

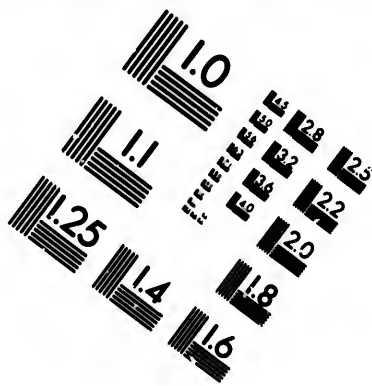
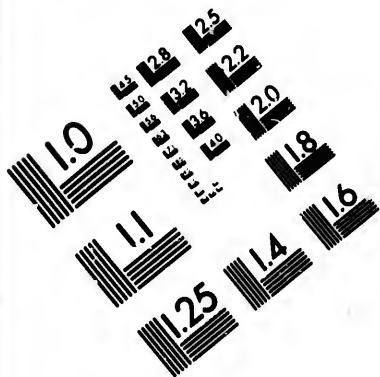
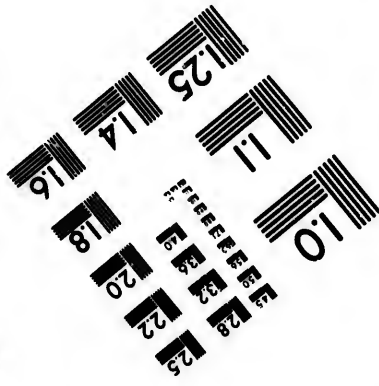
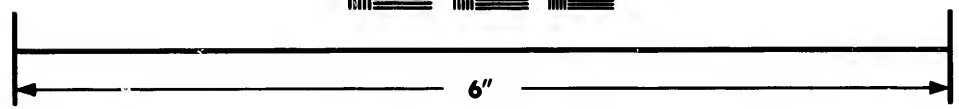
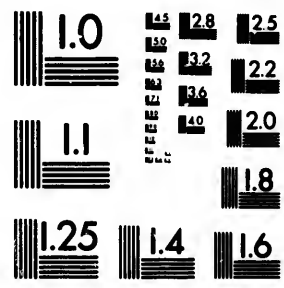


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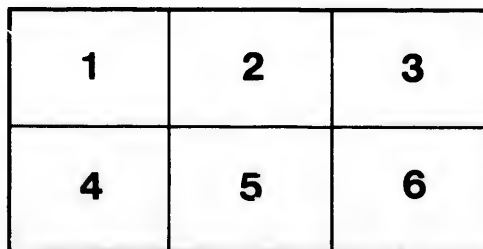
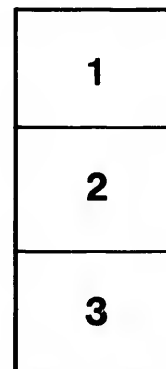
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Wednesday Evening, September 20, at 8 p. m.

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IN
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AT
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AT 8 P. M.

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THE POPULAR TENOR.

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BASSO, from the Italian Opera, London. His first appearance here.

SEÑOR PABLO SARASATE,

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PROGRAMME

For Wednesday Evening, September 20th, at 8 o'clock p. m

PART FIRST.

1. DUET.....Martha.....Flotow
SIGNOR BRIGNOLI AND MONSIEUR JAMET.
2. VIOLIN SOLO.....Fantasie on Airs from "Faust".....Sarasate
SENOR PABLO SARASATE.
3. "Angels Ever Bright and Fair".....Handel
M'LE CHRISTINA NILSSON.
4. AIR.....Chalet.....Adam
MONSIEUR JAMET.
5. CAVATINA....."Guiramento".....Mercadante
Miss ANNIE LOUISE OARY.
(See Concert Libretto, page 29.)
6. Spirito Gentil....."La Favorita".....Donizetti
SIGNOR BRIGNOLI.
7. Ophelia's Grand Mad Scene....."Hamlet".....Ambroise Thomas
M'LE CHRISTINA NILSSON.

In the year 1867, Monsieur Ambroise Thomas, the great French Composer, was engaged to write a Grand Opera for the Imperial Opera House of Paris. The subject selected for the occasion was "Hamlet;" the collaborateurs of Mr. Thomas were the celebrated Dramatic authors, M. M. Barbieri and Carré. The announcement of a new work to be produced at the Imperial Opera House, by so renowned a composer as Mons. Ambroise Thomas, and such popular authors as M. M. Barbieri and Carré, created great excitement among the critics and operatic habitués of Europe. The general opinion was, that Shakespeare's "Hamlet" was an impossible subject for an Opera. However, the Opera was composed. When the rehearsals commenced it was discovered that none of the PRIMA DONNAS (eminent as they were) could at all realize the ethereal and poetical "Ophelia." Several of them relinquished the rôle, and gave up in despair. It was then decided, in theatrical parlance, "to put it on the shelf," and such would have been its fate, but for a happy thought of the celebrated music publisher of Paris, Mr. Hugel, who waited upon Mlle. Christina Nilsson and showed her the score of the Opera. On perusing the same, she became enamoured of the part, and consented to undertake it. The composer, the author, and the opera-world of Paris were delighted. A large sum of money was paid by the Director of the Grand Opera to the Theatre Lyrique to release Mlle. Nilsson from her engagement at the latter Theatre. We need scarcely inform our readers that the Opera of "Hamlet" is one of the most successful ever produced on the French Lyric Stage; that the French opinion of Mlle. Nilsson was, that she gave a poetic reading to Shakespeare's ideal character—Ophelia—that no other artist of the present day could give, and that the French opinion has been endorsed by the British public. The recent revival of Rossini's "Otello," in which Mlle Nilsson's impersonations of "Desdemona," and, last week, her marvellous performance of Goethe's "Mignon," has confirmed the opinion created by her in the Opera of "Hamlet," that in the Poetical Lyric Drama, Mlle. Nilsson is without a rival. — THE LONDON "DAILY NEWS," July 4th, 1870.

(See Concert Libretto, page 7.)

PART SECOND.

8. DUET....."Madre non Dormi".....Verdi
Il Trovatore.
Miss ANNIE LOUISE OARY AND SIGNOR BRIGNOLI.
9. Les Rameaux (Piano and Harmonium Accompaniment).....Fauve
MONSIEUR JAMET.
10. Valse....."Bluet".....Cohen
M'LE CHRISTINA NILSSON.
11. VIOLIN SOLO....."Les Oiseaux du Brésil".....Sarasate
SENOR PABLO SARASATE.
12. TRIO....."Messe Solennelle".....Rossini
Miss OARY, SIGNORS BRIGNOLI AND JAMET.

Conductor, - - - - - SIGNOR BOSONI.

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