

BALTIMORE ACADEMY OF MUSIC.

Thursday, January 7, 1875.

THE STRAKOSCH  
Italian Opera Company

SEASON OF 1874-75.



M<sup>LE</sup>. EMMA ALBANI.

COMMENCING MONDAY SEPTEMBER 28<sup>th</sup>, 1874.

AT THE

ACADEMY OF MUSIC, NEW YORK.

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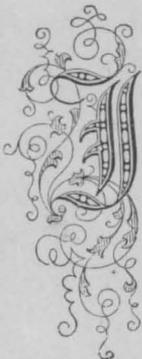


ACADEMY OF MUSIC

NEW YORK.

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*Commencing on Monday, Sept. 28th, 1874.*

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NEW YORK:

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1874.

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THE STRAKOSCH  
Grand Italian Opera Company

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Messrs. MAURICE & MAX STRAKOSCH have the honor to announce that the Fall and Winter Season of Italian Opera in the United States will commence in New York on

*Monday, September 28th, 1874.*

The representations will, as heretofore, occur at the

ACADEMY OF MUSIC,

the theatre fitted by its distinguished patronage, and by its excellence as a building, to be the abiding place of Italian Opera in this city.

Messrs. Strakosch respectfully submit to the public of America, from whom they have always received hearty encouragement and liberal patronage, the following facts in connection with the opera season of 1873-74: At the very outset of that season, with a company of exceptional ability and completeness under their direction, with expenses of a colossal nature on their hands, the natural consequence of organizing such a company, and with a prospectus of unusual magnitude, containing promises which even the managers of the London opera houses had previously been unable to fulfil to their patrons, there came a financial crisis of such a terrible and sweeping nature that its consequences are yet severely felt. It is unnecessary to particularise the effects

of such a panic, as few escaped its simoon-like power, and in the musical and dramatic world it left a wide waste of ruin and destruction. Messrs. Strakosch, despite the gloomy prospect before them, and having implicit reliance on the well-known liberality and aesthetic taste of the American public and on the justice and kindness of the American press, faltered not in their appointed work of fulfilling the promises made before the panic occurred. How well those promises were carried out the universal voice of the press and a season of unprecedented brilliancy and success testify in indisputable terms. "Aida," the opera which Verdi wrote for that princely patron of art, the Khedive of Egypt, was brought out, in advance of London, Paris, Vienna, Berlin or St. Petersburg, with the completeness which characterized its first production in Cairo, and the most remarkable work of one of the greatest intellects of the present day, the "Lohengrin" of Richard Wagner, was produced with similar happy results. Not a single promise conveyed in the prospectus of last season was left unfulfilled, and many additional features were introduced.

Encouraged by such success, and relying on the support of the American public which such a record would naturally attract, Messrs. Strakosch respectfully submit the following prospectus of the Italian Opera season of 1874-75 to their patrons.

## The Season

will commence, as heretofore, at the recognized home of Italian Opera,

THE ACADEMY OF MUSIC, NEW YORK,

ON MONDAY, SEPTEMBER 28.

## The Company

In securing the services of the very distinguished artists whose names are appended, Messrs. Strakosch experience a pardonable pride in being able to state that for individual and collective merit this company will favorably compare with any one which has appeared in Europe or America for many years. Great care has been taken to make the *ensemble* as perfect as possible in every detail. Names which are already inscribed on the tablets of Fame, artists of world-wide renown, may be found in the subjoined list:

*Mlle. EMMA ALBANI*

This charming young American artiste, who has for two seasons past fairly shared the laurels and honors of the Royal Italian Opera, Covent Garden, London, with Madame Adelina Patti, has been engaged for the season, after a most persistent contest between Messrs. Strakosch and eminent European *impresarii* who were loth to part with her. She is a French-Canadian by birth, belonging to the old Acadian family, La Jeunesse, immortalized in Longfellow's "Evangeline." She was trained in early childhood in the study of music by her father (himself a skilled musician), and displayed remarkable talents for the divine art from the most tender years. After a short residence at Albany, N. Y., she went to Paris and studied for two years under the famous Duprez. The great tenor then sent her to the renowned maestro, Lamperti, at Milan, who welcomed her with the significant remark, "Ah! there's a fortune in that little throat." Several years of hard study followed, and having overcome her scruples in regard to going on the stage, which at one period were almost insuperable, Lamperti brought her out in opera at Messina. Her success was instantaneous. After engagements at Malta and at the principal opera houses of Italy, she made her *début* in London, and became a sterling favorite with the English public. During the last seasons at Covent Garden and St. Petersburg her name was placed side by side with the Diva, Patti. The care which has been bestowed upon her vocal training, united to her natural gifts, constitute her one of the foremost singers of the age. Her repertoire is very extensive and varied.

Although an American by birth, the first appearance of Mlle. Albani during the coming season, under the direction of Messrs. Strakosch, will be her *début* in this country. No lengthy introduction of her is needed, as her triumphs in Italy, Paris, London and St. Petersburg have been watched with sympathetic interest by the *dilettanti* of the New World. The announcement that at the present day Mlle. Albani is regarded in Europe as an artist of the first rank will, therefore, not fall upon unfamiliar ears. The pure beauty of Mlle. Albani's voice, the chaste elegance of her style, and the great personal charm of her presence, amounting to positive magnetism, leave no doubt as to the effect she will produce in her native land. She has just closed a brilliant season at the Royal Italian Opera, Covent Garden, and it was only by the most strenuous exertions and the most liberal offers that the favorite prima donna was pre-

vented from accepting an engagement of a very flattering nature at St. Petersburg, and was secured for America.

*Signora VITTORIA POTENTINI*

By the engagement of this eminent artiste Messrs. Strakosch have secured for their Italian Opera Company an attraction very rare nowadays. Signora Potentini is a *prima donna drammatica* of the highest order, being possessed of a rich, powerful, emotional voice, and having acquired a mastery of that grand lyric and declamatory style of which capable representatives are so few and far between, and which lent such a charm to the performances of the lamented Grisi. At the San Carlo Theatre, Naples, La Scala, Milan, and in Rome, Madrid, and other operatic centres, the grandeur of Signora Potentini's efforts has produced a marked sensation. The *repertoire dramatique* of Italian Opera, so wealthy in attractiveness, but, from the want of capable exponents, so little known at the present day, will, it is to be expected, be revived with new *éclat* and additional lustre in the lyric representations of Signora Potentini. Works which represent the highest standard of the lyrical dramatic schools can be produced with effect when the co-operation of this great artiste is brought into requisition.

*Mlle. MARIE HEILBRON*

The remarkable success of this young, handsome and talented cantatrice at the Paris Italiens, last season, was an oft-discussed theme in musical circles of the Old World. The artist's voice and style are possessed of a variety which enables her to fill with equal success the light and the heavy *rôles* of the repertoire. An eminent French critic wrote of her—"In the grand parts of Italian opera her voice is filled with dramatic fire and thrills by its sonorous richness, and in lighter *rôles* it astonishes with its extraordinary flexibility, disporting itself in a maze of vocal arabesques." Mlle. Heilbron had the honor of opening the last season at Covent Garden in her peerless impersonation of "La Traviata."

*Mlle. DONADIO*

The remarkable talent of this young *prima donna* insured her immediate assignment to the foremost rank of the cantatrices of the day. Her *début* at the Italiens Theatre, in Paris, was an instant success, and her progress in the most arduous *rôles* of the repertoire has, since then, been continuous.

*Mlle. ALICE MARESI*

whose impersonations of Lucrezia Borgia, Margarita (Les Huguenots), etc., last season, have been received with such signal favor, has been re-engaged. Her remarkable talents will be shown in many new rôles, which she is assiduously studying this summer.

*Miss ANNIE LOUISE CARY*

Miss Cary needs no words of commendation to the American public, by whom she has always been regarded with the most flattering favor. The memory of her triumphs in the grand rôles of Amneris in "Aida" and Ortrud in "Lohengrin" is yet fresh in the minds of opera-goers in this country, and inspires a confidence in her future essays that will not be disappointed. No songstress is more popular in America at the present day, nor could she be replaced in voice or style by any contralto from abroad.

*Signor CARLO CARPI*

Messrs. Strakosch experience particular gratification in making known the successful result of their negotiations with the great tenor, Signor Carpi. The dearth of tenors *di cartello*, and the consequent competition of European managers to engage such rare attractions, render the task of securing them for America one of extreme difficulty. By the payment to Russia of a large forfeit, Messrs. Strakosch procured the release of Signor Carpi from a St. Petersburg engagement and left him at liberty to accept their offers for America. He is a genuine *tenore di sentimento e forza*, gifted with a fine voice, a broad method of delivery, and a fine stage presence. At San Carlo, Naples, La Scala, Milan, Moscow, St. Petersburg, Cairo, Rome, Lisbon, Madrid, and other cities, Signor Carpi won the highest honors and fame.

*Signor DEBASSINI*

a young, handsome and accomplished tenor from Les Italiens, Paris, and the

principal cities in Italy, possessing a beautiful voice adapted for the lighter rôles of opera, is also a member of this company.

*Signor BENFRATELLI*

Signor Benfratelli, whose engagement for the United States may be considered a stroke of good fortune by the admirers of fresh, sympathetic voices, is a young tenor who, after distinguishing himself in Italy, made a most favorable impression last winter at Les Italiens, Paris.

*Signor DEL PUENTE*

The patrons of the Academy of Music will learn with pleasure the re-engagement of this favorite baritone by Messrs. Strakosch. His record last season was one which can only be achieved by an artist of the highest ability.

*Signor TAGLIAPIETRA*

primo baritono from Les Italiens, Paris, and from the principal opera houses in Italy, who has already distinguished himself in the most trying rôles, is also a member of the company.

*Signor FIORINI*

primo basso, has occupied the first position in the companies at Les Italiens, Paris, and in Italy.

*Signor EVASIO SCOLARA*

This favorite artist, who created such a marked impression and gained undoubted popularity last season, is re-engaged.

## THE REPERTOIRE

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Although the Messrs. Strakosch can point with pride to the incidents of the season of Italian Opera 1873-74, during which, besides supplying to the public representations by a company of extraordinary excellence, two new works of the utmost importance, "Aida" and "Lohengrin," were offered for approval previous to their recital in France, England or Russia, they are confident that the season 1874-75 will, if anything, surpass that preceding it, in the matter alike of artists and repertory.

In the first place, they beg to announce, having unavoidably to mention it under the operatic caption,

### VERDI'S MESSE DE REQUIEM.

This gigantic effort of Italy's greatest composer has been sung in Milan and in Paris with an effect almost unprecedented. Nothing more beautiful or more dramatic, according to critical opinion, has ever been listened to. The American public will hear the Mass in its freshness. It will be interpreted by Signora Potentini, Miss Cary, Signor Carpi, and Signor Fiorini.

### "RUY BLAS," by Marchetti.

It has been determined to produce "Ruy Blas," by Marchetti.

This opera, founded upon a familiar story, has had great success throughout Italy, and, as in the case of "Aida," American *dilettanti* will be called upon for an opinion of its merits before it is submitted to London, Paris, or St. Petersburg.

### "IL VASCELLO FANTASMA," by Wagner.

(The Flying Dutchman.)

The impression wrought by the performances of "Lohengrin" last season

encourages the Messrs. Strakosch to arrange for the production of "Il Vascello Fantasma," which will be represented with a stage attire worthy of association with that of "Lohengrin."

**"ROMEO E GIULIETTA," by Gounod.**

This delicious opera, the beauties of which are but imperfectly known in the United States, inasmuch as the revised score, as instrumented by M. Gounod, is in possession of the Messrs. Strakosch only, will be given during the season.

**"L'ETOILE DU NORD," by Meyerbeer.**

This magnificent opera, with its wealth of spectacle, will also be performed during the season 1874-75.

The current repertoire will further include "Lohengrin" and "Aida," the success of which was by no means exhausted last season. The co-operation of the new company will permit a strengthening of the "casts" for the two works, and will also make a revival of "Norma" as judicious as it is desirable. It is designed, too, to bring forth "Le Nozze di Figaro," with a distribution of notable strength. As heretofore, performances of the following works may, in addition to those above-named, be counted upon:

FAUST, .. .. .	<i>Gounod.</i>
ROBERTO, .. .. .	<i>Meyerbeer.</i>
DINORAH, .. .. .	<i>Meyerbeer.</i>
PROPHET, .. .. .	<i>Meyerbeer.</i>
GLI UGONOTTI, .. .. .	<i>Meyerbeer.</i>
DON GIOVANNI, .. .. .	<i>Mozart.</i>
LUCIA, .. .. .	<i>Donizetti.</i>
LUCREZIA BORGIA, .. .. .	<i>Donizetti.</i>
MIGNON, .. .. .	<i>Thomas.</i>
AMLETO, .. .. .	<i>Thomas.</i>
TRAVIATA, .. .. .	<i>Verdi.</i>
IL TROVATORE, .. .. .	<i>Verdi.</i>
UN BALLO IN MASCHERA, .. .. .	<i>Verdi.</i>
ERNANI, .. .. .	<i>Verdi.</i>
RIGOLETTO, .. .. .	<i>Verdi.</i>
MARTA, .. .. .	<i>Flotow.</i>
OTELLO, .. .. .	<i>Rossini.</i>
SONNAMBULA, .. .. .	<i>Bellini.</i>

## The Chorus and Orchestra

Will be on a scale corresponding with the grandeur of the works to be performed, the high reputation of the individual artists, and the well-known eminence of the Director,

### SIGNOR EMMANUEL MUZIO,

whose exertions in both those departments of the opera were so successful last season. Thorough efficiency in the chorus and orchestra may be expected from such a renowned maestro. Assistant Conductor, MR. S. BEHRENS; Stage Manager, MR. VAN HAMME.

## The Mise en Scene

And appointments will be of the most complete kind, and no expense or pains will be spared to place each opera on the stage in as artistic style as possible. New scenes for every opera have been painted, and the *ensemble* in this respect will be in accord with the design already shown in the representations of "Aida" and "Lohengrin."

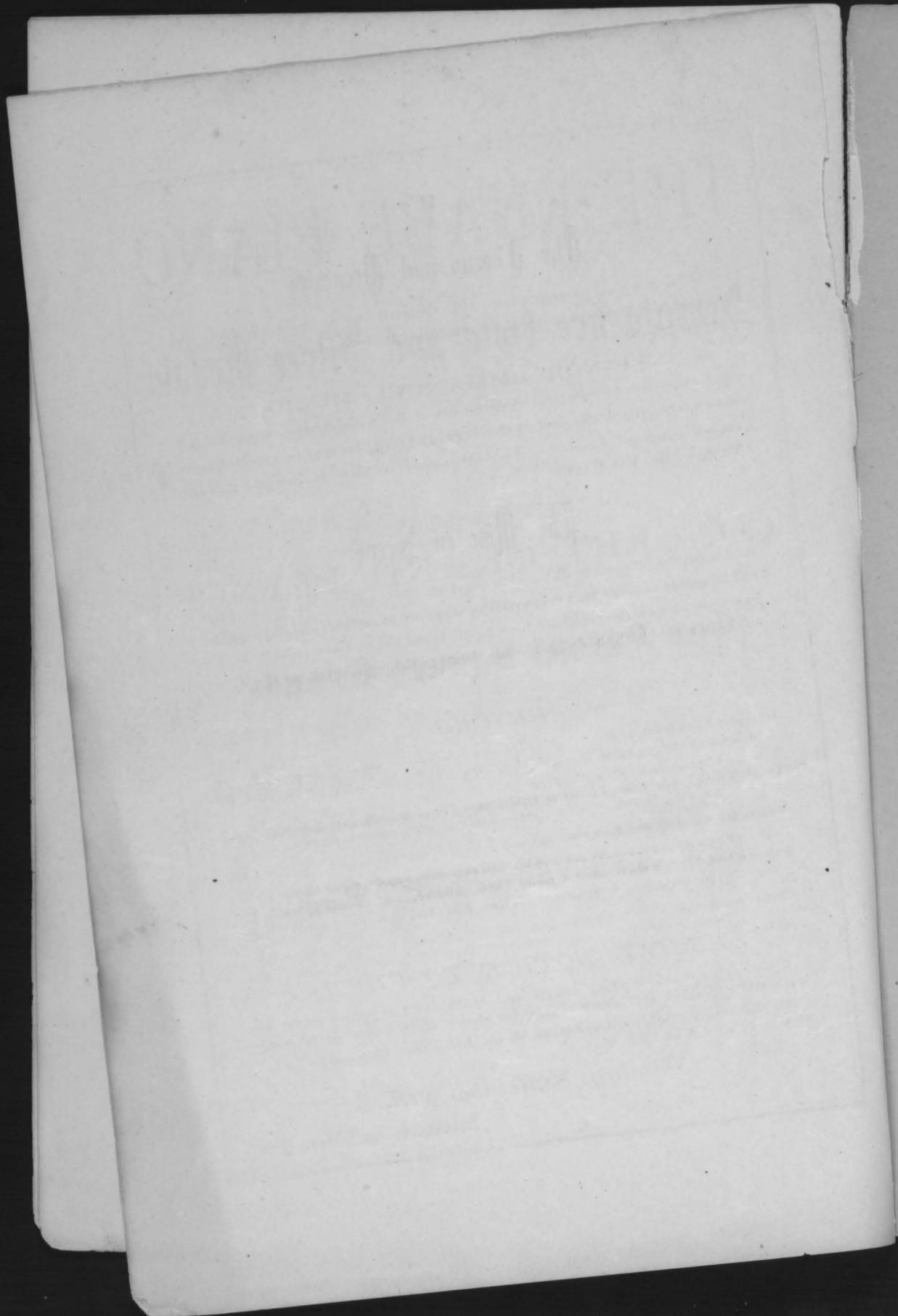
### PRICES

General Admission.....	\$2 00
Admission Family Circle.....	1 00
Reserved Seats ditto, 50 cents extra.	
Reserved Seats in last row of Balcony, Mezzanine Box Tier, and Box Circle, each.....	3 00
Parquette and Balcony Reserved Seats.....	4 00
Boxes.....	\$12, \$16 and \$20, according to the location.
Subscription for the entire season of 30 Performances, for reserved seats, \$90 and \$120, according to location. Boxes, \$360 and upwards for the season.	

### SPECIAL NOTICE TO CLUBS.

Clubs desirous of securing tickets and boxes for the entire season are respectfully notified that every facility for choice of locations on favorable terms will be afforded on application at the Box Office of the Academy of Music, which will be open on

*Monday, September 7th.*



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