



OFFENBACH's

***Les Contes d'Hoffmann* –
Opera in Concert**

2026.3.13 Fri. 19:30

Weiwuying Concert Hall

Duration is 195 minutes with a 20-minute intermission.
Performed in French with both Mandarin and English surtitles provided
during singing.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Synopsis

Written by CHEN Han-jin

Act I

The story begins at Luther's Tavern in Nuremberg, where a performance of MOZART's *Don Giovanni* is underway in the adjacent opera house. The prima donna, Stella, sends a letter and a key to the poet Hoffmann, arranging to meet him after the show. However, the villainous Councillor Lindorf, who also desires Stella, intercepts the message by bribing her servant, Andrès, and plots to take Hoffmann's place. Unaware of this, Hoffmann arrives at the tavern with his friend Nicklausse and joins a boisterous group of students. At their urging, Hoffmann begins to recount three sorrowful and astonishing tales of his past loves.

Act II (Olympia)

Hoffmann's first tale is set in the laboratory of the inventor Spalanzani. Hoffmann has fallen in love with Olympia, whom he believes to be Spalanzani's daughter. In reality, Olympia is a sophisticated mechanical doll, co-created by Spalanzani and his strange partner, Coppélius. Nicklausse tries in vain to warn his friend, but Hoffmann is enchanted, especially after Coppélius sells him magic glasses that make the doll appear human. During a ball, Hoffmann confesses his love to the gracefully dancing Olympia, but his bliss is short-lived. Coppélius, in a rage, destroys the doll, leaving Hoffmann to realize—amidst the guests' mocking laughter—that he has been deceived.

Act III (Antonia)

The second tale moves to Munich, to the home of the luthier Crespel. Here, Hoffmann is in love with Crespel's daughter, Antonia, a gifted singer. Crespel implores his daughter to abandon her art, as she suffers from a frail constitution and could die from the exertion, just as her mother did. Despite this danger, the malevolent Dr. Miracle appears. He plays an enchanting violin melody and incites the girl to sing. Ignoring Hoffmann's desperate pleas, Antonia sings with increasing fervor, matching the doctor's supernatural music until she finally collapses, dead. Miracle lets out bursts of cold laughter and departs.

Act IV (Giulietta)

The third tale unfolds in Venice, in a gallery overlooking the Grand Canal, to the strains of the famous Barcarolle. Hoffmann is now infatuated with the courtesan Giulietta, who is secretly controlled by the devil's emissary, Dapertutto. Having already stolen the shadow of her lover Schlémil, Giulietta is now ordered by Dapertutto to steal Hoffmann's reflection. Ignoring Nicklausse's warnings, Hoffmann provokes a duel with Schlémil and kills him, seizing the key to Giulietta's room from his fallen rival. But he discovers the room empty. Moments later, he sees Giulietta gliding away in a gondola, laughing in the arms of her new lover, Pitichinaccio.

Act V (Stella)

The story returns to Luther's Tavern. Hoffmann has just finished his three tales, leaving his audience deeply moved. Just then, the performance of *Don Giovanni* ends, and Stella herself arrives from the opera house. As Lindorf moves to greet her, Nicklausse reveals the story's final truth: "Olympia, Antonia, and Giulietta... are all three combined in one: Stella!" But Hoffmann is now completely drunk and distraught. When Lindorf triumphantly leaves with Stella, Hoffmann no longer feels anything. Repeatedly unlucky in love, he is finally claimed by the Muse, who inspires him to find salvation not in love but in his art.

Artistic and Production Team

(In alphabetical order of last names)

Opéra Fantastique in five acts

By Jacques OFFENBACH

Libretto | Jules BARBIER

Based on the play by Jules BARBIER and Michel CARRÉ

Edition: Schott Music (1993/2015, edited by Michael KAYE and Jean-Christophe KECK).

Conductor | CHIEN Wen-pin

Stella, Olympia, Antonia, and Giulietta | Jeannie CHIANG

La Muse & Nicklausse | WENG Jo-pei

La Voix de la Tombe | WANG Yu-hsin

Hoffmann | Fernando WANG

Lindorf, Coppélius, Miracle, and Dapertutto | JUNG Ilhun

Spalanzani, Nathanaël, and Wolfram | LIN Yi-wei

Crespel & Luther | Julian LO

Schlémil, Hermann, and Wilhelm | LIAO Yu-meng

Andrès, Cochenille, Frantz, and Pitichinaccio | CHANG Yin-chi

Narrator | YIN Shin

Orchestra | Counterpoint Ensemble

Chorus | Kaohsiung Chamber Choir

Chorus Master | CHANG Cheng-pu

Vocal Coach & Rehearsal Pianist | WANG Pei-yao

French Coach | Anne RODIER

Dialogue Adaptation | HUNG HUNG

General and Artistic Director | CHIEN Wen-pin

Production Director | KUO Yuan-hsien

Programming Coordination | Hanshu HSU, Youming TANG, Joanna WANG, Emily YEH

Production Coordination | CHEN Mei-lin, CHEN Peng-chen, Slash HSU, YEN Chia-huang

Stage Manager | CHOU Ren-tsz

Assistant Stage Manager | HSIEH Yan

Stage Staff | PAI En-jui

Technical Coordination | CHEN Peng-chen

Lighting Staff | ZHANG Ya-han

Audio Staff | CHUNG Te-yen, WU Yu-yu

Marketing Coordination | CHU Yi-chun, CHEN Ji-zhen, TSAI Hsiang-jen

Project Design | Brian CHU

Video Coordination | CHANG Ya-chieh, TU Yu-ting

Mandarin & English Libretto Translation | Camille CHIA

Libretto Proofreading | TAI Hsiao-han

Surtitler | TSAO Wen-ting

With All the Staff of National Kaohsiung Center for the Arts (Weiwuying)

Cultural Development Partner



Libretto



Weiwuying Online Questionnaire

