

sixty-four times, as follows: Pamina, "Magic Flute," *Mozart*, 4 times; Elsa, "Lohengrin," *Wagner*, 23 times; Senta, "Flying Dutchman," *Wagner*, 27 times; Eurydice, "Orpheus," *Gluck*, 29 times; Chrysa, "Nero," *Rubenstein*, 35 times; Marguerite, "Faust," *Gounod*, 46 times.

Hundreds of columns were written during the three seasons concerning the artist in the above roles. No Patti or Nilsson ever inspired happier comment. Could less mistakable words be penned or more enthusiastic than these, from the *Chicago Sun*: "The 'Flying Dutchman' will be given to-night in aid of the Hospital for Women and Children. The performance will be under the patronage of Mrs. George M. Pullman. The performance will be welcome because of Miss Juch's beautiful conception of the role of Senta. Miss Juch stands in the front rank of American singers, a position she has won by her natural talent, aided by persevering and honest work. She has been singled out for some seasons by Mr. Theodore Thomas as the best artist to render vocal solos in the works of the great masters. In his famous Wagner tour she fairly shared the honors with Nilsson and Materna. She is the most realistic soprano before the public. She has never disappointed an audience, and that she has a genius for study is shown in the position that she now fills as prima donna of the American Opera Company. Her performances of Eurydice, Senta and Elsa leave nothing to be wished for in an artistic sense, while her beautiful personality has added a peculiar charm to her performances."

Or this from *The Season*, Newport: "'The Breakers' presented a most beautiful appearance on the occasion of a most delightful musicale given by Mr. and Mrs. Cornelius Vanderbilt to three hundred of their friends. Klunder had charge of the floral decorations and surpassed himself. Miss Juch, of course, was the bright star of the musicale, and the radiant youthfulness of this beautiful woman was never more fascinating than when surrounded by the belles of Newport. Miss Juch sang the Jewel Song from 'Faust,' and was rapturously applauded. Later in the evening she sang Rubenstein's 'Der Azra,' and graciously conceded an encore, Lassen's 'Thine Eyes so Blue and Tender.' Never has this charming artist sung more exquisitely, and never have tender words of song sunk deeper into hearts."

Or this by "Betsy B." in the *San Francisco Argonaut*: "Indeed this charming Emma Juch grows upon one like a pleasant spell. There is a winning sweetness, a natural girlishness in her manner that is infinitely prepossessing. Perhaps she fits better into the simple part of Senta than in anything else, though many find her Marguerite to be just the simple German maiden that Goethe intended. But in Senta she has just that quiet, northern intensity that would stir a dreaming girl's heart to a romantic but genuine love for the melancholy portrait over the chimney-piece—for, after all, it is the picture that she falls in love with. In this she does not differ from her sex south of the cold belt, for it is not the real man that any woman falls in love with, but the picture of him that she draws in her own mind. Then, too, she is so very Norwegian looking that everything about her takes on a certain northern naturalness, and makes one imagine fjords, and midnight suns, and all sorts of Norwegian things just outside that quaint little front door. And then she sings so well—so very, very well—with that something in her voice to make her one of the great singers of the world—a purity of style and an excellence of method that are as refreshing as mountain water in the parching atmosphere of noon-day heat."

It was at the end of the third act of the first performance of "Lohengrin" by the American Opera Company in New York, that by the falling of a heavy piece of iron the career of Emma Juch came near closing in a horrible death. The great music drama was near the finale. After recovering from the unconsciousness caused by the cruel blow, she insisted upon finishing the performance, and upheld by two women of the chorus, her golden hair matted and dripping with blood from the wound, she sang every note that remained to be sung of the role. The death-faint into which Elsa sinks as "Lohengrin" forever departs, on this occasion was real. At the fall of the curtain Miss Juch was carried from the stage apparently lifeless. Her pluck was extensively commented upon in the press, and many were the flowers and anxious inquiries left at her door by Mrs. August Belmont and other women admirers. Miss Juch's reappearance was as Elsa, and the *New York Times* described the ovation by the public and floral congratulation, upon which was inscribed the words of the chorus, "Faithful and True."

Miss Juch, as a concert singer, holds the first position in America. No artist has yet appeared who has been so cordially welcomed into the concert field, and who refuses as many offers of engagements as the limitations of the human voice permit her to accept. She has sung in the great festivals in New York, Boston, Philadelphia, Cincinnati, Chicago, St. Louis and San Francisco. Upon the famous Wagner tour she shared the honors with Nilsson and Materna. The New York Philharmonic, The Boston Symphony, The Brooklyn Philharmonic, The Philadelphia Symphony Society, The Thomas Popular Concerts, The Gericke Orchestral Concerts, The New York Liederkranz, The St. Louis Saengerfest, the great choral societies, all have resounded with her voice and rung with the acclaim.

This astonishing work has been accomplished in four years. Her voice is yearly developing in fullness, richness and strength, which, with faultless execution; winning presence and personal beauty, give rare promise for the zenith of her genius. Miss Juch has nobly achieved her high station through methods that merit study by all talented girls. Loyalty to her calling is her religion.

To friends Miss Juch occasionally tells of charming psychological experiments showing the influence of music upon two pet dogs, Bruno and Dutchie. Possessed of the highest artistic temperament, generous to a fault in giving to the unfortunate and poor, no young woman needing directions as to whither lie the portals of the temple of music ever yet failed to receive from Emma Juch as much as was in her power to give. To her beautiful flowers are a mild intoxicant. Hers is literally so Elysian a nature that dumb beasts and children follow with big eyed faith, and are happiest when near her. But so are all who once have come within the spell of her wonderfully sympathetic voice.

The Celebrated Steinway Piano used by The Emma Juch Grand English Opera Company.