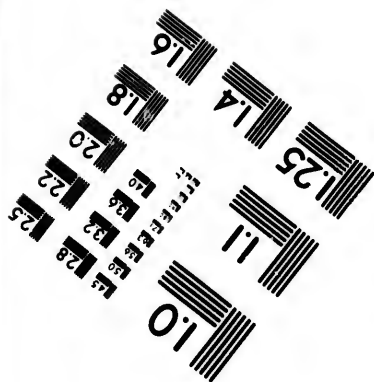
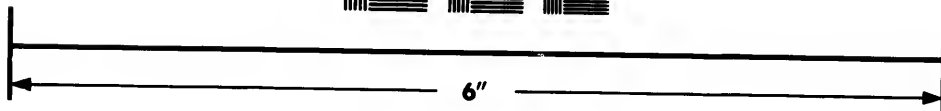
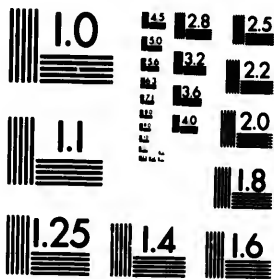


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

18
20
22
25

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

10
11
12

© 1983

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/
Couverture de couleur
- Covers damaged/
Couverture endommagée
- Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- Cover title missing/
Le titre de couverture manque
- Coloured maps/
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- Bound with other material/
Relié avec d'autres documents
- Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distortion le long de la marge intérieure
- Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- Additional comments:/
Commentaires supplémentaires:

- Coloured pages/
Pages de couleur
- Pages damaged/
Pages endommagées
- Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- Pages detached/
Pages détachées
- Showthrough/
Transparence
- Quality of print varies/
Qualité inégale de l'impression
- Includes supplementary material/
Comprend du matériel supplémentaire
- Only edition available/
Seule édition disponible
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image/
Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

| | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 10X | 12X | 14X | 16X | 18X | 20X | 22X | 24X | 26X | 28X | 30X | 32X |
| | | | | | | | | ✓ | | | |

The copy filmed here has been reproduced thanks to the generosity of:

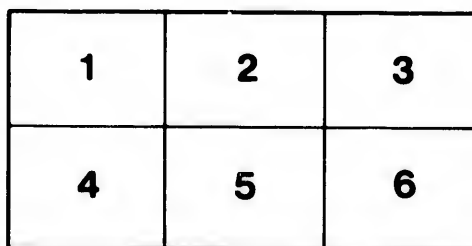
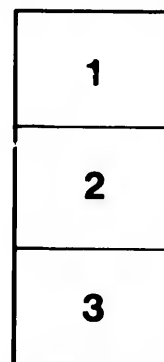
Library Division
Provincial Archives of British Columbia

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Library Division
Provincial Archives of British Columbia

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

rrata
to

pelure,
n à



NWP
782.10737
V645

"The Largest and most important organization that travels
this season is the Emma Juch Grand English Opera Company.
N. Y. World, Aug. 15, 1889.

THE
EMMA JUCH

GRAND



ENGLISH

OPERA COMPANY

UNDER THE DIRECTION OF

CHAS. E. LOCKE.

THE
EMMA JUCH
GRAND ENGLISH OPERA COMPANY.

PROSPECTUS.

Announcement is respectfully made of a season of Grand Opera sung in the English Language, and that the large company of admirable operatic artists engaged will be headed by the peerless American prima donna, Miss EMMA JUCH. The brilliant achievements of this famous singer in the realm of English Opera is a matter of the most recent musical history. The thousands who have been moved by her ideal portrayals of *Elsa* in "Lohengrin," *Senta* in "The Flying Dutchman," *Eurydice* in "Orpheus," and *Chrysa* in "Nero" will rejoice at the opportunity now presented of hearing Miss Juch for the first time in English, in "Carmen," "Mignon," *Gilda* in "Rigoletto," *Jenny* in "William Tell," *Cherubino*, the mischievous page in "The Marriage of Figaro," *Adrian* in "The Bohemian Girl," *Agnes* in "Der Freischutz" and other roles to which this true artiste will lend those charms of personality and voice for which she is justly renowned and beloved throughout the land. Probably no singer of the present decade has acquired the place in the hearts of the public that Miss Juch has by her unequalled impersonation of *Marguerite* in "Faust."

The large company of artists, carefully selected from both America and Europe, with the object of securing to the public the foremost English singing exponents of the roles to be interpreted, is confidently presented as being nearly perfect. Several of the artists have both foreign and American reputations.

Adolph Neuendorff, the musical director, is one of the most famous conductors of America, in whose intelligent grasp, the leader's baton is admirably placed. His compositions rank highly with musicians. His career as first conductor in many of the music centres of Europe and America, well qualifies him for his new and responsible position.

The chorus is large, and composed of ambitious young women and young men. The fresh quality of the voices, their marvelous *attaque*, and the fact that they are American have been approvingly commended.

A new instrumental organization has been formed under the baton of Conductor Neuendorff, which will be permanently known as the Emma Juch Opera Orchestra. It is composed of well-known solo instrumentalists, selected from the leading New York orchestras. This admirable orchestra accompanies the organization.

The *mise en scene* which has been prepared for each work in the *repertoire*, is of the most correct and sumptuous character. The almost exhaustless resources, incident to the possession by the Director of this Company, of the entire plant of the American and National Opera Companies, supplemented by lavish expenditures for new costumes and effects, enable the management to provide entirely adequate stage decoration. It is quite within the bounds of truth to state that the performances of the operas in the *repertoire* of the Emma Juch English Opera Company, have never been equaled in this country, as to casts, orchestra, chorus, costumes, properties, scenery, and electrical and other novel effects.

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

THE EMMA JUCH ENGLISH OPERA SEASON

CHARLES E. LOGKE, Director

Associate Manager, J. CHARLES DAVIS.

VICTORIA THEATRE

VICTORIA, B. C.

JOHN JOEL AUSTIN, Manager

The Management has the honor to announce a brief season of Grand English Opera and takes pride in presenting to the Opera-loving public of Victoria and Vicinity the Emma Juch Grand English Opera Company in the following popular operatic works produced after months of careful preparation and lavish expenditures for the misc-en-scene.

Beginning Monday, Feb. 17, '90

WEDNESDAY MATINEE

FOUR PERFORMANCES OF

GRAND OPERA IN ENGLISH

SCHEDULE OF PRICES

| | | |
|----------------|-------|-------------------|
| Reserved Seats | | \$2.00 and \$1.00 |
| Boxes | | \$25.00 |

For Particulars as to Sale of Tickets see Daily Papers

RAILWAY ARRANGEMENTS will be made by which all late trains will be held every evening during the season allowing ample time to reach depots after the opera performance.

LIBRETTO NOTICE

The public is respectfully notified that the new Libretti of the Emma Juch Grand English Opera Company are especially translated and coincide exactly with the performances of the different operas.

These books can be obtained only at the Offices where seats for the opera are sold and within the auditorium where the performances take place. Price twenty-five cents.

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

* THE *

EMMA JUCH ENGLISH OPERA SEASON

+ + 1889-1890 + +

The Strength of the List of Principal Singers and Artistic Arrangements will be seen from the following announcements:

SOPRANOS.

EMMA JUCH

GEORGINE VON JANUSCHOWSKY

SUSIE LEONHARDT

CONTRALTOS.

LIZZIE MACNICHOL

FANNY GONZALES

TENORS.

CHARLES HEDMONDT

FRANK PIERI

ELVIN SINGER

BARITONES.

GIOVANNI TAGLIAPIETRA

WILLIAM BOTT

BASSOS.

FRANZ VETTA

E. N. KNIGHT

T. S. GUISE

THE EMMA JUCH GRAND ORCHESTRA OF SELECTED INSTRUMENTALISTS

THE EMMA JUCH GRAND CHORUS OF TRAINED VOICES

Musical Director, - - ADOLPH NEUENDORFF

* REPERTOIRE *

CARMEN—Bizet.

MIGNON—Thomas.

FAUST—Gounod.

MERRY WIVES OF WINDSOR—Nicolai.

THE HUGUENOTS—Meyerbeer.

DER FREISCHUTZ—Weber.

WILLIAM TELL—Rossini.

THE TRUMPETER—Nessler.

THE POSTILLION OF LONJUMEAU—Adam.

THE BOHEMIAN GIRL—Balfe.

RIGOLETTO—Verdi.

IL TROVATORE—Verdi.

THE MARRIAGE OF FIGARO—Mozart.

SYLVANA—Weber.

THE MEISTERSINGER—Wagner.

MARTHA—Flotow

THE FLYING DUTCHMAN—Wagner.

THE BARBER OF SEVILLE—Rossini.

MARITANA—Wallace.

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

THE EMMA JUCH ENGLISH OPERA SEASON

1889-1890

REPERTOIRE

Monday Evening, Feb. 17th, 1890,

FAUST.

A Lyric Drama in Five acts by CHAS. GOUNOD. Miss JUCH'S first appearance in this city as Marguerite.

English words by Messrs. Chorley and Johnson.

Faust..... Charles Hedmond
Valentine..... Giovanni Tagliapietra
Mephistopheles..... Franz Vetta
Brander..... T. S. Guise
Sibel..... Lizzie Macnichol
Martha..... Susie Leonhardt
Marguerite..... EMMA JUCH
Chorus—Students, Soldiers, People, etc.

ACT I Faust's Studio—the Compact.
ACT II Kirmesse—The Fair.
ACT III The Garden Scene.
ACT IV The Desertion—Soldiers' Chorus—Death of Valentine—Church Scene.
ACT V The Prison Scene.

Tuesday Evening, Feb. 18th, 1890,

THE FREISCHUTZ.

A Romantic Opera in Three Acts by CARL MARIA VON WEBER. Miss JUCH'S first appearance in this city as Agnes.

With Novel and Startling Electrical Effects.

Prince Ottokar..... T. S. Guise
Cuno, Head Ranger..... E. N. Knight
Rodolph } Two young Foresters serving { Elvin Singer
Caspar, } under him, { Franz Vetta
Killian, a Peasant..... T. S. Guise
A Hermit..... Thomas Bott
Zamiel, Dramatic Character..... Frank Pieri
Agnes, Cuno's Daughter..... Georgine von Januschowsky
Annie, her Cousin..... Susie Leonhardt
Chorus—Hunters, Peasants, Bridesmaids and Invisible Spirits.
The scene is laid in Bohemia after the seven years' war.

Wednesday Afternoon, Feb. 19, 1890,

THE BOHEMIAN GIRL.

Popular Grand Opera in Three Acts by M. W. BALFE.

Count Arnheim, Governor of Pressburg..... Franz Vetta
Thaddeus, a Proscribed Pole..... Elvin Singer
Florestin, Nephew of the Count..... Frank Pieri
Devilshoof, Chief of the Gipsies..... E. N. Knight
Captain of the Guard..... T. S. Guise
Queen of the Gipsies..... Lizzie Macnichol
Arlene, Daughter of the Count..... Georgine von Januschowsky
Chorus—Nobles, Soldiers, Gipsies, Retainers and Peasants.
Scene—Pressburg, on the Danube, and vicinity.

Wednesday Evening, Feb. 19, 1890,

CARMEN.

Romantic Opera in Three Acts by GEORGES BIZET. Miss JUCH'S first appearance in this city as Carmen.

Carmen, a Cigarette Girl, afterwards a Gipsy, **EMMA JUCH**
Michaela, a Peasant Girl..... Georgine von Januschowsky
Mercedes, } Gipsies, Friends of Carmen, { Lizzie Macnichol
Frasquita, } { Susie Leonhardt
Don Jose, a Brigadier..... Charles Hedmond
Escamillo, a Toreador..... Giovanni Tagliapietra
El Doncairo, } Smugglers..... { Elvin Singer
El Remendado, } { Frank Pieri
Zuniga, a Captain..... E. N. Knight
Morales, a Brigadier..... T. S. Guise

EMMA JUCH.

[Metropolitan Review.]

A recital of the incidents in the career of this young cantatrice would fill a volume and unfold an interesting story of the endeavors of a brave girl seeking self-improvement and a high standard in musical art. Nature, notwithstanding her munificence in other directions, vouchsafes to few the ultimate genius of song. Among those thus gifted, Miss Juch has won for herself a commanding position and now ranks as the foremost American soprano upon both operatic and concert stages.

Born in Vienna during a visit to that city by her parents, who were citizens of the United States, called abroad to testify in a suit involving an estate (left the Juch heirs by their grandfather, General von Juch of the Austrian army), the little Emma was brought back to America when scarcely two years old. To quote *Harper's Weekly* of January 9th, 1886, "America may fairly forgive Miss Juch for coming into the world abroad since she was sufficiently patriotic to be born on the Fourth of July." As come the priceless tapestries in the ateliers of the Gobelins only from the hands of those artists the father and grandfathers of whom have in preceding generations plied the matchless looms, so only the fruit of the muses ripens in one the ancestors of whom have prepared the soil. The passionate blood of Italy mingled with that of Austria in the veins of Justin Juch. He was inventor, artist, musician, and from the famous Von Juch inherited indomitable will and lofty ambition. From the French-Hanoverian mother Emma Juch unquestionably received the gift of voice, for the exquisite singing of her maternal grand-dame is one of the traditions of the family. With a perversity that almost broke the spirit of the little Emma, the father refused to permit her to follow the dictates of nature and study to become a singer. With a determination equal to that of her parent, she worked in secret, and finally was asked to appear at a "pupils' concert." The unusual preparations at home awakened the father to the truth as to the nature of the occasion, and, much to the consternation of the young songstress and her assisting relatives, in one of the most conspicuous seats sternly sat Mr. Juch. Courage returned to the small debutante as she gazed across the footlights, and her resolution to succeed and win even her father, was as definite and inflexible as the military mandates of the old General von Juch. Emma's triumph was quite complete. The *New York Herald* said: "The principal feature of the concert was the singing of little Miss Juch. She has a rich, pure soprano voice, extensive of range and great power. She executes the most florid passages with artistic skill and possesses all the qualifications of a brilliant artist." The father arose from his seat and left the hall. Upon reaching home he folded Emma in his arms and wept, upbraiding himself for his blindness and neglect. From that time Mr. Juch devoted his life to training his daughter's voice. For two years no singer ever passed through severer discipline. Miss Juch is indebted to her father's rigid schooling for that charming quality of voice likened to a silver bell. The possession of an unflinching even tone, bird-like execution, intelligent phrasing, distinct pronunciation, pathos, passionate declamation, and charming stage manners form a unique cluster of gifts.

Mme. Murio-Celli early recognized the talent of the girl, and gave to Miss Juch that training for a successful operatic career which her large experience made her peculiarly able to impart.

In May, 1881, when she was not yet eighteen years of age, Emma Juch was engaged for leading soprano roles in Her Majesty's Grand Italian Opera, in London, under the direction of Col. Mapleson. In June, 1881, she made her debut as Felina in Thomas's "Mignon," and continued her success as Gilda in Verdi's "Rigoletto," Queen of Night in Mozart's "Magic Flute," Martha in Flotow's melodious opera of that name, Marguerite in "Faust," the Queen in "Les Huguenots," and Isabella in "Robert le Diable." She continued with Col. Mapleson during three seasons with unvarying success. Her work was of the most arduous character. Obstacles that would have crushed a less resolute girl melted into air before the calm determination of this young American. Disraeli wrote: "The greatest advantage a writer can derive from music is that it teaches most exquisitely the art of development." The same law applies to the studious singer. She advanced rapidly, and when convinced that Italian opera offered no further progressive work, she took advantage of a lapse of contract committed by the impressario.

Shortly thereafter, having been favorably brought to the attention of Theodore Thomas by Mr. William Steinway, she accepted an offer from Mr. Thomas's manager to share the arduous duties imposed upon Mes. Nilsson and Materna, on the famous tour of the Wagner artists—Materna, Winkelman and Scaria. Miss Juch alternated with Mme. Nilsson in singing the role of Elsa in "Lohengrin." Her fresh, sympathetic voice fascinated all. Since that time, in the three seasons of grand opera, thousands have been thrilled and touched to tears by the ideality, pathos and poetic beauty of her rendering of Elsa. So thoroughly did she deserve the plaudits given her throughout that famous tour of Wagner music, that Mr. Thomas has since intrusted the young artist with much of the important soprano work in his exacting concerts. She has never failed the confidence placed in her ability by the great conductor.

After the inception of the American Opera Company, Miss Juch was the first artist engaged. At that time Dr. Leopold Damrosch also endeavored to secure her for the Metropolitan Opera House. London and German impressarios offered most favorable conditions. All were refused, to sing in the National Opera. Her admirable work in that enterprise had greatly to do with the noble standard in excellence of representations for which it became so famous. In the three seasons Miss Juch sang in six roles one hundred and

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

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.

GEORGINE VON JANUSCHOWSKY.

Georgine von Januschowsky is well known to the patrons of English opera in America, for her operatic triumphs have been chronicled from Maine to California. Born in Austrian-Poland she made her debut upon the stage in Vienna at the famous "Theatre an der Wien." Her success was immediate, and engagements followed in quick succession at Berlin, Hamburg and Stuttgart. For three years she was engaged as juvenile dramatic singer in grand opera at the Stadt Theatre in Leipzig, and during that time also shared with Geistering the principal comic opera roles. Her debut in this country was made with the Germania Theatre Company in New York, and she lent valuable assistance in maintaining the great reputation of that organization, appearing both in its dramatic and operatic productions with such success that she quickly attracted the attention of managers of operatic production in English, and for five years past, since she familiarized herself with her varied repertoire in English, her services have been in constant demand by English opera managers. Her career as prima donna of the English opera seasons in Boston, a few years ago, showed her varied abilities at their best, and both her dramatic and vocal abilities were the subject of universal commendation, the production of any opera with which she was identified always resulting in a new triumph for this artist. Of noble parentage, she had all possible educational advantages in her girlhood, and her intelligence and ability as a thoroughly schooled musician give much added value to her vocal work. Her most recent operatic successes have been made as a member of the Boston Ideals, with which organization she gained a most pronounced success in the season of 1888-89. Her appearances in the operatic concerts at Boston Music Hall during the last two seasons, however, exceeded all her former triumphs in that city, for-night after night she sang to audiences of grand proportions, and created a most pronounced sensation whenever she appeared. She has a repertoire of nearly one hundred operas, ranging from the opera comique to grand opera, and during the season with the Juch company she will appear in many of her most successful roles.

MR. CHARLES HEDMONDT.

Hedmond is an American, having been born in Portland, Me., on the 24th of October, 1857. His father was one of the largest dealers in valuable furs at that period, and transacted business throughout New England and Canada. While the subject of this sketch was quite young, his father removed to Montreal, where young Hedmond soon became noted as an amateur for his beautiful voice. Having had the honor of singing before H. R. H. Princess Louise (wife of the Marquis of Lorne, at that time Governor of Canada), her praise was so enthusiastic that Hedmond determined immediately to study for grand opera. With this intention, he proceeded to London, in 1876, where he studied one year at the Royal Academy. From London he proceeded to Leipzig, where he studied under Prof. Gotze, of the Leipzig Conservatory, for three years. At the end of this time he was engaged to sing at the Royal Opera in Berlin, and made his debut as Tamino in the "Magic Flute." His success was immediate, and he was at once pronounced the best singer in Germany of Mozart's classical music. At the end of the year he accepted a long engagement with Director Staegemann, of the Stadt Theatre, Leipzig, from which engagement his release has been purchased for 12,500 marks, in order that he may accept the position of principal lyric tenor of the Emma Juch Grand Opera Company. While in Berlin, His Majesty, the Emperor William I., was a frequent attendant when Hedmond sang, and he became a great favorite with the aged Emperor. Hedmond's beautiful voice, handsome physique, and excellent acting, all pleased the German Emperor. During the seven years that Hedmond was in Leipzig he sang in as many as 80 different parts, which seems almost incredible, and speaks volumes for his musical intelligence and rapidity of study. He sang these operas under the most distinguished conductors, including Nikisch, Liszt, Rubinstein, Bruch, Reinecke, Brahms, etc. Many European notables were among Hedmond's admirers, including the King of Saxony, the Herzog of Sachsen-Altenburg, the Herzog of Coburg-Gotha, and Gross Herzog of Sachsen-Weimar. Hedmond was the soloist several times in each season at the celebrated Gewandhaus concerts in Leipzig, also of the musical festivals in Breslau, Berlin, Altenburg, Bremen, etc. Last year he was a soloist at the Bayreuth Wagner Festival, engaged to sing Walter Stolzing in "The Meistersinger." Mr. Hedmond is one of the most brilliant young artists of the times, and it is a matter for congratulation that Director Locke has been able to secure his valuable services in connection with the Juch Grand English Opera.

MISS SUSIE LEONHARDT.

Miss Susie Leonhardt was born in Offenbach, Germany, and when quite young showed great musical talent, and sang the principal solos in the Cathedral. When her voice developed more, she took a course of vocal culture at the Hoch Conservatory of Music, in Frankfort, where she enjoyed the tuition of the celebrated Joachim Raff. After graduating she was immediately engaged for first parts at the Magdeburg Stadt Theatre, where she remained for three seasons. She next sang a star engagement in Braunschweig, and achieved a marked success in "Freischutz," "Undine," "Jessonda," "Carmen," etc.

Almost a year ago she came to America to visit relatives. She attracted the attention of a number of managers, both by her fresh and beautiful voice and her charming personality. She had several flattering offers, but preferred to enter upon her career in America in English opera.

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

MISS LIZZIE MACNICHOL.

Miss Lizzie Macnichol, the leading contralto of the company, was born in Washington, D. C., in 1866. She first studied the art of "Canto" with Dr. E. S. Kimball, of her native city. Afterward she placed herself under the tuition of Signor Agramonte, with whom she studied for several years. Her debut on the operatic stage took place in Philadelphia, in 1888, with the New American Opera Company, and she soon became a prime favorite with the *dilettanti* of the City of Brotherly Love. The talent and laudable ambition of this young American cantatrice are illustrated in the fact that, although she has been scarcely one year on the lyric stage, she has already sung most successfully the following roles: Azucena in "Trovatore," Nancy in "Martha," Queen in "Bohemian Girl," Frederic in "Mignon," Siebel in "Faust," the Page in "The Huguenots," Lazarillo in "Maritana," etc.

Miss Macnichol's voice is a pure and powerful contralto of great range, extraordinary brilliancy and eminently sympathetic quality, and if the work she has already accomplished so successfully may be taken as a criterion of her artistic abilities, she will soon occupy a foremost place in the galaxy of stars which already adorn the lyric stage of her native land.

In private life Miss Macnichol is the wife of Mr. Franz Vetta, the basso of the company, and their home is in Washington.

MR. ELVIN SINGER.

Elvin Singer was born in Vienna, Austria, August 24, 1862. His youth was spent in study, preparatory to entering upon a business career, which he successfully accomplished at an early age.

While occupying a prominent position in one of Europe's large insurance companies, his fine tenor accidentally attracted the attention of several prominent musicians. Advised and influenced by them, and prompted also by the ardent love which he had always possessed for the divine art of music, he gave up business and devoted six years to the cultivation of his voice.

His studies were arduously pursued under the careful instruction of the best masters of Vienna, Berlin, Paris and Milan. His celebrated Italian teacher, Signor Francesco Lamperti, said of his voice, that for a tenor robusto its capabilities for execution, and especially for thrilling, was truly wonderful, equal to that of the most accomplished prima donna. His voice ranges over two octaves, easily compassing high C, and is full, rich, even and sympathetic throughout the registers.

Mr. Singer has had flattering offers from Vienna, Berlin, Cologne and Leipzig, none of which he cared to accept before coming to the United States. America is now the chosen land of this ambitious, talented young tenor.

MR. FRANK PIERI.

Frank Pieri began his musical career when a boy of extremely tender age, at the world-renowned Convent Garden Theatre, London. He was at that period possessor of a marvelous high soprano voice that elicited the enthusiastic plaudits of all who listened to it. His fame spread, and before long young Pieri had accorded to him the distinction of being invited to appear before Queen Victoria and her family. He sang the famous "Una Voce" from the Barber of Seville, with such artistic delicacy and intensity of feeling that the delighted queen personally requested him to sing for her again at the Balmoral Castle. Mr. Pieri soon afterwards received his commission as midshipman in the English navy, where he served two years. On leaving the navy he studied at the Academy in Paris for some time, and thereafter was a prominent figure at all the principal musical festivals and concerts throughout Great Britain and Ireland. Mr. Pieri came to this country several years ago to take up his residence, and since then has been associated with the leading operatic and concert companies, his last engagement being with the American Opera Company. His tenor voice is one of great sweetness and compass, always skillfully handled and artistically controlled, while his histrionic ability is not in the slightest degree inferior to his vocalistic attainments.

MR. E. N. KNIGHT.

Mr. E. N. Knight, the basso buffo of the company, was born in Boston in 1854, and is an artist of considerable stage experience. He first embraced the lyric career in 1879, when he became a leading member of the Melville Opera Co., in San Francisco. While in the Golden City he studied for several years with Signor G. Mancusi, once a celebrated baritone and now a very popular teacher of the "bel canto" in that city.

Mr. Knight joined the National Opera Co. in 1886, and became a leading member of the New American Opera Co. in 1888. His repertoire comprises no less than eighty-four different operas, which fact speaks volumes in favor of his talent and versatility. In the long list of operas in which he has played principal and prominent roles are: Ermain, Lucia, Trovatore, Rigoletto, Faust, Linda, Ballo in Maschera, Martha, Sonambula, Maritana, Bohemian Girl, Traviata, etc., etc.

Mr. Knight is a conscientious artist, full of genuine mirth, and always very popular on the stage. He is one of the rare lyric comedians who can really sing, and his ability is proverbial in the operatic world.

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

MR. FRANZ VETTA.

Mr. Franz Vetta, the leading Bass of the company, although comparatively a young artist, has a record second to none among the basses of the age. He was born in Camden, N. J., in 1862, and the marked success he has achieved since the beginning of his lyric career, in Europe and in the United States, has placed him in the front ranks of American operatic singers. A brief sketch of his artistic life will show in a conclusive manner that Mr. Franz Vetta has already been heard at some of the principal theatres of the world in connection with lyric artists of the highest reputation and standing. He commenced his vocal studies with Mr. Aaron Taylor, of Philadelphia. Later on he went to Paris and placed himself under the tuition of the famous contralto, Mme. Lablache, daughter of Luigi Lablache, one of the greatest basses (if not the greatest) that ever lived. He continued his studies—vocal and dramatic—with Mme. Lablache until 1884, when he became a member of Her Majesty's Opera Co., under the direction of Col. Mapleson, at Her Majesty's Theatre, London, where he remained until 1886. During that year he sang Mephistopheles, the night of the memorable performance of Faust, in which Patti, Trebelli, Mme. Lablache and De Anna took part, and which created a furore in London. In 1887 he was engaged as leading basso with the National Opera Co.

Mr. Vetta's Repertoire is very extensive, comprising Mephisto in Faust, Casper in Freischutz, Sarastro in Magic Flute, Marcel in the Huguenots, Leporello in Don Juan, Balthazar in Favorita, King in Lohengrin, Daland in Flying Dutchman, etc., etc., forty in all, and in each of his roles he has invariably received the emphatic endorsement of the audience.

His voice is of extraordinary power, round and brilliant in quality, and it can be emphatically affirmed that Mr. Vetta is to-day the representative basso-profundo of the American lyric stage.

MR. ADOLF NEUENDORFF.

This eminent Musician, Composer and Musical Conductor has had a long and varied experience. He was born in Hamburg, Germany, June, 1843, came to the United States in 1855, and has since grown up with the musical life of New York city in the distinguished company of Bergmann, Anschutz, Theodore Thomas, etc. Has been Musical Director and Conductor of the principal German Opera Companies since the year 1864. His first experience as conductor was with Mr. Leonard Grover's German Opera Company, which was the first organization of the kind that made the tournee of the United States; was manager for many years of the New York Germania Theatre; conductor of the New York Philharmonic Society during the season of 1878-79, and was the manager who introduced the famous German Tenor, Herr Wachtel, to the American public; and in conjunction with the late Carl Rosa, piloted that very popular artist through the United States with considerable eclat, the season being brought to a triumphant termination by Wachtel appearing in conjunction with Parepa-Rosa, Santley and Adelaide Phillipps at the Academy of Music, New York, in the most memorable operatic season of the period. In the year 1877 he was the musical director and conductor of the Wagner Opera Festival which created such a stir in the musical circles of New York and Boston. He inaugurated and has conducted for the last five years the Summer Promenade Concerts at the Boston Music Hall. His operatic experience and his eminent position as a musical conductor renders him a valuable acquisition in every department of opera, and the management of the Juch Opera Co. congratulates itself in securing the services of so able a coadjutor.

GIOVANNI TAGLIAPIETRA.

Signor Tagliapietra, the famous Italian Baritone, is too well and favorably known to need but a brief introduction. His name has been a household word in America since his debut here with Albani, under the direction of Max Strakosch in 1875. During the fifteen years of his operatic career in this country, Tagliapietra has been associated and shared honors with nearly all the great artists who have been heard here in that period, including such names as Tietjens, Bellocca, Litti, Albani, Patti, Gerster, Nilsson, Di Murska, Phillips, Cary, Scaldi, etc. He has sung with unwavering success in nearly every city in America, South America and Europe. Tagliapietra is not only renowned for his magnificent baritone voice, but for his histrionic talents as well. An eminent critic writing of one of his recent impersonations, says: "He is a born actor and a natural one. It is in the role of Rigoletto that he shows his wonderful powers to best advantage, and as far as acting is concerned, no one save Eedwin Booth in the 'Fool's Revenge,' can approach his masterly and consistent portrayal of this character. To him belongs the honor of being the finest actor on the lyric stage." His repertoire includes nearly all the leading standard baritone roles belonging to the Italian and English Grand Opera stage. His accession to the ranks of the Emma Juch Company is but of recent occurrence, and has been attended by the heartiest of appreciation from the patrons of this successful organization.

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

FRANZ LISZT.

Messrs. STEINWAY & SONS:

GENTS: The magnificent STEINWAY Grand Piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me also to add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

FRANZ LISZT.

ANTON RUBINSTEIN.

NEW YORK, May 24, 1873.

Messrs. STEINWAY & SONS:

GENTLEMEN: On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivaled Piano-Fortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use, your Pianos exclusively in my Two Hundred and Fifteen Concerts, and also in private, with the most eminent satisfaction and effect.

Yours very truly,

ANTON RUBINSTEIN.

THEODORE THOMAS.

CINCINNATI, July 19th, 1870.

Messrs. STEINWAY & SONS:

GENTLEMEN: I consider the Steinway Piano the best Piano at present made, and that is the reason why I use it in private and also in all my public concerts.

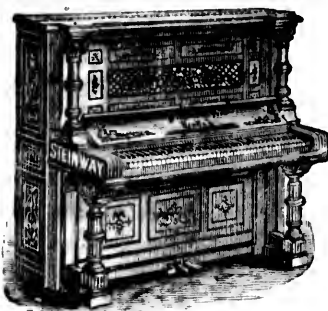
As long as the Pianos of Messrs. Steinway & Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them in preference to all other Pianos.

Respectfully yours,

THEODORE THOMAS.

STEINWAY

GRAND
PIANOS



UPRIGHT
PIANOS

The recognized Standard Pianos of the world, pre-eminently the best instruments at present made, exported to and sold in all art centres of the globe, preferred for private and public use by the greatest living artists and endorsed, among hundreds of others, by such as:

| | |
|----------------------|---------------------|
| RICHARD WAGNER | S. B. MILLS |
| FRANZ LISZT | J. MOSCHELES |
| ANTON RUBINSTEIN | ALBERT NIEMANN |
| HECTOR BERLIOZ | NICOLA RUBINSTEIN |
| FELICIEN DAVID | CAMILLE SAINT-SAENS |
| CHARLES COGNOD | ANTON SEIDL |
| AMBROISE THOMAS | W. TAUBERT |
| THEODORE THOMAS | RUDOLF WILMERS |
| A OREYSCHGCK | CARL BAERMANN |
| STEPHEN HELLER | CARL WOLFSOHN |
| ADOLPH HINSELT | AND BY MESDAMES |
| ALFRED JAELL | ADELINA PATTI |
| JOSEPH JOACHIM | ETELKA GERSTER |
| RAFAEL JOSEFY | TERESA TITIENS |
| MORIZ ROSENTHAL | ANNETTE ESSIPOFF |
| CONRAD ANSORGE | ANNA MEHLIC |
| THEODORE LESCHETIZKY | ADELE AUS DER OHE |
| FRANZ RUMMEL | PAREPA ROSA |
| A MARMONTEL | MINNIE HAUKE |
| WILLIAM MASON | EMMA JUCH & C |

ILLUSTRATED CATALOGUES MAILED FREE ON APPLICATION.

STEINWAY & SONS,

Warerooms, Steinway Hall, 107-111 E. 14th Street, New York.

European Depots:

STEINWAY HALL,
15 Lower Seymour St., Portman Sq., W.,
LONDON, ENGLAND.

STEINWAY'S PIANOFABRIK.
St. Pauli, Neue Rosen-Strasse, 20-24,
HAMBURG, GERMANY.

