

# The Tales of Hoffman at the Sydney Opera House A Reserve

- Approximately 3 hours and 30 minutes (including two intervals)

## • KEY FACTS •



Best available seat(s) at A Reserve (Show Only)



1. Transport from/to hotels
2. Food & beverages not listed as Inclusions
3. Souvenirs
4. Travel Insurance

## Departure point

Performance venue: Joan Sutherland Theatre at the Sydney Opera House

Performance running time: approximately 3 hours and 30 minutes, including two intervals (duration is a guide only and may be subject to change.)

Language: sung in French with English surtitles

Performance runs: 11 July to 22 July 2023

Performance starting time: 12:00/19:00 (performance starting time depends on performance date)

## How to get there

- By Public Transport -

You can catch public transport (bus, train, ferry) to Circular Quay and enjoy a 6 min walk to the Opera House.

- By Car -

There is an onsite public car park available at Sydney Opera House. This car park is charged by the hour.

## Check-in requirements

- Tickets will be available for collection from the Box Office at Sydney Opera House one hour before the performance.
- Please bring and present a photo ID bearing the name used for booking to collect your tickets at the box office.
- Guests are recommended to arrive early to avoid rushing. Ushers will close the doors at show time and may not allow latecomers in until there is a suitable pause in the performance. And it cannot be refunded or transferred.
- If you are not familiar with the area or travelling on a weekend or local public holidays / school holidays, please make sure you've checked your timetable or driving route beforehand, and allow extra travelling time for unexpected delays to ensure you do not miss your check in.

## What to bring/wear

- While it is fun to dress up for the opera, there is no mandatory dress code. An extra layer is advised because it can get cold in the theatre.
- All ticketholders must present their bags and personal belongings for visual inspection or x-ray screening by Sydney Opera House security staff before entering the venue as a safety precaution and condition of entry. Valid photo ID must be presented to purchase a drink from the theatre bar.
- To avoid delays, please leave anything larger than an A4 sheet of paper at home.
- Larger items – including handbags bigger than A4-size, backpacks, umbrellas, suitcases and prams – are not permitted inside the venues and must be cloaked.

## Other info

- Latecomers

For the comfort and convenience of all patrons, latecomers can only be admitted into the

auditorium at a suitable break in the performance. Suitable breaks vary between operas and may not be until the first interval. If a suitable break prior to interval is identified, latecomers may not be seated in their ticketed seats, rather in an area adjacent an entrance, where minimal disruption will be caused to seated attendees. This is at the discretion of venue staff. Ticket refunds or exchanges are not available on the basis of late arrival. It is strongly recommended that you plan the journey to ensure you arrive at the venue well in advance of the scheduled performance commencement.

- **Seat Selections and Allocations**

Your reservation is confirmed in booked Reserve with random seat(s) assigned within the area. Your allocated seat number will be shown on the ticket issued by the Box Office at Sydney Opera House.

- **Photos and Videos**

Cameras and other recording devices are prohibited in the venue's auditorium. Mobile telephones, pagers and so forth must be turned off before entry into the venue's auditorium.

- **Food and Drinks**

No food or drink is allowed in this event.

- **Child Policy**

All attendees, regardless of age, must hold a valid ticket to be admitted to the auditorium. This includes children and infants who must have their own seat, and cannot sit on the lap of a parent or guardian. We ask that parents and guardians consider the comfort and enjoyment of other audience members if bringing infants and small children to performances.

It is not recommended for children under 8 years old. Persons aged under 16 years must be accompanied by a ticketed adult.

For the safety and security of all patrons, prams or baby capsules of any description cannot be taken into the auditorium. Aisles, stairways and stairwells must be kept clear at all times.

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\*For the latest updates during the post-Covid period, please refer to <https://opera.org.au/covid-safety>

• **OVERVIEW** •

**The Tales of Hoffman at the Sydney Opera House A Reserve**

No trip to Sydney is complete without a visit to the Sydney Opera House, the city's most famous building. And what better to do when visiting the Sydney Opera House than to spend a pleasant evening inside enjoying an opera performance.

**The Tales of Hoffman at the Sydney Opera House**

**Synopsis**

**Prologue**

The Spirits of wine celebrate as Hoffmann's Muse descends among them. She declares her jealousy of Stella, the beautiful opera star, who she believes threatens her own supremacy over Hoffmann's soul. She calls on the spirits to assist her in disposing of Stella's unwanted influence. The Muse herself assumes the guise of Nicklausse, companion to Hoffmann.

A tavern, deserted at first. Counsellor Lindorf arrives and intercepts a letter Stella has written to Hoffmann. It contains the key to her dressing room.

The students enter, thirsty for refreshments during the interval of Don Giovanni. Hoffmann arrives, accompanied by Nicklausse. He is greatly affected by thoughts of Stella, whom he too has been watching at the opera. Although his friends manage to coax him into telling one of his stories - the tale of Kleinzach the dwarf - he cannot keep his mind off Stella's captivating beauty.

Lindorf and Hoffmann come face to face and exchange insults. Hoffmann tells his friends that whenever he encounters Lindorf he is beset by misfortune, and this reflection prompts him to relate the tales of his three loves.

**Olympia**

Spalanzani reflects on the fortune his new invention is going to make for him. It will compensate for the bankruptcy of his banker, Elias,

through which he has lost five hundred ducats. His only worry is that Coppelius the spectacle-maker will demand a share of the spoils. Hoffmann has become a pupil of the inventor in order to be close to his beloved Olympia, whom he takes to be Spalanzani's daughter. While Spalanzani leaves with his assistant Cochenille to prepare for his evening guests, Nicklausse arrives and chides Hoffmann for lacking the courage to express his feelings openly.

Coppelius arrives with his speciality: magic spectacles. Hoffmann agrees to try a pair. He gazes through these at Olympia and is overcome by her incredible beauty.

Spalanzani returns to find Coppelius waiting for him. He turns the situation to his advantage by offering to buy out his rival's stake in Olympia. He makes out an order for five hundred ducats payable to Elias' bank. The deal is agreed and they part on good terms.

When the guests arrive Spalanzani presents Olympia to them as his daughter. By remote control the inventor sets Olympia singing, to great acclaim.

The guests go in to supper and at last Hoffmann is alone with Olympia.

Olympia's responses to his questions lead him to believe that she reciprocates his love. Despite Nicklausse's repeated warnings, Hoffmann remains obsessed.

Coppelius returns. He has discovered that Spalanzani has cheated him and, enraged, he takes his revenge by destroying Olympia. Hoffmann realises at last that his beloved was nothing but a mechanical doll.

### **Interval**

#### **Antonia**

Antonia's father, Crespel, has brought her to Munich to shield her from Hoffmann's influence. She is ill, and for her to sing could be fatal. Despairing, Crespel orders his servant Franz to let no-one into the house. Franz appears to understand this instruction and Crespel leaves.

Franz grumbles about his master's demands and Hoffmann and Nicklausse appear unannounced. Hoffmann cannot understand why Crespel has whisked Antonia away so abruptly, and has tracked her down in order to discover the reason. Nicklausse's skepticism is interrupted by Antonia's entry. Antonia explains that her father no longer permits her to sing. She leaves hurriedly as Crespel returns. Hoffmann meanwhile hides, determined to solve the mystery.

Dr Miracle arrives. Crespel's horrified reaction stems from the part Miracle played in the death of his wife. He is afraid of losing his daughter as well. Hoffmann and Crespel both look on aghast as Miracle 'appears' to examine Antonia. Crespel attempts to remove the evil physician from his house.

Miracle leaves and Hoffmann and Antonia are reunited. Hoffmann now understands Crespel's motives, but he prefers to keep them from Antonia. He simply asks her to abandon hopes of future glory and to trust in him.

Miracle promptly returns to lure Antonia with the 'forbidden music'. She resists until he conjures up a spirit to resemble Antonia's mother. Antonia gives way. Miracle accompanies Antonia frantically while she sings. She collapses.

Crespel accuses Hoffmann of bringing about his daughter's death; Hoffmann cries for a doctor to come and tend her... but it is Miracle who appears yet again, only to confirm that Antonia is dead.

### **Interval**

#### **Giulietta**

In a Venetian Palace, Hoffmann declares himself to be through with love. Schlemil escorts the courtesan Giulietta into the gaming room. She invites all the other guests to join her.

Dappertutto declares that he will use a sparkling diamond to summon Giulietta. He commands her to trap Hoffmann. She has already obtained Schlemil's shadow for Dappertutto, who now insists on possessing Hoffmann's reflection.

Giulietta's conquest is quick, as he capitulates to her seduction, and when with horror he realises what has happened, he remains trapped by his infatuation.

Hoffmann is challenged to a duel by Schlemil, a duel in which Schlemil is killed. Hoffmann is goaded by the mocking Dappertutto, whom he attacks. In the subsequent exchange Giulietta is mortally wounded. As Nicklausse drags Hoffmann from the scene of the murders, Dappertutto gloats in triumph.

#### **Epilogue**

Back in the tavern Hoffmann reveals that the three stories are different aspects of the same woman: Stella. Lindorf now realises that he has nothing to fear from his rival; when Stella appears at last, fresh from a triumphant operatic performance, Hoffmann, depressed and drunk, does not recognise her.

Stella and Lindorf depart together. Nicklausse changes back into the character of the Muse. In her true guise she sings a song of reassurance: through his suffering Hoffmann's poetic art will flourish and he will eventually belong to her.



## **Cancellation Policy**

- If you cancel at least 14 day(s) in advance of the scheduled departure, there is no cancellation fee.
- If you cancel between 0 and 13 day(s) in advance of the scheduled departure, there is a 100 percent cancellation fee.
- If no show, no refund.



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