



**AMERICAN**



**PERA**

BY THE

**NATIONAL OPERA COMPANY**

*1886-87*

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Sale of Tickets for this Engagement begins  
Tuesday, January 25th, 9 a. m., at BRENTANO'S  
Bookstore, Penna. Avenue and 11th Street.



SECOND SEASON OF  
GRAND  
OPERA  
IN ENGLISH  
SUNG BY AMERICANS

UNDER THE MUSICAL DIRECTION OF  
THEODORE THOMAS



THE WASHINGTON SEASON  
AT ALBAUGH'S GRAND OPERA HOUSE  
BEGINNING MONDAY EVENING, JANUARY 31, 1887



# ALBAUGH'S GRAND OPERA HOUSE

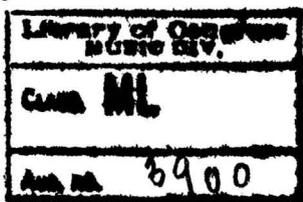
WASHINGTON

Opera Season, 1886-7



*ANNOUNCEMENT is respectfully made that the second season of American Opera in Washington will be opened at Albaugh's Grand Opera House, on Monday Evening, January 31st, when the National Opera Company will begin a series of seven performances of Grand Opera sung in English.*

*The season will consist of six evening performances and one opera matinée.*



*There will be one Grand Ballet night, on which a short opera will be given, followed by a Grand Ballet Spectacle.*

*The list of works to be performed has been carefully chosen from the extensive repertoire of the National Opera Company. It contains some of the principal operatic successes of last season, as well as important works which have been recently prepared for the present season; four of which will be presented, for the first time by this company, to the patrons of Grand Opera in this city.*

*The following repertoire has been arranged for the week:*

MONDAY—*“The Huguenots”*—Meyerbeer.

TUESDAY—*“Faust”* Gounod.

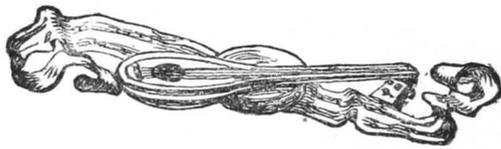
WEDNESDAY—*“Aida”* Verdi.

THURSDAY—*“The Flying Dutchman”*—Wagner.

FRIDAY—*“Lohengrin”*—Wagner.

SATURDAY AFTERNOON—*“Orpheus”*—Gluck.

SATURDAY EVENING *“Coppelia”* Grand Spectacular Ballet—Delibes—preceded by a one-act Opera.





## National Opera

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The Directors of the National Opera Company, Limited, have the honor to submit herewith the prospectus of its Second Season of American Opera, which opened at the Academy of Music, Philadelphia, on November 15th. They beg to announce that :—

The Personnel of the Opera has been increased and strengthened. Among the artists engaged some are of world-wide reputation, others have gained distinction in opera and concerts at home. A few of the most promising students of the National Conservatory have been taken into the Company, and have began their operatic career in the leading class of the chorus and in the study of minor rôles.

The orchestra is the famous band of musicians, directed by Theodore Thomas, and the whole series of operas selected are studied and produced under the personal direction of Mr. Thomas, with whom will be associated Prof. Jacques Bouhy as Vocal Director, and Messrs. Gustav Hinrichs and Arthur Mees as Assistant Conductors.

The stage direction is in the hands of Mr. William Hock.

The chorus comprises 100 singers of superior talent and representing more than thirty States and Territories.

The ballet has been strengthened by the addition of principal dancers and coryphées from the leading opera houses of Europe, and by the accession of a number of American dancers.

New scenery has been painted by some of our most distinguished artists, and new costumes have been prepared in the workshops of

the National Opera Company. The scenery and costumes of the operas given last year have been improved in several important particulars.

A glance at the repertoire will show that in the choice made of new works for this season, embracing those of the master writers of Germany, Italy, France, and Russia, popular taste has been carefully studied.

The work of establishing a National Opera and a National Conservatory has awakened an enthusiasm which has astonished the promoters themselves. New York, Boston, Philadelphia, Washington, St. Louis, Chicago, Louisville, and Cleveland have already taken definite steps toward the formation of local auxiliaries for the founding on a permanent basis of a National Opera and for the promotion of higher musical education, through a National Conservatory of Music. Among the Incorporators of the latter, outside New York, may be mentioned : Messrs. Henry L. Higginson, of Boston ; Frank Thomson, Philadelphia ; T. Harrison Garrett, Baltimore ; A. Howard Hinkle, Cincinnati ; N. K. Fairbank, Chicago ; Leopold Methudy, St. Louis ; Timothy Hopkins, San Francisco ; A. F. Tripp, Buffalo ; Mrs. E. D. Gillespie, Philadelphia ; W. D. Washburn, Minneapolis ; W. W. Corcoran, Washington, etc.

The impression made by the performances of the Opera in the cities visited last season, will best be judged by the voice of the press. This has been exceptionally favorable ; the enterprise has been recognized as pervaded by a thoroughly intelligent and artistic feeling ; the orchestra, chorus, ballet, and scenery have been declared superior to any hitherto presented in America ; and, while carefully avoiding the star system, the principal artists are admitted to have given proof of talents which were an agreeable surprise to all. Such praise as this is a wholesome stimulus to all connected with the enterprise.

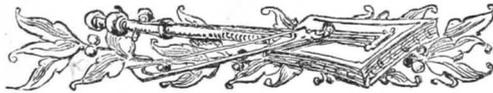
The aim of all concerned in the establishment of a National Opera must be to render the institution in all respects worthy of its name. But at the outset, and until the educational work of the Conservatory has progressed sufficiently to furnish an adequate supply of native talent, it must clearly be in the power of the impresario to gather from all quarters such elements as may conduce to the means of the enter-

prise he directs. The National Operas of all countries habitually employ artists of other nationalities, giving, however, a preference to their own.

Finally the Directors desire to express their earnest hope that the substantial interest taken by public-spirited citizens in the dual cause of a National Opera and a National Conservatory, will move Americans as a people to prove their interest in the musical education of their country; that a response, in every way commensurate with the two-fold work above indicated, will be found awaiting it on all sides; and that the patronage of the American public will worthily sustain the efforts being made to prove that America and Americans are inferior to none in the possession of the highest artistic gifts, and in the ability to educe from them the most satisfactory results.

NATIONAL OPERA COMPANY.

JEANNETTE M. THURBER,  
*Honorary Secretary.*





# The Thomas Orchestra

Under the direction of  
THEODORE THOMAS

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## The Chorus

Consists of one hundred voices.

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## The Ballet

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### PRINCIPAL DANCERS

THEODORA DE GILLERT,  
Moscow

MARIE GIURI,  
Milan

FELICITA CAROZZI,  
Milan

M. CAMMARANO,  
Milan

### FIRST QUADRILLE

RICCIO

VIO

ASTIGIANI

MAVEROFFER

### SECOND QUADRILLE

CARRA

CORALLI

MORANDO

DEASY

Forty-eight Coryphées selected in France, Italy, and America.

Twelve male Pantomimists.

Twenty pupils of the ballet school of the Opera.



## Principal Singers

### SOPRANOS

Mme. FURSCH-MADI

EMMA JUCH

BERTHA PIERSON

PAULINE L'ALLEMAND

Laura Moore

### MEZZOS AND CONTRALTOS

CORNELIA VAN ZANTEN

MATHILDE PHILLIPPS

Jessie Bartlett Davis

### TENORS

CHARLES BASSETT

WILLIAM FESSENDEN

WILLIAM CANDIDUS

### BARITONES

WILLIAM LUDWIG

ALONZO E. STODDARD

JOSEPH CLAUS

### BASSOS

MYRON W. WHITNEY

WILLIAM H. HAMILTON



## Repertoire

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The Directors have selected the following Operas for the Season 1886-7 :

OBERON—*Weber.*

FAUST—*Gounod.*

NERO—*Rubinstein.*

ORPHEUS AND EURYDICE—*Gluck.*

LOHENGRIN—*Wagner.*

TANNHAUSER—*Wagner.*

THE FLYING DUTCHMAN—*Wagner.*

LAKMÉ—*Delibes.*

THE HUGUENOTS—*Meyerbeer.*

THE MERRY WIVES OF WINDSOR—*Nicolai.*

AÏDA—*Verdi.*

GALATEA—*Massé.*

THE MARRIAGE OF JEANNETTE—*Massé.*

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THE CORSAIR, GRAND BALLET—*Adam and Delibes.*

THE SYLVIA BALLET—*Delibes.*

COPPELIA, GRAND BALLET—*Delibes.*

BAL COSTUME BALLET—*Rubinstein.*

The last of these will be given in its entirety.

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The operas Galatea and The Marriage of Jeannette will be given in connection with the ballets.



## Heads of Departments

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MUSICAL DIRECTOR AND CONDUCTOR

THEODORE THOMAS

VOCAL DIRECTOR

JACQUES BOUHY

ASSISTANT CONDUCTORS

GUSTAV HINRICHS

ARTHUR MEES

STAGE DIRECTOR

WILLIAM HOCK

MASTER OF THE BALLET

MASTER OF COSTUMES

MAMERT BIBEYRAN

ALFRED GODCHAUX

MASTER MACHINIST

AUGUST DORNBRACH

CHARLES E. LOCKE, *General Manager*



## Schedule of Prices

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<i>Orchestra and first five rows of Orchestra Circle,</i>	<b>\$3.00</b>
<i>Orchestra Circle, other rows</i> . . . . .	2.50
<i>Balcony, first five rows</i> . . . . .	2.50
<i>Balcony, other rows</i> . . . . .	2.00
<i>Family Circle, first four rows</i> . . . . .	1.00
<i>Boxes, seating six</i> . . . . .	25.00
<i>Admission to Family Circle</i> . . . . .	.50
<i>Admission to all other parts of Auditorium</i> . . . . .	1.50

**SALE OF TICKETS FOR THE ENTIRE SERIES OF PERFORMANCES** will begin at the Box Office, **Tuesday, January 25th, at 9 A.M.**, and continue two days.

**SALE OF TICKETS FOR SINGLE PERFORMANCES** will begin **Thursday, January 27th, at 9 A.M.**

*For information, address*

**THE NATIONAL OPERA COMPANY,**

*CHARLES E. LOCKE, General Manager,*

*Albaugh's Grand Opera House, Washington, D. C.*



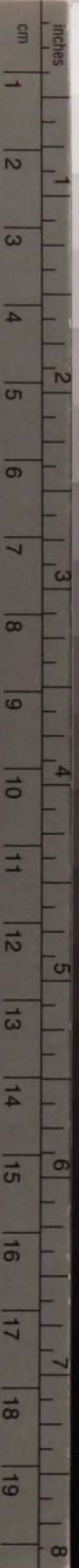


# Kodak Gray Scale



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**A** 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19



# Kodak Color Control Patches

Blue Cyan Green Yellow Red Magenta White 3/Color Black

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