (left, in Urban's Act II set). The three heroines (directly below, left to right) were Patrice Munsel (Olympia), Lily Djanel (Giulietta), and Jarmila Novotná (Antonia), while Ezio Pinza sang both Coppélius and Dr. Miracle (bottom left); others in the cast (bottom right group, clockwise from upper left), were Mack Harrell (Lindorf), John Gurney (Schlemil), Alessio de Paolis (Spalanzani), and Nicola Moscona (Crespel).

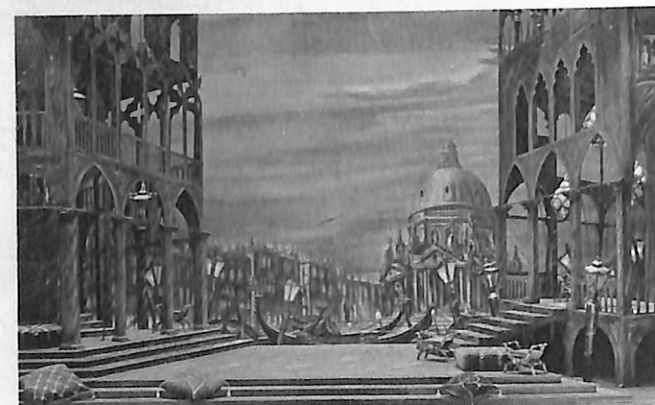


champion Sir Thomas Beecham, whose "admirable pacing and fastidious handling of tone and phrase" was gratefully acknowledged (*Musical Courier*). According to Virgil Thomson in the *Tribune*, "every role, from the least up to the most important, was handsomely sung and thoroughly, responsibly acted." The staging excesses previously commented upon must have been tamed, and there were praises all around. Raoul Jobin, the new Hoffmann, "has never sung or appeared better," Ezio Pinza, as Coppélius and Miracle, "sang and acted graphically," and Martial Singher, the new Dapertutto, "fashioned his music into completely refined and persuasive sound." Lily Djanel's attractive Giulietta and Jarmila Novotná's touching and vivid Antonia (she had sung the role in Europe in productions directed by Max Reinhardt) also received favorable comments, as did the Olympia of young Patrice Munsel, in her debut season.

After a season's absence, with Beecham back in England (where he would record the sound track of a *Hoffmann* film at the end of the Forties), the opera returned for four performances in early 1946, under Wilfrid Pelletier. The hero of this particular revival was Singher, now singing all four villainous baritone roles. "In the matter of fine detail he has not his peer at the present time," observed the critic of *Musical America*, as his memory harked back to the fabled Renaud. Jobin and Novotná retained their previous roles; Blanche Thebom was the new Giulietta, and Pierrette Alarie, as Olympia, "sang some good high notes." This season marked the last appearance of the Urban sets, used for thirty-nine performances; when *Hoffmann* reappeared after a decade's absence, it would be in a new production.

That was on November 14, 1955, the opening night of Rudolf Bing's sixth season as general manager; the sets and costumes were by Rolf Gérard, the staging by Cyril Ritchard. According to Miles Kastendieck (*Journal American*), the opera "proved an excellent choice for such an occasion." Other critics joined in generally favorable observations. Richard Tucker, the new Hoffmann, "made every sustained passage a high spot with his heady, pointedly brilliant sound" (Irving Kolodin in the *Saturday Review*). Louis Biancolli, in the *World-Telegram*, thought Lucine Amara "the vocal glory





of the performance. Martial Singher, again a quadruple menace, was "versatile, artistic, and reliable," according to Paul Henry Lang (*Tribune*). Harriet Johnson (*Post*) reported that "Roberta Peters looked exactly like the doll, Olympia, she interpreted." "As for being a siren," said John Chapman of the *News*, "Risë Stevens fills both the bill and the gown and helps make the Barcarolle the high melodic moment it should be." On the podium was an authoritative embodiment of French tradition, Pierre Monteux; Howard Taubman of the *Times* noted that "The sturdy, little octogenarian conducts with delicious lightness and grace. There is transparency in the orchestral sound and nuance in much of the singing." The third of the season's performances is documented in this His-

Rolf Gérard designed the sets for the Met's 1955 opening-night production of *Les Contes d'Hoffmann* (down far left column: Prologue; Spalanzani's study and the ballroom scene of Act I; Act II, and Act III). At left, vignettes from rehearsals show (top) general manager Rudolf Bing, Gérard, assistant manager John Gutman, and director Cyril Ritchard in the auditorium, with stage manager Michael Manuel seated in the foreground; (center) Richard Tucker (Hoffmann) and Roberta Peters (Olympia); (bottom) Peters and Ritchard.

toric Broadcast album. It was also in this season that two veteran artists, Paul Franke (Spalanzani) and Clifford Harvuot (Schlemil), began long, exclusive associations with their roles.

When *Hoffmann* returned the following season, Tucker and Amara retained their roles. George London, diabolical-looking in the roles of Dapertutto and Co., "sang with force and subtlety" (Taubman), Laurel Hurley was the "enchancing Olympia, and, in the words of Harriet Johnson, Thomas Schippers "infused a spirited rhythmic zest" into the music. Ms. Johnson also voiced an unusual complaint — that too much of Belen Amaran's "luscious figure" was concealed by Giulietta's costume.

London and Amara continued as pillars of the Gérard-Ritchard production through 1959. Jean Morel, who took over the podium, was praised for his "rhythmic crispness," and Nicolai Gedda, the new Hoffmann, proved a stylistic if not vocal improvement over his predecessor. Rosalind Elias made a pleasing new Giulietta, and Mattiwilda Dobbs alternated with Hurley. During 1961-62, Anna Moffo became the first singer since Bovy to essay all three heroines.

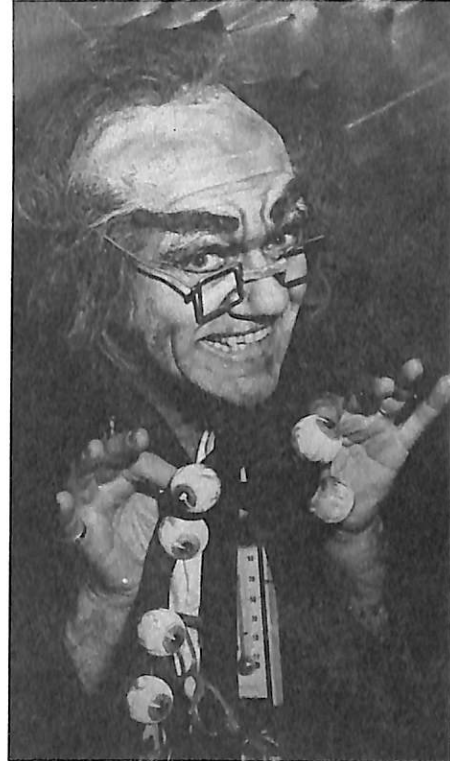
As usually happens with aging productions, this one began to run down during the final years in the old house. The 1964-65 season saw variety — Silvio Varviso in the pit, John Alexander and (for a single performance) Giuseppe di Stefano in the title role, William Dooley and Morley Meredith as the villains — but not much new vitality. But when, after a five-year hiatus, the production returned for a final run of nine performances in the new Lincoln Center house, some changes were distinctly beneficial. There was a new conductor, Serge Baudo; two new Olympias, Reri Grist and Colette Boky; a sexy new Giulietta, Régine Crespin; and, above all, a stylish and theatrically mesmerizing new baritone-villain, Gabriel Bacquier. In her debut season, Frederica von Stade attracted notice in the role of Nicklausse. On April 17, 1971, the Gérard-Ritchard production bowed out after a total of forty-three performances.

Meanwhile, in keeping with the scholarly demands of a new age respectful of the *Urtext* and disdainful of inauthentic ministrations, conductor Richard Bonyng prepared a new version — as close to Offenbach's

Among the many singers subsequently seen in the Gérard-Ritchard production of *Hoffmann* were three glamorous Giuliettas (at right): Rosalind Elias, Anna Moffo (who also sang Olympia and Antonia), and Régine Crespin. From 1956 until 1962, George London (center left, as Coppélius) sang the four villains. In a 1970 revival, Gabriel Bacquier (center right, also as Coppélius) did the same, and Reri Grist (center) was Olympia. Earlier, in 1958, Nicolai Gedda and Mattiwilda Dobbs sang Hoffmann and Olympia (bottom).

intentions, he claimed, as could be established from existing materials. He introduced his version, which involved a radical rewriting of the Venetian scene and elimination of most of Guiraud's recitatives, in Seattle, and then, in the 1973-74 season, the entire production was transplanted to the Met for a generous run, featuring Joan Sutherland in the multiple soprano roles. Harold Schonberg in the *Times* found the production, staged by Bliss Hebert and designed by Allan Charles Klein, "cluttered . . . with a few serious miscalculations," but also with "some nice touches." Plácido Domingo was "a superb Hoffmann," especially thrilling in his joint scenes with the star soprano. She was praised for "the great amount of convincing detail in her interpretations"; not surprisingly, Sutherland's Olympia was dazzling, and she performed throughout "with dignity and assurance." Thomas Stewart was "broadly effective" as the villains, and Bonyngue conducted "with spirit and considerable skill." The Crespel of James Morris was a noteworthy new asset, and Huguette Tourangeau triumphed in her debut as Nicklausse, doubling as the poet's muse in this version.

After the one-season visit of the Seattle production, *Hoffmann* was again absent for several years, until the emergence, on March 8, 1982, of its current and brilliantly imaginative staging by Otto Schenk, with sets by Günther Schneider-Siemssen. The witty construction of Spalanzani's workshop in Act I elicited unanimous admiration, the other scenes rated more muted praise. For Domingo, the re-studied Hoffmann represented one of the summits of his career. Michael Devlin did the four villains (by now an established Met procedure), but the soprano roles were divided among Ruth Welting, Tatiana Troyanos, and Christiane Eda-Pierre. Riccardo Chailly made an auspicious debut conducting a "traditional" text, including the Guiraud recitatives. In the two subsequent seasons, the opera was conducted by Julius Rudel in a manner described as "sprightly, stylish, supple." Among the cast changes, Catherine Malfitano, a touching Antonia in 1983, assumed the multiple heroines in 1984 and handled them "with tremendous aplomb" (Robert Jacobson in *Opera News*). Kenneth Riegel, John Alexander, Neil Shicoff, William Lewis, and — ultimately and triumphantly — Alfredo



Kraus were the Hoffmanns. James Morris made a commanding specialty of the poet's quadruple nemeses, as did Andrea Velis of the character tenor parts. To date, the new production has enjoyed three national broadcasts, and thirty-four performances in the house. It will surely return for many more.

The history of *Hoffmann* at the Met began with multiple casting of villains and heroines, while today's preference is for a single singer displaying the vocal and interpretive range of each category. This Historic Broadcast recording represents an interim stage in that history, wherein Hoffmann contested with a single stylish nemesis for the love of three of the day's most noted prima donnas.



Les Contes d'Hoffmann Onstage

Photographs from the Met's 1955 production of *Hoffmann*, with the cast of the present Historic Broadcast recording (program, right). Below: in the Prologue (top), Mildred Miller (Nicklausse; also shown at right), Richard Tucker (Hoffmann), and Martial Singher (Lindorf); in Spalanzani's study, Miller, Singher (Coppélius), and Tucker; Alessio de Paolis (Cochenille), Paul Franke (Spalanzani), Tucker, and Miller. Below at right, the ballroom scene of Act I: Roberta Peters (Olympia) with the ballet, Tucker at left, Franke at right; de Paolis, Franke, Peters, and Tucker.

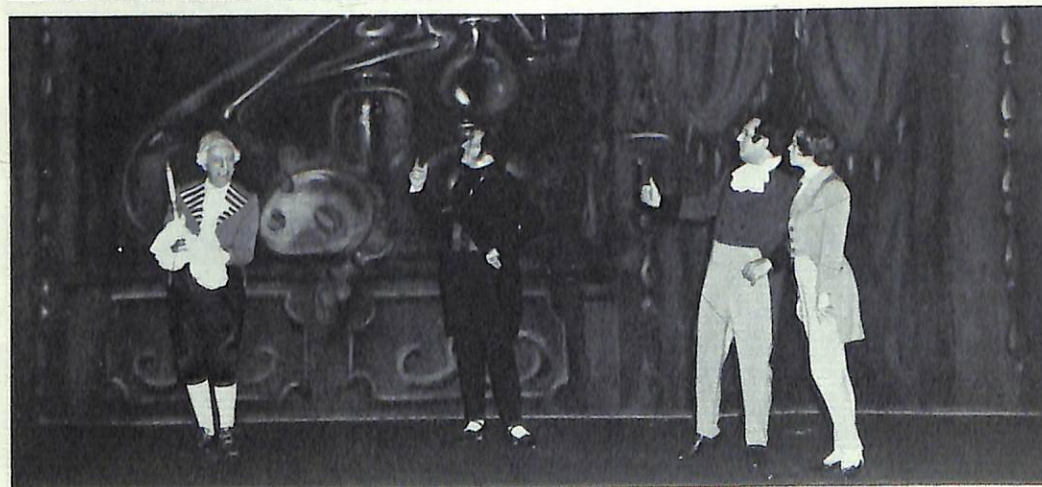
METROPOLITAN OPERA
SEASON 1955-1956
Saturday Afternoon, December 3, 1955, at 2:00
(Subscription Performance)
New Production
LES CONTES D'HOFFMANN
Opera in three acts, a prologue and an epilogue
Libretto by Camille Saint-Saëns
Music by Jacques Offenbach
Conductor: Pierre Monteux
Sets and Costumes by Rolf Gårdner
Staged by Cyril Rignall

Parabell

Hoffmann, a poet	Richard Tucker
Olympia	Roberta Peters
Giulietta	Paul Franke
Antonia	Clifford Hanson
Nicklausse, his friend	Lucille Arnaz
Lindorf	Mildred Miller
Coppélius	Martial Singher
Dr. Spalanzani, a physician	Paul Franke
Isabelle	Clifford Hanson
Cochonille, Antonia's father	Norman Scott
The Mother's Voice	Sandra Winfield
André	Alessio de Paolis
Chosenille	George Cohan
Frantz	James McCreesh
Luther, host of Luther's Tavern	Calvin Marsh
Herrmann	Natalie Koplevsky
La Stria	

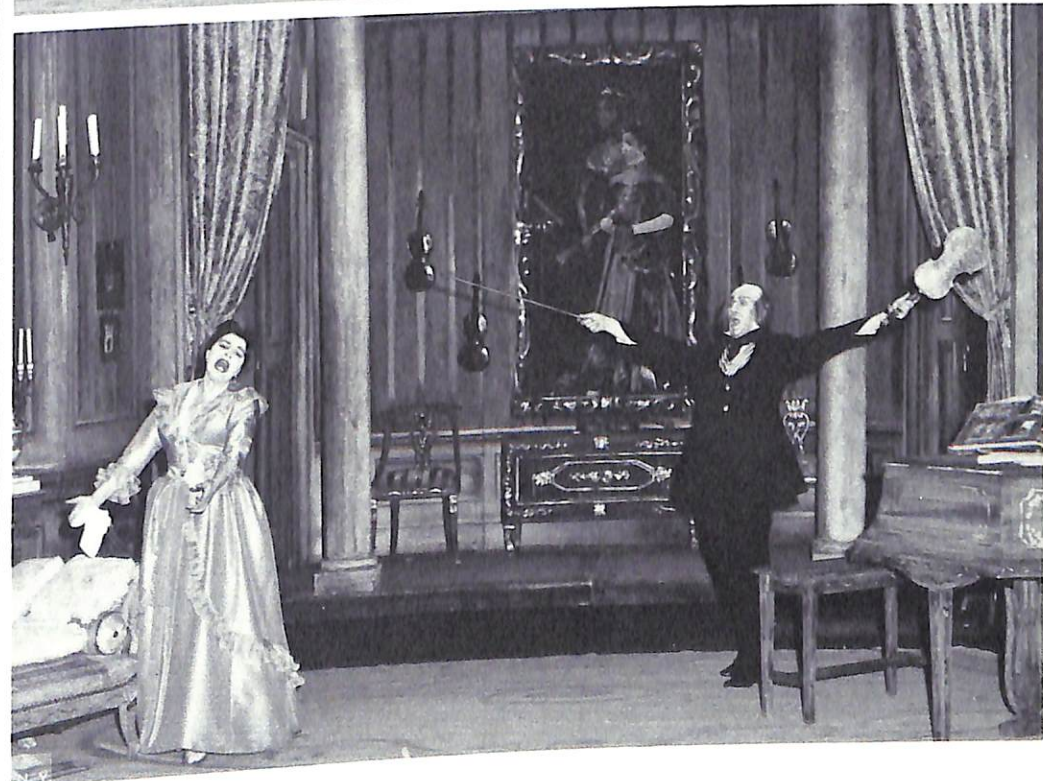
Chorus Master: Kurt Adler
Musical Preparation: Walter Tennyson
Musical Preparation: Martin Rich
CHARGE PIANO USED EXCLUSIVELY
Program continued on next page

IN THE EVENT OF AN AIR RAID ALARM REMAIN IN YOUR SEAT AND OBEY THE INSTRUCTIONS OF THE MANAGEMENT—ROBERT E. CONDON, DIRECTOR OF CIVIL DEFENSE





Below at left: in Act II, Tucker sings the Brindisi, with Risë Stevens (Giulietta) and de Paolis (Pittichinaccio) at left; Tucker and Stevens in the gondola, with Miller at left; Singher (Dapertutto) and Stevens. Below: in Act III, Lucine Amara (Antonia) and Tucker at the harpsichord; Amara and Singher (Dr. Miracle). From left, singers of several among the opera's numerous character roles: Clifford Harvuot (Schlemil), Paul Franke (Spalanzani), and Sandra Warfield (the portrait of Antonia's mother).



Martial Singher Remembers

Among Martial Singher's many roles at the Met were (left to right) Mozart's Figaro, Massenet's Lescaut, Frédéric in *Lakmé*, both Pelléas and Golaud in Debussy's *Pelléas et Mélisande*, and Coppélius in *Les Contes d'Hoffmann*. At right, Singher in his dressing room, at work on the metamorphoses of the *Hoffmann* villains.



It was a happy revival, and the opening night of the Met's 1955-56 season. As such, it had been prepared and rehearsed in pre-season time, leisurely and at length. I was delighted to be part of it. *Hoffmann* is an opera I had always loved, both as an actor and a spectator, and so many features of that revival were "going my way."

The conductor was Pierre Monteux, under whom I had made my absolutely first operatic debut, in Amsterdam in 1930, and who throughout my career had been my faithful and benevolent — if sometimes geographically distant — mentor.

The British actor Cyril Ritchard was the stage director, an authoritative man of wit, good humor, and inexhaustible stamina. After a grueling eight hours of rehearsing, he could still make the huge vessel of the old Met resound with his big laughter.

The production by Rolf Gérard was lavish, elegant, alive with imagination — although not as weird as the original stories by the German writer E.T.A. Hoffmann might have suggested. But then, after all, the opera is an adaptation of his sinister tales by the composer Offenbach, whose Germanic nature had mellowed through his Parisian triumphs and his life in the luxury and charm of the society of the Second Empire. The dramatic episodes were taking place in beautiful sets: ugliness is not indispensable to drama, and to my great enjoyment there was none in our production. Whether instinctive yearning or thorough knowledge dictated my taste, I felt happy in the production.

In fact, the opera was very familiar to me: it is also under Monteux that I had first sung a role in it — surprisingly, that of Nicklausse, Hoffmann's wise and protective friend, usually a pants role for a mezzo. That

was in 1932 in Holland, in a staging inspired by a Max Reinhardt production. In December 1943, Dapertutto was the role of my fortunate Met debut, with Pinza singing Coppélius and Dr. Miracle. Then, in 1946, the parts of the four villains were entrusted to me. Only once before, in 1937, had this feat been attempted at the Met, by Lawrence Tibbett.

The cast of the revival was highly enthusiastic, qualified, and even physically almost typecast. And with each rehearsal I got better at breaking to pieces the charming doll that was Roberta Peters, at keeping the queenly Risé Stevens under my spell, at nudging with a nonchalant foot the body of Schlemil into the Grand Canal, at torturing Lucine Amara's youthful Antonia into a singing death, and finally at driving Tucker's Hoffmann from bewilderment to despair and drunkenness. An



active and successful evening that never caused me a trace of remorse! I remember that in the supporting cast there was a young tenor who had not long before made his Met debut as Parpignol in *La Bohème*. He sang the part of Nathanaël and had often to be reminded to keep reins on his overwhelmingly powerful voice. He was the then still unknown James McCracken, who since . . .

For me it was also a taxing evening, what with four changes of costume and make-up after my first appearance as Lindorf, with flights of stairs to climb and to descend, above the stage and under it, and miles of running from entrance to exit to entrance. The acting also required rather skillful hands. In Ritchard's staging, the mad inventor Coppélius had to handle not only countless pairs of eyeglasses but also a number of plastic balls of different size, representing the eyeballs of his allegedly magical eyes; some were as big as basket-

balls. To keep them from rolling to the footlights while singing "J'ai des yeux" was a worrisome task, and I lost one or another in different spots on different nights. Even the enormous, glittering diamond of Dapertutto's ring could create problems: it always had to be oriented in such a way as not to reflect a spotlight into the eyes of some alarmed spectator. Once I had planted it solidly on Risé's finger, I could stop worrying about it. In the Munich episode, Dr. Miracle conjured out of nowhere a whole slew of small colored flasks, juggled with them, made them appear and disappear, then frantically played a fiddle before breaking it over his knees — one fiddle a night! What a nightmare! But what a vital and rewarding life for an actor!

And what music to sing! A music of stunning variety, always clear, well defined, and of a directness that reaches the audience without any possible uncertainty

or misunderstanding. A music to be sung with abandon in all its different colors. A music that the baton of Pierre Monteux, simple, honest, and impeccable, carried to a high degree of elegance and sincerity. A type of music seldom successfully written, a musical tragedy in the form of a musical comedy. What an exquisite balance to preserve! Such was the *Hoffmann* of 1955.

Since then, researchers have discovered previously unknown pieces of manuscript, more in the nature of murder mysteries. The additions seem to have been very successful. I hope they don't lengthen or overload the admirable *Hoffmann* that we have known. As it stood at the time of the present recording, it was, to quote Virgil Thomson, a

masterpiece [which] brings back to us an opera that has everything — a serious if fantastic subject, real characterizations, beautifully written singing parts, a soundly scored and expressive orchestral commentary, and thoroughly honest craftsmanship of every kind.

The Cast of *Les Contes d'Hoffmann*

Following the 1955 *Hoffmann* premiere, Richard Tucker is surrounded by the three prima donnas.



Richard Tucker (Hoffmann) was born Rubin Ticker in Brooklyn on August 28, 1913, to immigrant parents from Bessarabia (then part of Romania). He began singing in a synagogue choir at age six, developed a full-fledged tenor early in his teens, and began voice lessons when he was twenty-three. After an unsuccessful audition for Edward Johnson, he studied with Paul Althouse, a Met tenor who had sung Dimitri in the 1913 American premiere of Mussorgsky's *Boris Godunov*. Tucker helped finance his lessons by serving as cantor in a Brooklyn synagogue, which was one day visited by Johnson; what he heard encouraged him to grant the tenor a second audition.

Prior to that, Tucker had appeared only twice on the operatic stage, as Alfredo in *La Traviata* with the Salmaggi Opera, at New York's Jolson Theater. On January 25, 1945, he made his Met debut as Enzo Grimaldo in *La Gioconda*; reviewers agreed that an important new voice had emerged. Though by no means a natural actor, Tucker's readiness to learn from colleagues — and from the stage directors he would work with during Rudolf Bing's regime — made him an ever more convincing stage presence.

During the remainder of Johnson's tenure, Tucker advanced steadily through the tenor repertory: Alfredo, the Duke of Mantua, Dimitri in *Boris* (wearing the same costume as had his teacher Althouse, three decades earlier!), Pinkerton, Rodolfo in *La Bohème* (eventually his most frequent role, in 39 performances), Riccardo in *Ballo*, Edgardo in *Lucia*, Gabriele Adorno in *Simon Boccanegra*, Puccini's des Grieux and Cavaradossi. In 1947 he made his European debut at the Verona Arena, opposite Maria Callas, and two years later was chosen by Arturo Toscanini to sing Radames in a broadcast performance of *Aida*, later published on records (however, Tucker did not undertake Radames in the theater for another decade, when he felt his voice had matured enough to meet the demands of repeated performances).

During the Bing years, Tucker was rewarded with seven opening nights and twelve new productions. The latter included *Fledermaus* (Alfredo), *Cavalleria Rusticana*, *Così Fan Tutte*, *Carmen*, *La Forza del Destino*, *La Bohème*. *Les Contes d'Hoffmann* (the production heard in the present recording), *Eugene Onegin*, *Simon Boccanegra*, *Martha*, *La Fanciulla del West*, *La Traviata*, *Luisa Miller*, *Aida*, and *Pagliacci* (another role he recorded early but sang on stage only later in his career). Other roles between 1950 and 1972 were Tamino in *The Magic Flute*, Don Carlo, Calaf in *Turandot*, Manrico in *Il Trovatore*, and Samson. With Met forces, he recorded *Lucia*, *Bohème*, *Butterfly*, *Cav* and *Pag*, *Così*, and *Fledermaus*, and abridged versions of *Andrea Chenier* and *Onegin*; under other auspices, he recorded complete performances of *Bohème*, *Butterfly*, *Rigoletto*, *Traviata*, and *Trovatore*, two versions of *Aida* and *Forza*, as well as numerous arias, duets, and songs.

In Chicago, Richard Tucker appeared with the Chicago Opera in 1946, the San Carlo Opera in 1947, and the Lyric Opera (from 1957 to 1964), and he sang with other American companies, including the San Francisco Opera. Abroad, he made debuts at Covent Garden in London (1957-58), the Vienna State Opera (1958), the Colón in Buenos Aires (from 1960), the Rome Opera, and La Scala in Milan (both 1969). His fondest desire was to appear at the Met in the role of Caruso's final appearances, Eléazar in Halévy's *La Juive*, but this was not to be; however, he did sing the role with great success in concert at Carnegie Hall and in staged productions in New Orleans and Barcelona, and recorded highlights from the work.

On April 11, 1970, Tucker's twenty-fifth Met season was celebrated with a gala performance in which he sang three acts from his repertory opposite three great divas: the first act of *La Traviata* with Joan Sutherland, the second act of *La Gioconda* with Renata Tebaldi, and the third act of *Aida* with Leontyne Price. His career con-

tinued to flourish in the years after Bing, and he made frequent tours, often in company with his friend Robert Merrill. It was on one of these tours, in Kalamazoo, Michigan on January 8, 1975, that he suffered a fatal heart attack. His funeral took place on the Met stage — the only singer ever thus honored. Tucker's record of Met performances — 499 in the house, 225 on tour — is surpassed by no other American tenor, and by only two others in the history of the company: Giovanni Martinelli and Enrico Caruso.

Roberta Peters (Olympia), born in New York City on May 4, 1930, began to study singing at the age of thirteen, encouraged by Jan Peerce, who recommended William Hermann as a teacher and later also brought her to the attention of the legendary manager Sol Hurok. She was already under contract to Hurok by the time of her first Met audition for Max Rudolf, on January 23, 1950 ("Unusual talent both vocally and artistically," noted the conductor on the audition card). Two days later, she was heard by incoming general manager Rudolf Bing, who soon after taking office signed her as an "apprentice singer" for the 1950-51 season.

Her debut came on November 17, 1950; at only six hours' notice, and without stage or orchestra rehearsal, Peters replaced the indisposed Nadine Conner as Zerlina in *Don Giovanni*. According to the *World Telegram*, "The voice came through the big house as clear as a bell, the notes equally bright and focused and the phrasing that of a true musician... a very smooth job of acting, too." From that day on, the Met remained the center of her operatic activity. In 35 seasons, she compiled a remarkable total of 361 performances at the house (more than Luisa Tetrazzini, Amelita Galli-Curci, and Lily Pons combined), plus many others on tour and in the parks. The house records for the most performances as Gilda in *Rigoletto* (60 times), Zerlina (44 times), Oscar in *Un Ballo in Maschera* (41 times), and the Queen of Night in *The Magic Flute* (29 times).



belong to her. She appeared in the United States premieres of Strauss's *Arabella* (as Fiakermilli) and Menotti's *Last Savage* (as Kitty), and starred in new Met productions as Rosina (*Barber of Seville*), Zerlina, the Queen of Night, and Norina (*Don Pasquale*), as well as the Olympia of the present Historic Broadcast recording. Her twenty-three house roles also included Barbarina and Susanna (*Nozze di Figaro*), Lauretta (*Gianni Schicchi*), Despina (*Così Fan Tutte*), Sophie (*Der Rosenkavalier*), the Shepherd (*Tannhäuser*), Adele (*Fledermaus*), Amor (*Orfeo ed Euridice*), Lucia di Lammermoor, Adina (*L'Elisir d'Amore*), Zerbinetta (*Ariadne aux Naxos*), Amina (*La Sonnambula*), Nannetta (*Falstaff*), and Marzelline (*Fidelio*).

In addition to the Met, Peters also sang at Covent Garden (Arlene in Balfe's *The Bohemian Girl* under Sir Thomas Beecham, during the 1951 Festival of Britain), the Vienna State Opera (Susanna), the Salzburg Festival (Queen of Night), the Deutsche Oper, Berlin (Gilda), and the Bolshoi in Moscow (Violetta in *La Traviata*). Her recorded roles include Susanna, Rosina, Lucia, and Zerbinetta under Erich Leinsdorf, the Queen of Night under Karl Böhm, Despina under Fritz Stiedry, and Gilda under Jonel Perlea; her discography also includes area and song recitals. In addition to many appearances on television, musical comedy (*Bittersweet*, *The King and I*, *The Sound of Music*, and *The Merry Widow*) and the film *Tonight We Sing*, Peters' active career as a recitalist continues: she has toured both Russia and China, and appeared before five successive U.S. presidents.

Risë Stevens (Giulietta) first sang with the Met in Philadelphia on November 22, 1938, as Octavian in *Rosenkavalier*, a role that would become one of her most famous (preserved in an earlier Historic Broadcast recording). She then made her New York debut with the company on December 17, 1938, as Thomas' Mignon (in a Saturday matinee broadcast, part of which can be heard in the Historic Broadcast Centennial Collection).



A native of New York, born on June 11, 1913, Stevens had turned down a Met contract while still as student of Anna Schoen-René at Juilliard, feeling that she needed further stage experience. For this she went abroad, studied with Marie Gutheil-Schoder and Herbert Graf, and made her European debut as Mignon in Prague in 1936; there she also sang Octavian, Gluck's Orfeo, Amneris, and Carmen, also appearing in Cairo and at the Teatro Colón in Buenos Aires before returning to America for her Met debut.

Following Octavian and Mignon, her first Met season was devoted to Wagner: Fricka in *Die Walküre* and the two Erdas. But she quickly relinquished that repertory, and in 1939-40 offered New York the Cherubino she had prepared under Fritz Busch for the previous summer's Glyndebourne Festival. Later, her Carmen became the Met standard for its day (75 times in New York, 49 more on tour), as did her Dalila and Orfeo. In twenty-three consecutive seasons with the company, Stevens sang 200 performances in New York, plus more than 100 on tour. Most frequent among her fifteen Met roles, in addition to Carmen, were Octavian (50 times), Mignon (20), and Dalila (17); her other parts were Laura in *Gioconda*, Marina in *Boris*, Hansel, Marfa in *Khovanshchina*, and the Giulietta of the present *Hoffmann* broadcast, her last new role with the company. Her farewell performance was as Carmen, on April 12, 1961.

At Glyndebourne in 1939, Stevens sang Dorabella as well as Cherubino, and returned there in 1955 as the page. She also appeared in San Francisco and Chicago, making her debuts with both companies in 1940, as Cherubino and Octavian respectively. Her Octavian was heard at the Paris Opéra in 1949, and she created the role of Herodiade in Virgilio Mortari's *Figlia del Diavolo* at La Scala in 1954. Many of her famous portrayals are well represented on recordings: Hansel in the Met's complete 1947 recording; highlights from *Carmen* shortly after her first Met appearances in the role,



and the complete opera under Fritz Reiner's baton just before the famous Tyrone Guthrie production of 1952; Cherubino with the 1955 Glyndebourne cast under Vittorio Gui; the major scenes from *Samson* twice, opposite Jan Peerce and Mario del Monaco; Orfeo under Pierre Monteux; and many excerpts, including duets from *Mignon* and *Gioconda* with Ezio Pinza and from *Rosenkavalier* with Erna Berger.

Stevens also recorded popular songs and operettas, made several films, including *The Chocolate Soldier* with Nelson Eddy and *Going My Way* with Bing Crosby, and appeared often in recital and on radio and television. Since retiring from the Met, she has been as active as ever, appearing in musical comedy (*The King and I*), serving as co-director of the Met's National Company (1965-67) and president of the Mannes College of Music (1975-78). Today, she is advisor to the Met's young artists development program, and serves on the boards of both the Metropolitan Opera Association and the Metropolitan Opera Guild.

Lucine Amara (Antonia) celebrated her thirtieth anniversary at the Met when she returned after an absence of four seasons to sing Amelia in *Un Ballo in Maschera* on February 19, 1981. Since then, she has sung both the *Forza* and *Trovatore* Leonoras, Aida, and Mother Marie in Poulenc's *Dialogues of the Carmelites*, bringing her total of Met performances to well over 460 in New York, and over 225 on tour.

Born Lucy Armaganian, of Armenian parents, in Hartford, Connecticut on March 1, 1927, the soprano was brought up in San Francisco, where in 1943 she began seven years of singing study with Stella Eisner-Eyn. In 1947 she made her recital debut and auditioned for Edward Johnson and Max Rudolf of the Met, who encouraged her to acquire further experience. Study at the University of Southern California led to an operatic debut as Strauss's Ariadne in a college performance directed by Carl Ebert, the famed director of England's

Glyndebourne Festival. A second Met audition, for Rudolf Bing in 1950, led to a contract for an unseen debut on the opening night of the new general manager's first season, Nov. 6, 1951, as the Celestial Voice in Verdi's *Don Carlo*, and a series of apprentice assignments (Inez in *Trovatore*, Wellgunde in the *Ring*). The next opening night, in 1952, Amara was again heard but not seen, as the offstage Priestess in a new production of *Aida*. A month later, she sang the first of thirty-eight performances as Nedda in *Pagliacci* — a role that she would later twice record complete, opposite the Canios of Richard Tucker and Franco Corelli, and would also sing in Franco Zeffirelli's 1970 Met production. Less than a year after attracting attention as Frasquita in Tyrone Guthrie's 1952 *Carmen* production, she was promoted to Micaela, the first of sixty-six performance of that role with the company. The same season brought her first Mimi, and in 1953-54 she added to her Met repertory Donna Elvira, in 1954-55 both the *Figaro* Countess and Desdemona.

As Antonia, her role in the present recording, Amara opened the 1955-56 season, during which she was also chosen to sing Pamina under Bruno Walter in a new *Magic Flute* that celebrated the bicentennial of Mozart's birth. Other assignments in new productions were Tatiana in the *Eugene Onegin* that opened in 1957-58 season, and Ellen Orford in Guthrie's 1967 production of *Peter Grimes*. Other principal roles among her more than forty Met parts included Eva in *Die Meistersinger*, Gluck's Euridice, *Aida*, Liù in *Turandot*, Fiordiligi in *Così*, Madama Butterfly, Ariadne, Marguerite in *Faust*, Luisa Miller, Tosca, Alice Ford in *Falstaff*, and Puccini's Manon Lescaut, while on tour she also sang Maddalena in *Andrea Chénier* and Elsa in *Lohengrin*.

Nor was Amara's career confined to the Met. Rome, Miami, and San Francisco heard her *Aida*, Stockholm her Mimi and Desdemona, Central City her Tosca. At Glyndebourne and Edinburgh, in productions directed by her early mentor Ebert, she sang Ariadne in 1954 and Donna Elvira the following summer.

Among the recorded souvenirs of this distinguished career, in addition to two song recitals, are performances of Elsa under Erich Leinsdorf, Musetta in *Bohème* under Sir Thomas Beecham, Verdi's Requiem Mass and Beethoven's Ninth Symphony under Eugene Ormandy, and abridged versions of *Aida*, *Bohème* (as Mimi), *Carmen* (as Micaela), *The Magic Flute*, *The Marriage of Figaro* (as the Countess), *Onegin*, *Pagliacci*, and *Les Contes d'Hoffmann* (as Antonia) with the Metropolitan Opera.

Martial Singher (Lindorf, Coppélius, Dapertutto, Dr. Miracle) made his operatic debut under the baton of Pierre Monteux, with whom he is reunited in this Historic Broadcast recording. The date was 1930, the place Amsterdam, the role Oreste in Gluck's *Iphigénie en Tauride*. A native of Oloron-St.-Marie in the Basses-Pyrénées, France, where he was born on August 14, 1904, Singher had received a degree in philosophy from the École Normale Supérieure de St.-Cloud in 1927 and from then until 1930 studied singing with André Gresse at the Paris Conservatory, where he won first prize in both opera and opéra-comique singing, and also with Juliette Fourestier.

On Dec. 21, 1930, Singher made his debut at the Paris Opéra, singing Anthanaël in Massenet's *Thaïs*. The Palais Garnier remained the center of his artistic activity for more than a decade, and his roles there included not only such classic French parts as Mercutio in *Roméo et Juliette*, Valentin in *Faust*, Chorèbe in *Les Troyens*, Thomas' Hamlet, de Nevers in *Les Huguenots*, the High Priests in *Alceste* and *Samson et Dalila*, and Berlioz's Méphistophélès, but also Italian and German repertory: Iago, Rigoletto, Amonasro, Strauss's Jochanaan and Orest, Wagner's Amfortas, Telramund, Gunther (as well as his counterpart in Reyer's *Sigurd*), Wolfram, and Dutchman. In less familiar French works, he sang the Bishop of Blois in *Esclarmonde*, the title role in Mag-nard's *Guercoeur*, Rameau's Pollux, Eumée in Fauré's *Pénélope*, Perithoüs in Massenet's *Ariane*, and Hamilcar in Reyer's *Salammbô*, and he created the roles of Mar-

échal Bazaine in Milhaud's *Maximilien*, Segovax in Canteloube's *Vercingétorix*, and Bassanio in Reynaldo Hahn's *Le Marchand de Venise*, among others.

During his Paris years, Singher also sang at the Opéra-Comique, making his debut there in 1938 as Escamillo, followed by Rossini's Figaro and the four villains in *Hoffmann*. In 1936 he sang the first of five seasons at the Teatro Colón, Buenos Aires, and in 1937 made his Covent Garden debut as the *Alceste* High Priest. During a brief 1941 visit to the United States, en route to Buenos Aires, he signed a Met contract following a successful appearance on the Auditions of the Air, but complications with immigration procedures delayed his actual appearance for some months.

Singher's Met debut finally came to pass on December 10, 1943 as Dapertutto in a major revival of *Les Contes d'Hoffmann* under the baton of Sir Thomas Beecham; according to Virgil Thomson in the *Herald Tribune*, Singher "gave a stage performance of incomparable elegance and did a piece of singing that for perfection of vocal style has not been equalled since Kirsten Flagstad went away." During the same season, the baritone gave an acclaimed Town Hall recital and added Escamillo, Valentin, Pelléas, Wolfram, and Amfortas to his Met repertory. In subsequent seasons under Edward Johnson's management, he sang both Mozart's and Rossini's Figaros, Mercutio, Marcello in *La Bohème*, Frédéric in *Lakmé*, and Massenet's Lescaut; in 1946 he completed the *Hoffmann* hat trick with Lindorf, Coppélius, and Miracle as well as Dapertutto. Under Monteux in 1953, he exchanged the youthful Pelléas for the older Golaud, and rounded out a total of nineteen Met roles with the *Samson* High Priest, Mozart's Almaviva, and Scarpia. In twelve Met seasons, Singher appeared 149 times in the New York house, another seventy-seven times on tour; his final performance was in *Hoffmann* on December 27, 1958.

Martial Singher also sang with the Chicago Opera (Pelléas and Amfortas, 1944-45) and the San Francisco





Opera (Mercutio, Pelléas, and Almagiva, 1947), and appeared frequently with major American orchestras — notably as Mephistophélès in a Boston Symphony performance of Berlioz's *Damnation de Faust* under Charles Munch, subsequently recorded. A noted recitalist, he gave the world premiere of Ravel's song cycle *Don Quichotte à Dulcinée* and recorded it under the composer's supervision in 1933; he made many song recordings, most recently in 1976. (His recordings also include the Ortrud/Telramund duet in French with Marjorie Lawrence, a 1945 album of French arias, and an LP of French folk songs.) But his principal, very fruitful activity since retirement from the stage has been teaching, at the Curtis Institute of Music, at the Marlboro and Mannes music schools, and at the Music Academy of the West in Santa Barbara. Among his students have been Jeannine Altmeyer, Judith Blegen, Donald Gramm, James King, Louis Quilico, John Reardon, and Benita Valente.

Mildred Miller (Nicklausse), was born in Cleveland, Ohio, as Mildred Mueller on December 16, 1924, to immigrant parents from Stuttgart, Germany. A good pianist, she discovered her voice while in junior high school, then studied with Marie Simmelink Kraft at the Cleveland Institute for Music, and later for three years with Marie Sundelius at the New England Conservatory in Boston. She toured with Boris Goldovsky's New England Opera Company as Cherubino, Carmen, Hansel, and Idamante, and made her official operatic debut at Tanglewood as the Second Niece in the American premiere of Britten's *Peter Grimes*. In 1949, having won an award, she went to Europe and made a debut in Stuttgart as the Third Lady in *The Magic Flute*; her roles there included Lola (*Cavalleria*), Carmen, and Cherubino (*Nozze di Figaro*), while studying with Marie Wetzelsberger-Gluck. A guest performance as Carmen in Munich brought her to the attention of Rudolf Bing, and, after singing Preziosilla with the Glyndebourne company at Edinburgh under Fritz Busch in the summer of 1951, she made her Met debut at Cherubino on

November 17, 1951.

She sang at the Met until 1974, appearing in twenty-four seasons, for a total of 253 performances of twenty-one roles. Her Cherubino became a house standard, heard forty-three times (notably in the 1959 Cyril Ritchard production), as did her Siebel (25 times, beginning on opening night 1953 in Peter Brook's production of *Faust*). She was also seen on opening night 1954, as Preziosilla in *Forza*. Other frequent roles were Lola (24 times) Suzuki (23) Meg Page (21, in the Bernstein/Zeffirelli production), Magdalene in *Die Meistersinger* (20), the Tsarevich Feodor in *Boris* (17), and her role in the present Historic Broadcast recording, Nicklausse (16, including another opening night). Still other roles were the Composer in *Ariadne*, Dorabella in *Così*, Prince Orlofsky in *Fledermaus*, Annina and Octavian in *Rosenkavalier*, the Second Lady in *The Magic Flute*, and a Serving Woman in *Elektra* (heard in an earlier Historic Broadcast).

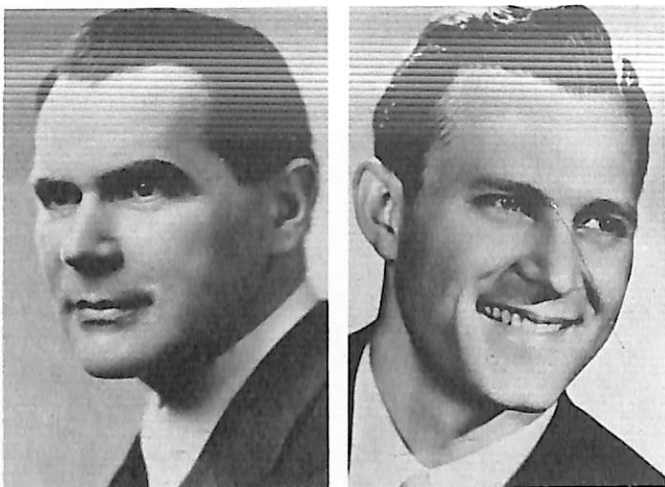
Mildred Miller also appeared in the San Francisco Opera as Suzuki, Cherubino, and Carmen, and at the Vienna State Opera as Octavian, Cherubino, and the Composer (*Ariadne*); in a German film of Nicolai's *Lustigen Weiber von Windsor*, she sang Frau Reich. A distinguished song recitalist, she coached the German repertory with Lotte Lehmann, to whom she dedicated a 1968 Town Hall recital attended by the great Marschallin. Her operatic recordings with the Met include Lola in a complete *Cavalleria*, and Hansel, Cherubino, Suzuki, and Orlofsky in abridged recordings. Her recordings of Mahler and Brahms with Bruno Walter received a Grand Prix du Disque. After retiring from the Met, she became artistic director of the Pittsburgh Chamber Opera Theater.

Alessio de Paolis (Andrés, Cochenille, Pitichinaccio, Franz), son of a magistrate, was born on March 5, 1893, in Rome, where he attended the school of the Christian Brothers on the Piazza di Spagna and studied singing at the Accademia di Santa Cecilia. His plans for a musical career were interrupted by World War I, during which

he served in a dirigible unit. Finally, in 1919, he was able to make his official stage debut, singing the Duke of Mantua in *Rigoletto* in Bologna.

A year later, he joined the ensemble Arturo Toscanini was gathering for Milan's La Scala, and on December 26, 1921, sang Fenton in the historic performance of *Falstaff* that inaugurated one of that theater's most memorable decades. Later that season, he sang the Duke, also under Toscanini, and he returned in 1925 to repeat these two roles. During the Twenties, he appeared throughout Europe and South America, singing romantic leads in works such as *La Sonnambula*, *La Traviata*, *La Bohème*, *L'Amico Fritz*, and the operas of Mozart and Rossini. It was during a 1932 engagement at the Teatro Reale in Rome that he decided to develop his exceptional skills as an actor and concentrate on the character parts that ultimately made him famous.

Those skills made him a mainstay of the Metropolitan Opera from his debut on December 3, 1938 as Cassio in *Otello* until his final performance as Monsieur Triquet in *Eugene Onegin* on March 5, 1964. In those twenty-six seasons, de Paolis sang 1,212 performances at the opera house, another 499 on tour. Some of his remarkable totals: he sang Remendado in *Carmen* 112 times, Goro in *Butterfly* 92 times, Spoletta in *Tosca* 85 times, Mozart's Don Basilio 77 times, Gastone in *Traviata* 64 times, and Alcindoro in *Bohème* 60 times. In some operas, he created an unforgettable portrayal in just a few minutes of singing — the Emperor Altoum in *Turandot*, the Spy in *Andrea Chénier*, The Fool in *Wozzeck* — while in others he played central roles, such as Shuisky in *Boris*, The Astrologer in *Le Cog d'Or*. Most remarkably of all, five of his parts involved no singing, but simply mime or only speaking: Vespone in *La Serva Padrona*, the Sergeant in *Il Barbiere di Siviglia*, the Emperor in *The Gypsy Baron*, and the Old Prisoner in *La Périhole*. And among his nearly fifty roles, his multiple characterizations of the servants in *Hoffmann* remain a special tour de force, vividly recalled by the present Historic Broadcast recording.



George Cehanovsky (Luther) is the Met's all-time record holder, having sung 2,383 performances of ninety-seven different roles in forty consecutive seasons, 1,706 in New York and another 677 on tour. Born in St. Petersburg on August 14, 1892, he studied with his mother and made his debut in Petrograd in 1921, as Valentin in *Faust*. He soon emigrated to the United States, making his Met debut on November 13, 1926, as Kothner in *Die Meistersinger*. (By chance, the Eva on that occasion was Elizabeth Rethberg, who thirty years later was to become Mrs. Cehanovsky.) Giulio Gatti-Casazza, the Met's manager, offered the young baritone leads, but he declined, preferring to pursue a long career in supporting roles. Nonetheless, on occasion, he did portray Germont in *La Traviata*, Marcello in *La Bohème*, Sharpless in *Madama Butterfly*, Amonasro in *Aida*. Among the most memorable cameo parts in Cehanovsky's repertory were the elegant Fleville in *Andrea Chénier*, the seductive De Brétigny in *Manon*, and the *bon vivant* Schaunard in *La Bohème*. His last night with the company was April 16, 1966, the old house's Gala Farewell, in the *Carmen* quintet. After his retirement from the stage, Cehanovsky continued to contribute to the company as Russian diction coach, until his death on March 25, 1986, in Yorktown Heights, N.Y.

Calvin Marsh (Hermann) was born in Renovo, Pennsylvania, on February 11, 1921, son of a church musician. Although a football player in high school, Marsh turned down an athletic scholarship in favor of one to the Westminster Choir School in Princeton, New Jersey, where he studied with John Baumgartner, an education interrupted for three years by war service. Returning from nineteen months on Guam, Marsh studied at the American Theater Wing, winning its award in 1953 and making a Town Hall recital debut in May 1954, which brought him to the attention of the Met. His career with the company began as Konrad Nachtigall in *Die Meistersinger* on November 11, 1954, and ended with Marcello in *La Bohème* on October 11, 1965, during the final season at the old opera house. His operatic activity also embraced the Charles L. Wagner touring company and guest appearances both here and abroad, in a total of some 105 roles. After opera, Marsh turned to the religious calling of his father.



James McCracken (Nathanaël), a native of Gary, Indiana, was born on December 16, 1926. He sang in the glee club at high school and during naval service joined the Bluejackets' Choir. Later, while attending Columbia University, he sang in university theatrical productions, then studied singing with Wellington Ezekiel and supported himself by working on Broadway. Further study with Mario Pagano led to an operatic debut as Rodolfo in Central City, Colorado, in summer 1952. Two Met auditions in 1953 brought him to a debut as Parpignol in *La Bohème* on November 21, 1953. After four seasons singing small roles, he left for Europe in 1957 to gain experience in dramatic roles, eventually breaking through to a major international career in 1960 with appearances in Washington, D.C., as Otello, a role he soon repeated in Zurich, Vienna, and London, as well as for his triumphant return to the Met in 1963. Since then, his Met career has been devoted to heroic roles, including Canio, Manrico, Samson, Don José, Radames, Calaf, John of Leyden in *Le Prophète*, and Tannhäuser, for a total of performances now exceeding four hundred. On records, his Florestan, Otello, Canio, José, and John of Leyden can be heard complete, and his discography also includes Schoenberg's *Gurrelieder* and aria and song recitals. McCracken has also sung in most major European and American theaters, often opposite his wife, mezzo Sandra Warfield.

Paul Franke (Spalanzani), was born in Boston on December 23, 1920, and studied under William Whitney at the New England Conservatory. His stage debut took place in Worcester, Massachusetts, as the Messenger in *Aida*, and he later sang with Goldovsky's workshop and at Tanglewood as Bob Boles in the American premiere of *Peter Grimes*. On December 1, 1948, as a Youth in Montemezzi's *L'Amore dei Tre Re*, he began a Met career that continues today. For thirty-nine seasons he has been a mainstay of the company, giving more than 1,500 performances of more than ninety roles in over 60 operas — sometimes embracing, over the years, three roles in the same work: for example, Missail, Prince Shuisky, and the Simpleton in *Boris*, or the Innkeeper, Faninal's Major Domo, and Valzacchi in *Rosenkavalier*. Franke's most familiar assumptions include Spoletta in *Tosca* (74



times), Monostatos in *The Magic Flute* (56), Doctor Blind in *Fledermaus* (55), the Fourth Jew in *Salome* (50; a role he sings in an earlier Historic Broadcast recording), and the Shepherd in *Tristan* (50), also Cassio in *Otello*, Goro in *Madama Butterfly*, the Witch in *Hansel and Gretel*, and Sellem in the American premiere of Stravinsky's *The Rake's Progress*.

Clifford Harvuot (Schlemil), whose grandmother was a pupil of Tetrassini and whose grandfathers were both clergymen, was born in Norwood, Ohio, on September 19, 1912. After a year of medical studies, he decided to concentrate on music. He studied for seven years at the Cincinnati Conservatory, and then for four more at Juilliard with Anna Schoen-René (also the teacher of Risé Stevens). A winner of the Metropolitan Opera Auditions of the Air in March 1942, Harvuot delayed his debut to serve in the army until 1946. Beginning with the Second Armed Man in *The Magic Flute* on November 14, 1947, he sang 954 performances of fifty-five roles with the company, including Rigoletto, Scarpia, Sharpless, the High Priest in *Samson et Dalila*, Valentin in *Faust*, Jochanaan in *Salome*, and many character parts. His last performance at the house was as Angelotti, in the gala *Tosca* that honored Dorothy Kirsten's thirtieth anniversary with the company, on December 31, 1975.

Norman Scott (Crespel), son of Russian-born parents, was born in New York City on November 30, 1920, and studied with William Hermann. After war service in the South Pacific, he returned to study and made his stage debut in a 1946 Juilliard School production of Wolf-Ferrari's *Le Donne Curiose*, followed by appearances with local American companies. On September 25, 1947, he made his debut with the New York City Opera as the First Soldier in *Salome* (a role in which he is heard in an earlier Met Historic Broadcast album); until 1952, he sang there in roles such as Monterone and Sparafucile, Gremin in *Onegin*, and Arkel in *Pelléas* (opposite Maggie Teyte). Toscanini selected Scott to sing Ramfis in *Aida*, Pistola in *Falstaff*, Tom in *Un Ballo in Maschera*, and the bass solo in Beethoven's Ninth Symphony for his famous NBC broadcasts and recordings. At the Met, his first role was Monterone in *Rigoletto*, on November 15, 1951, and he remained with the company for seven-



teen seasons, until shortly before his death on September 22, 1968, at the age of forty-seven, singing 652 performances of forty-five roles, including Pimen in *Boris*, Colline in *Bohème*, Raimondo in *Lucia*, and Ferrando in *Trovatore*. Scott also sang widely in America, and at the Vienna Volksoper and the Teatro Colón, Buenos Aires.

Sandra Warfield (A Voice), a native of Kansas City, was encouraged to sing by her parents, both of whom had considered professional careers, and studied at the conservatory in her native city, where she appeared in public concerts before she was sixteen. Venturing to the West Coast, she won a prize and soon appeared in operetta, later touring with The Troubadours, a vocal quartet, and with the Opera Trio. During the summer of 1950 at Chatauqua she ranged through the mezzo repertory, and eventually earned a Met contract, bowing on November 20, 1953, as one of the Peasant Girls in *Le Nozze di Figaro*. During four seasons, she sang nineteen other roles, including Ulrica in *Un Ballo in Maschera*, Madelon in *Andrea Chénier*, La Cieca in *La Gioconda*, Maddalena in *Rigoletto*, and Marcellina in *Nozze*. Then, with her husband James McCracken, she went to Europe to seek — and find — wider opportunities, returning to the Met in 1971 to sing Dalila. Among her European roles were Amneris, Azucena, Eboli, Octavian, Orfeo, and Carmen; she also created Katerina in Martinů's *The Greek Passion*.

Kurt Adler (Chorus Master), born in Neuhaus, Bohemia, on March 1, 1907, studied musicology at Vienna University with Guido Adler and Robert Lach. Active as an assistant conductor at the Berlin State Opera and the German Opera House in Prague, he went to the Soviet Union after Hitler came to power. There, he worked at the Kiev State Opera and founded the Stalin-grad Philharmonic Orchestra before coming to the United States in 1939. In 1943 he became an assistant conductor at the Met, and in 1945 was named chorus master, a position he held until the end of the 1972-73 season. Beginning with a *Magic Flute* on January 12, 1951, he also conducted repertory operas ranging from *Pagliacci* to *Parsifal*. Kurt Adler died in Butler, New Jersey, on September 21, 1977.



Pierre Monteux (Conductor) enjoyed two careers with the Metropolitan Opera. On Nov. 17, 1917, fourth night of the Met's first wartime season, he made his debut leading Gounod's *Faust*, and for two seasons took charge of the house's French repertory; his seventy performances included *Samson et Dalila*, *Carmen*, and *Thaïs*, plus the Met premiere of *Mireille* and the American premieres of Rabaud's *Mârrouf*, Rimsky-Korsakov's *Le Coq d'Or*, and Leroux's *La Reine Fiammette*. More than three decades later, in 1952, following Monteux's retirement as music director of the San Francisco Symphony, Rudolf Bing inquired about his availability, and received the reply, "I would be enchanted to renew my association with the Metropolitan Opera." A second debut followed, also in *Faust*, on the opening night of the 1953-54 season. This time Monteux remained for three seasons, also repeating *Carmen* and *Samson*, and adding *Pelléas et Mélisande*, *Manon*, *Orfeo ed Euridice*, and *Les Contes d'Hoffmann*. The forty-six performances of these seasons brought Monteux's Met totals to 116 performances of a dozen operas.

Born in Paris on April 4, 1875, Pierre Monteux studied at the Paris Conservatory, where in 1896 he shared a first prize in violin with no less a luminary than Jacques Thibaud. His first conducting experience came at the age of twelve, and in 1890 he joined the orchestras of the Opéra-Comique and the Concerts Colonne as a violist, also joining a string quartet. Between 1911 and 1914, as conductor for Diaghilev's Ballets Russes, he led the world premieres of many notable scores, including Stravinsky's opera *The Nightingale* and his ballets *Petrushka* and *The Rite of Spring*, as well as Ravel's

Daphnis et Chloë and Debussy's *Jeux*. After his first Met term, Monteux became music director of the Boston Symphony Orchestra for four years (1920-24) and then returned to Europe as second conductor of the Amsterdam Concertgebouw Orchestra (1924-34). Later, he founded and conducted the Paris Symphony Orchestra (1929-38), with which he made some celebrated recordings. His tenure in San Francisco Symphony began in 1936, and also yielded a distinguished series of recordings, continuing after his retirement as music director. In the 1950s Monteux also returned to the Boston Symphony as a guest conductor and led *Manon* at the San Francisco Opera. In 1961, midway in his ninth decade, he signed a twenty-five year contract as chief conductor of the London Symphony Orchestra. An American citizen since 1942, Pierre Monteux died on July 1, 1964, at his summer home in Hancock, Maine, where for many years he offered a school for young conductors (among his pupils were Andre Previn and Neville Marriner).

A master of restrained, impeccable baton technique, Monteux was an interpreter of great honesty, straightforwardness, and, where apt, brilliance. (Writing of the masterpiece that was unveiled in the teeth of one of theatrical history's most notorious demonstrations, Stravinsky said that "Monteux, almost alone among conductors, never cheapened *Le Sacre* or looked for his own glory in it, and . . . continued to play it all his life with the greatest fidelity.") His recordings demonstrate his authority, not only in the music of Berlioz, Franck, Chausson, d'Indy, Debussy, and Ravel, but also in the German classic and romantic literature, as well as the operas *Manon*, *Traviata*, and *Orfeo*.

Who Was Who in *Les Contes d'Hoffmann*: A Chronicle of Artists and Performances



In the 1973 production: Joan Sutherland (Olympia) and Andrea Velis (Andrès)



Sutherland (Giulietta)



John Alexander (Hoffmann) and Sutherland (Antonia)

Hoffmann: Umberto Macnez (first performed in 1913/5 performances); Karl Jörn (1913/4); Miguel Fleta (1924/4); Ralph Errolle (1925/2); Armand Tokatyan (1926/10); Mario Chamlee (1927/3); Frederick Jagel (1929/5); Antonin Trantoul (1930/3); Sydney Rayner (1937/2); René Maison (1937/1); Raoul Jobin (1943/7); Jacques Gérard (1944/2); Richard Tucker (1955/12); Giuseppe Campora (1956/2); Nicolai Gedda (1958/23); John Alexander (1961/15 + 1 partial); Giuseppe di Stefano (1965/1); Plácido Domingo (1973/14); Harry Theyard (1974/2); Kenneth Riegel (1983/8); William Lewis (1984/3); Neil Shicoff (1984/5 + 1 partial); Alfredo Kraus (1985/5)

Olympia: Frieda Hempel (1913/9); Nina Morgana (1924/12); Thalia Sabanieeva (1925/3); Marion Talley (1926/7); Lily Pons (1931/5); Stella Andrevá (1937/2); Vina Bovy (1937/1); Patrice Munsel (1943/5); Pierrette Alarie (1946/4); Roberta Peters (1955/4); Laurel Hurley (1955/21); Mattiwilda Dobbs (1958/3); Anna Moffo (1961/2); Jeannette Scovotti (1964/4); Reri Grist (1970/4); Colette Boky (1970/6); Joan Sutherland

(1973/13); Ruth Welting (1982/7); Gwendolyn Bradley (1982/10); Gianna Rolandi (1983/5); Catherine Malfitano (1984/12)

Giulietta: Olive Fremstad (1913/4); Maria Duchene (1913/3); Frances Alda (1913/2); Lucrezia Bori (1924/8); Frances Peralta (1925/3); Mary Lewis (1926/6); Dorothee Manski (1927/2); Leonora Corona (1929/6); Grace Moore (1932/2); Marjorie Halstead (1937/1); Vina Bovy (1937/1); Helen Jepson (1937/1); Lily Djanel (1943/5); Eleanor Steber (1944/1); Blanche Thebom (1946/4); Risë Stevens (1955/3); Jarmila Novotná (1955/1); Martha Lipton (1956/3); Belen Amparan (1956/6); Rosalind Elias (1956/16); Anna Moffo (1961/2); Biserka Cvejic (1964/5); Nell Rankin (1965/2); Régine Crespin (1971/4); Joan Sutherland (1973/13); Colette Boky (1973/1); Tatiana Troyanos (1982/11); Viorica Cortez (1982/8); Catherine Malfitano (1984/12); Isola Jones (1984/3).

Antonia: Lucrezia Bori (1913/25); Queena Mario (1925/10); Thalia Sabanieeva (1930/1); Hilda Burke

(1937/1); Vina Bovy (1937/1); Eidé Norena (1937/1); Jarmila Novotná (1943/7); Eleanor Steber (1943-2); Lucine Amara (1955/32); Nadine Conner (1956/1); Anna Moffo (1961/2); Teresa Stratas (1965/1); Jean Fenn (1965/2); Pilar Lorengar (1970/5); Joan Sutherland (1973/13); Colette Boky (1973/1); Christiane Eda-Pierre (1982/7); Catherine Malfitano (1982/24); Myra Merritt (1984/3)

Lindorf: Basil Ruysdael (1913/9); James Wolfe (1924/24); Gustav Schützendorf (1924/1); George Cehanovsky (1929/1); Alfredo Gandolfi (1930/1); Lawrence Tibbett (1937/3); Mack Harrell (1943/5); Martial Singher (1946/15); George London (1956/15); Morley Meredith (1962/4); William Dooley (1964/4); Gabriel Bacquier (1970/9); Thomas Stewart (1973/14); Michael Devlin (1982/14); James Morris (1983/18); Richard Fredricks (1984/2)

Coppélius: Adamo Didur (1913/18); Léon Rothier (1913/3); Giuseppe de Luca (1924/8); Pavel Ludikar (1928/6); Louis d'Angelo (1929/1); Lawrence Tibbett



In the 1982 production: Michael Devlin (Coppélius)



Plácido Domingo (Hoffmann) and Ruth Welting (Olympia)



1983: James Morris (Dapertutto) and Tatiana Troyanos (Giulietta)

(1937/3); Ezio Pinza (1943/5); Martial Singher (1946/15); George London (1956/15); Morley Meredith (1962/4); William Dooley (1964/4); Gabriel Bacquier (1970/9); Thomas Stewart (1973/14); Michael Devlin (1982/14); James Morris (1983/18); Richard Fredricks (1984/2)

Dapertutto: Dinh Gilly (1913/7); Léon Rothier (1913/2); Giuseppe de Luca (1924/16); Giuseppe Danise (1926/3); Lawrence Tibbett (1927/9); Mario Basiola (1932/2); Martial Singher (1943/20); George London (1956/15); Morley Meredith (1962/4); William Dooley (1964/4); Gabriel Bacquier (1970/9); Thomas Stewart (1973/14); Michael Devlin (1982/14); James Morris (1983/18); Richard Fredricks (1984/2)

Dr. Miracle: Léon Rothier (1913/25); Giuseppe de Luca (1924/11); Lawrence Tibbett (1937/3); Ezio Pinza (1943/5); Martial Singher (1946/15); George London (1956/15); Morley Meredith (1962/4); William Dooley (1964/4); Gabriel Bacquier (1970/9); Thomas Stewart (1973/14); Michael Devlin (1982/14); James Morris (1983/18); Richard Fredricks (1984/2)

Nicklausse: Jeanne Maubourg (1913/9); Kathleen Howard (1924/14); Ina Bourskaya (1925/3); Merle Alcock (1929/2); Gladys Swarthout (1930/8); Irra Petina (1937/3); Herta Glaz (1943/3); Lucielle Browning (1944/5); Mona Paulee (1946/1); Mildred Miller (1955/16); Margaret Roggero (1956/4); Helen Vanni (1958/8); Joan Wall (1961/1); Janis Martin (1964/5); Marcia Baldwin (1965/2); Frederica von Stade (1970/7); Huguette Tourangeau (1973/14); Anne Howells (1982/8); Ariel Bybee (1983/17); Claudia Catania (1983/9)

Spalanzani: Andrès de Seguro (1913/9); Paolo Ananian (1924/10); George Meader (1925/11); Louis d'Angelo (1929/9); Alessio de Paolis (1943/9); Paul Franke (1955/49); Andrea Velis (1965/12); Nico Castel (1974/7); Anthony Laciura (1983/23)

Schlemil: Andrès de Seguro (1913/9); Lawrence Tibbett (1924/6); Louis d'Angelo (1925/1); Vincenzo Reschiglian (1926/3); George Cehanovsky (1927/17); Norman Cordon (1937/3); John Gurney (1943/3); Lansing Hatfield (1944/2); Lorenzo Alvary (1946/4);

Clifford Harvuot (1955/50); David Holloway (1975/7); Morley Meredith (1982/33); John Darrenkamp (1984/1)

Crespel: Giulio Rossi (1913/9); Louis d'Angelo (1924/30); Nicola Moscona (1943/7); Gerhard Pechner (1943/2); Norman Scott (1955/27); John Macurdy (1964/37); Paul Plishka (1970/9); James Morris (1973/14); Ara Berberian (1983/4)

Conductor: Giorgio Polacco (1913/9); Louis Hasselmans (1924/27); Maurice Abravanel (1937/3); Sir Thomas Beecham (1943/5); Wilfrid Pelletier (1946/4); Pierre Monteux (1955/6); Martin Rich (1956/4); Thomas Schippers (1956/4); Jean Morel (1958/13); Silvio Varviso (1964/7); Serge Baudo (1970/9); Richard Bonyng (1973/14); Riccardo Chailly (1982/8); Julius Rudel (1983/26)

Annals: 1912-13 (7); 1913-14 (2); 1924-25 (5); 1925-26 (3); 1926-27 (4); 1927-28 (3); 1928-29 (3); 1929-30 (4); 1930-31 (1); 1931-32 (4); 1936-37 (3) 1943-44 (5); 1945-46 (4); 1955-56 (8); 1956-57 (6); 1958-59 (6); 1961-62 (7); 1964-65 (7); 1970-71 (9); 1973-74 (14); 1981-82 (8); 1982-83 (11); 1984-85 (15) — one hundred thirty-nine performances in twenty-two seasons

From the MET Collection

Historic Broadcasts

Les Contes d'Hoffmann is the fourteenth annual historic broadcast recording published for contributors of \$125 or more to the Metropolitan Opera Fund. The following earlier issues are still available:

Un Ballo in Maschera. December 14, 1940, performance with Milanov, Castagna, Andrevá; Bjoerling, Sved, Cordon, Moscona; Panizza

Carmen. April 17, 1937, tour performance with Ponselle, Burke; Maison, Huehn; Papi

Madama Butterfly. January 19, 1946, performance with Albanese, Browning; Melton, Brownlee, De Paolis; Cimara

Roméo et Juliette. February 1, 1947, performance with Sayão, Benzell; Bjoerling, Brownlee, Moscona; Cooper

Salome. January 19, 1952 performance with Welitch, Hoengen; Svanholm, Hotter, Sullivan; Reiner, and *Elektra*. February 23, 1952 performance with Varnay, Wegner, Hoengen; Svanholm, Schoeffler; Reiner

Simon Boccanegra. January 21, 1939 performance with Rethberg, Martinelli, Tibbett, Pinza, Warren; Panizza

Tannhäuser. January 4, 1941, performance with Flagstad, Thorborg; Melchior, Janssen, List; Leinsdorf

Tosca. January 7, 1956, performance with Tebaldi; Tucker, Warren, Corena; Mitropoulos

Tristan und Isolde. February 8, 1941, performance with Flagstad, Thorborg; Melchior, Huehn, Kipnis; Leinsdorf

In addition, the Metropolitan Opera Historic Broadcast *Centennial Collection, 1935-59*, for contributors of \$500 or more, contains excerpts from broadcasts of *Don Giovanni*, *Tristan und Isolde*, *Don Carlo*, *La Forza del Destino*, *Aida*, *Pagliacci*, *Don Pasquale*, *Otello*, *Manon Lescaut*, *Mignon*, *Faust*, *Manon*, *La Traviata*, *L'Amore dei Tre Re*, and *Siegfried*, with Albanese, Antoine, Barbieri, De Los Angeles, Flagstad, Harshaw, Kirsten, Mario, Milanov, Ponselle, Sayão, Steber, Stevens, Tebaldi, Thorborg, Traubel; Baccaloni, Bjoerling, Bonelli, Cehanovsky, Corena, Crooks, Del Monaco, De Paolis, Di Stefano, Harrell, London, Martinelli, Melchior, Merrill, Paltrinieri, Pinza, Schorr, Tibbett, Tucker, Valletti, Warren; Bodanzky, Busch, Cleva, Montemezzi, Panizza, Papi, Pelletier, Schippers, Stiedry, Szell, Walter.

One Hundred Years of Great Artists at the Met

The Early Years: 1883-1908

Ancona, Bispham, Burrian, Calvé, Campanari, Caruso, Chaliapin, De Lucia, De Lussan, Edouard De Reszke, Eames, Farrar, Gadske, Homer, Journet, Lilli Lehmann, Mantelli, Maurel, Melba, Nordica, Patti, Plançon, Schumann-Heink, Scotti, Sembrich, Tamagno, Van Rooy, Witherspoon MET 401

The Gatti-Casazza Years I: 1908-1921

Alda, Amato, Bonci, Bori, Caruso, Clément, De Luca, Destinn, Didur, Easton, Farrar, Fremstad, Gadske, Gigli, Hempel, Homer, Jadowker, Mardones, Martinelli, McCormack, Muzio, Ober, Ponselle, Schumann, Scotti, Slezak, Tetrassini, Urlus, Whitehill MET 402

The Gatti-Casazza Years II: 1921-1935

Bohnen, Bori, Branzell, Chaliapin, Crooks, De Luca, Flagstad, Galli-Curci, Gigli, Jeritza, Johnson, Lauri-Volpi, Martinelli, Matzenauer, Melchior, Moore, Pinza, Pons, Ponselle, Rethberg, Ruffo, Schipa, Schorr, Swarthout, Tibbett MET 403

The Johnson Years: 1935-1950

Albanese, Baccaloni, Bjoerling, Di Stefano, Flagstad, Janssen, Jobin, Kipnis, Kirsten, Kullman, Martinelli, Melchior, Merrill, Milanov, Novotná, Pearce, Pinza, Pons, Sayão, Singher, Steber, Stevens, Tagliavini, Thorborg, Tibbett, Traubel, Tucker, Varnay, Warren, Welitch MET 404

The Bing Years I: 1950-1961

Albanese, Bastianini, Bergonzi, Bjoerling, Callas, Della Casa, Corelli, Corena, Del Monaco, De Los Angeles, Elias, Gedda, Gueden, Hines, London, Merrill, Milanov, Moffo, Nilsson, Peters, Price, Resnik, Rysanek, Siepi, Simionato, Steber, Stevens, Tebaldi, Thebom, Tozzi, Tucker, Valletti, Vickers, Warren MET 405

The Bing Years II: 1961-1972

Bacquier, Bergonzi, Berry, Bumbry, Caballé, Corelli, Crespini, Domingo, Freni, Gedda, Ghiaurov, Horne, Kraus, Lear, Lorengar, Ludwig, MacNeil, McCracken, Milnes, Moffo, Nilsson, Pavarotti, Peters, Prey, Price, Resnik, Rysanek, Scotti, Sereni, Stewart, Stratas, Sutherland, Tebaldi, Tozzi, Vickers MET 406

Completing the Century: 1972-1983

Arroyo, Behrens, Blegen, Caballé, Carreras, Cossotto, Cotrubas, Crespini, Domingo, Horne, King, Marton, Milnes, Moll, Pavarotti, Raimondi, Ricciarelli, Scotti, Sills, Sutherland, Talvela, Te Kanawa, Troyanos, Van Dam, Verrett, Von Stade, Weikl MET 407

The Conductors: 1883-1983

Beecham, Bellezza, Bernstein, Bodanzky, Böhm, Busch, Cleva, Hertz, Leinsdorf, Levine, Mitropoulos, Monteux, Reiner, Schippers, Serafin, Szell, Toscanini, Walter, Wolff MET 408

Great Artists at the Met

Jussi Bjoerling
MET 110

Enrico Caruso
MET 101

Plácido Domingo
MET 102

Marilyn Horne
MET 111

Zinka Milanov
MET 107

Sherrill Milnes
MET 103

Luciano Pavarotti
MET 106

Ezio Pinza
MET 105

Leontyne Price
MET 104

Renata Scotto
MET 113

Risë Stevens
MET 114

Joan Sutherland
MET 108

Renata Tebaldi
MET 109

Richard Tucker
MET 112

Met Stars on Broadway

Bastianini, Farrell, Kirsten, Nilsson, Peters, Pinza, Price, Scotto, Siepi, Simionato, Stevens, Tebaldi, Weede MET 204

Met Stars in Hollywood

Farrell, Horne, Kirsten, Merrill, Milnes, Moore, Pearce, Pinza, Pons, Siepi, Steber, Stevens MET 205

Met Stars at Christmas

Pavarotti, Price, Sutherland, Tebaldi MET 203

An Old Met Christmas

Anderson, Caruso, Corelli, Crooks, Farrell, Gueden, Kirsten, Lehmann, Martinelli, McCormack, McCracken, Munsel, Peters, Ponselle, Price, Schumann-Heink, Stevens, Sullivan, Traubel MET 206

50 Years of Guild Performances at the Met

Albanese, Amara, Bampton, Bergonzi, Bjoerling, Caballé, Callas, Cehanovsky, Conley, Conner, Corelli, Crespini, De Paolis, Diaz, Di Stefano, Domingo, Estes, Gedda, Gobbi, Gorr, Gueden, Harrell, Hines, Horne, Kirsten, Lenchner, Ludwig, Melchior, Merrill, Milanov, Milnes, Moffo, Munsel, Nilsson, Ordassy, Pavarotti, Pearce, Peters, Price, Resnik, Rethberg, Roggero, Rysanek, Scott, Scotti, Siepi, Sills, Steber, Stella, Stevens, Sutherland, Svanholm, Tebaldi, Thebom, Theyard, Traubel, Tucker, Uppman, Verrett, Vickers, Von Stade, Warren MET 50

~~and all just before~~ *Pi deau*

Handwritten musical score on multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into systems by vertical bar lines. Some staves are crossed out with diagonal lines. The handwriting is in ink on aged paper.



Pari, Sup. Fougere *Fin*

The Recording

The December 3, 1955 performance of *Les Contes d'Hoffmann* was recorded from the ABC network lines on magnetic tape. Despite some edge damage, the original tapes, now in the archives of the Metropolitan Opera, were still in good condition; this transfer was made by playing them on a quarter-track machine and using only the central tracks, to counteract the effects of edge damage. Minimal filtering was applied to eliminate AC line hum. Unfortunately, the original tape containing the final pages of Act III and the Epilogue could not be traced; these passages were supplied from off-the-air recordings of the same performance. The opera is complete as broadcast; Mr. Monteux made a number of "standard" cuts in the familiar Choudens edition. Restoration of the sound and preparation of the master tape were the work of Tom Owen, Chief Engineer of the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public Library at Lincoln Center. The masters were prepared at Trutone Records under Mr. Owen's supervision, and the discs were pressed by Europadisk.

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The American Federation of Musicians, Local 802
The American Guild of Musical Artists

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Picture Credits

Photographers

Sedge Leblang: Cover, page 3 except Stevens and Amara, page 10, London, pages 12, 13, 16, Singher as Golaud, McCracken, Warfield, Monteux

Bender: Stevens (3, 17), Miller (19)

Louis Mélançon: Amara (3), Moffo, Crespín, Grist, Bacquier, Dobbs and Gedda, Harvuot, Adler, page 22

Mora: Offenbach

White Studios: *Hoffmann* scenes (4, 5), Macnez and Bori

Herman Mishkin: Rothier, Morgana, de Luca, Bori, Lewis, Hasselmans

Carlo Edwards: Moore and Tibbett, Pons

De Bellis Studios: Steber

Wide World Studio: Bovy

Frank Lerner: Elias

Lisa Larsen — Graphic House: Singher as Lescaut

Harry G. Schumer: Singher and Coppélius

Maurice Seymour: Peters (17)

Ida Kar, London: Amara (17)

Fabian Bachrach: Singher (18)

Bruno of Hollywood: Marsh

James Heffernan: page 23

All others: unidentified

With the exception noted above, all photographs are from New York

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