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PATTI
GRAND



CONCERTS



(HER TOUR ROUND THE WORLD.)

UNDER THE MANAGEMENT OF

Mr. MR. D. DE VIVO, *Esq.*

COMMENCING ON

February 23, 1880,

AT THE

THEATRE ROYAL,

LESSEE

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CARLOTTA PATTI

HER TOUR AROUND THE WORLD,

1879-1880.



THE advent in Australia of Carlotta Patti, the illustrious Vocalist, is the most striking musical event in the history of the southern hemisphere. The fact that she has several times visited the old and the new world, and that this is her first visit to this portion of the globe, at the same time most probably her farewell tour, a special interest attaches to her present visit to Sydney, more particularly at the time of the great International Exhibition, when thousands of visitors will have the opportunity of hearing the most celebrated songstress. Carlotta Patti is an Italian by birth, and America is the land of her adoption. She is a member of a famous family of artists, the mention of whose name revives musical memories covering over a quarter of a century. She was born in Rome, Italy, in 1842, but began her career in the United States where she first achieved those artistic successess which, following her everywhere, have made for her a name and reputation, that represents the art and education of the long line of artists of her pure Italian school, who have become so justly celebrated.

The strong artistic individuality of both is therefore firmly established. They are still in the full zenith of their popularity, and in the possession of youth, beauty and a matchless wealth of voice. Carlotta Patti, like her sister, commenced her career in America, and, with all the ardor of her nation, entered heartily into the requirements of her chosen profession. Her earliest masters were Herz and Signor Ettore Barili, under whose training she made such rapid progress that in 1861 her *debut* at the Academy of Music, New York, was an event attended by an *eclat* that has rarely marked the introduction of an artist to the public. The occurrence of the civil war, at this time, compelled a change in the plans of the Patti family, and Carlotta followed her sister to Europe. Carlo, her brother, who was also eminent as a musician, went to New Orleans, and thereafter distinguished himself in his art, but subsequently died.

Arriving in London the manager of the Royal Italian Opera House, Covent Garden, offered Carlotta a two months' engagement. Here she appeared in a series of concerts. Her peculiar voice, and American self-possession were always crowned with the most brilliant success. The originality of her style, and the brilliancy of her varied intonations, astonished and dazzled her auditors, and excited them to the highest pitch of enthusiasm. The English Press unanimously

Paris, under the patronage of Madame Thiers, wife of the French President, for the same object, which netted 15,000 francs. A late Paris journal, speaking of her singing at a comparatively recent concert at Nice, the fashionable Winter quarters of the dilettanti of Europe says :

“The name of Carlotta Patti attracted, Saturday evening, an eagerly expectant crowd to the Theatre Italien. The house was literally packed, and the boxes were brilliant with all the fashionable world. The celebrated *cantatrice* sang, after the first act of “Crispino,” four selections. The Rondo from “Lucia,” the duet from “L’Elisir d’Amore,” a waltz of Ricci, and “L’Eclat di rire” of Auber. Throughout the whole performance she held the listeners under an unutterable charm. Carlotta Patti is indeed a wonderful singer. Her throat is the throat of a nightingale, like that of her sister Adelina, whence flows without an effort a flashing cascade of notes pure, clear, pearly and glittering as a shower of fireworks. She passes with marvellous facility, and without break, from the deep and full notes of the contralto to the high soprano register. She entrances you, she astonishes you with her roulades, with her airy flights of vocalization and with the ease with which she takes notes far beyond the ordinary range of voices. It astonishes and overwhelms one.”

The next appearance of Mlle. Patti in America was in 1872-3 when accompanied by Signor Mario, the great tenor, she made a tour that is yet memorable in the annals of the profession. Few artistes have ever received such enthusiastic receptions as those enjoyed by her during this period. It may be recalled that Mario suffered the loss of his magnificent voice on this occasion, and has since been living in retirement abroad.

Mlle. Patti returned to Europe in the spring of 1873, and there renewed her wonderful success in the concert-room singing in the principal capitals, and everywhere receiving fresh evidence of the popularity she had established in earlier years.

In one of the issues of the *American Register*, published in Paris, in 1869 the story of her artistic life is so well summarized, that is republished in this connection. That journal says :

“During her six years’ sojourn on the Continent, Carlotta has appeared in more than 1200 concerts. Before she arrived in Europe, where she brought with her the peculiar musical customs of America, nobody there had any idea of such an artistic activity, of such an expenditure of force and talent in such a short time. It is true that she was rewarded by such successes as were never witnessed before in the annals of musical art. Since the great and famous tours of Liszt, no concerts have been so remunerative. Not only were the Patti concerts artistic events of the highest importance, but the sums realized amounted to many hundred thousand francs. By her introduction in Europe, with equal good fortune of the system she practised in the United States in the first year of her career, she may be said to have opened to artists of all countries a new way in which fortune will always favor talent.”

The same journal after passing the most glowing eulogies on her marvellous talent, continues :

“There are few instances of an artistic career which have been filled up so rapidly and so brilliantly as that of Carlotta Patti. By adding to the six years she spent so successfully in Europe the two or three years of her earlier career in America, it will be seen that she has not yet been ten years before the public; and when we reflect on the fact that this wonderful *cantatrice* has not yet attained her 27th year, that she is extremely pretty, and that she joins to the most cultivated mind an innate grace and charming expression which at once captivates the beholder, we are struck with the dazzling future which awaits her. ‘There are happy beings in this world,’ says Alexander Dumas, ‘on whom God has showered all the good things of life’; but if Carlotta is now of this number, we must not conclude that hers has always been a life of azure, and without clouds. Born in Italy, where music seems to have been a natural gift and product of the climate, she was brought over to America at an early age, and when a mere child could sing as naturally and prettily as she could talk; but it appears that from the first her inborn inclination was checked, either by circumstances or the will of her parents, who wished her to become a pianiste only.”

Such is the brilliant record with which Carlotta Patti goes on her tour round the world, visiting, for the first time, the Australasias, and probably it will be the last time when she can be heard by the public. She brings with her the same full, rich, melodious voice that has thrilled her audiences in every part of the civilised world, and, if possible, has added to that wonderful magnetism whereby she so successfully arouses and sustains the enthusiasm of her thousands of admirers. The fact that Carlotta Patti has been able, for so many years, to occupy a place in the front rank of the great vocalists of the world, endorsed alike by Press and people, is, in itself, a sufficient guaranty that her present tour will be equal in the brightness of its attractions to any by which it has been preceded.

The artists who accompany her represent the highest order of merit, and first in the list may be mentioned the name of Mr. Ernest de Munck (her husband) the so called “King of the Violoncellists.”

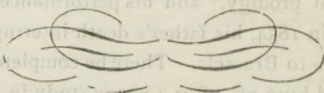
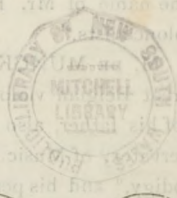
M. DE MUNCK

M. Ernest de Munck, the great Belgian violoncellist, commenced his musical education under the direction of his father, also a celebrated violoncellist, and a professor in the Brussels Conservatory of Music. In 1852, he appeared in concert in England, as an “infant prodigy,” and his performances awakened the liveliest interest. Unfortunately, in 1854, his father's death interrupted his triumphal progress, and he had to return to Brussels. There he completed his musical education with Francois Servais, and bore off, after a year's study in Servais' class, the first prize. The tidings of his success reached Julien, in London, and this well known Musician promptly offered him an engagement as soloist. During his sojourn in England, which extended over several years, M. de Munck played with the two Philharmonic Societies, and also with professor Ella's Musical Union, when his services were required in chamber music, as the Vieuxtemps and Rubinstein-Thence, M. de Munck was summoned to Paris by M. Maurin, to interpret Beethoven's last quartets. He remained some years in Paris, and had the honour of taking part in the Conservatoire concerts—the musical events of the year in the

French Capital. The "Societè des Concerts du Conservatoire" voted him, later on, a medal in recognition of his talent. The war of 1870 broke out, and M. de Munck had to quit Paris. He then accepted the title of solo-violoncellist to the Grand Duke of Saxe-Weimar, and while officiating as a member of the Duke's household, played at the Gewandhaus, in Leipzig, in Berlin, in presence of the Emperor William, and in all the principal cities of Germany. M. de Munck was at the zenith of public favor, when he was stricken down by illness, and for four years, lay between life and death. After a long struggle, he was restored to health and is now pursuing his brilliant career. He has written a concerto for violoncello, and a number of minor compositions, and is the fortunate owner of one of the finest Stradivarius 'cellos ever produced by that matchless maker. On his first appearance in New York the Press unanimously proclaimed him to be the greatest cello soloist that ever appeared in New York,—his success has been unprecedented in every city of the United States.

SIGNOR CIAMPI-CELLAJ.

Signor Ciampi-Cellaj, the Baritone of the company, is a native of Leghorn. He manifested strong artistic tendencies at a very early age, and, in 1874, having met the celebrated singer and teacher, Signor Delle Sedie, in his native town, he sought his advice and instruction. Signor Delle Sedie declined expressing a final opinion as to Signor Ciampi-Cellaj's promise on account of his extreme youth, but bound himself to speak definitely on the subject within a twelvemonth. In 1875 Signor Delle Sedie encouraged him so warmly, that Signor Ciampi-Cellaj at once proceeded to Paris, where he prosecuted and finished his studies under the great artist's direction. During the season just ended Signor Ciampi-Cellaj took part in upward of a hundred concerts in the French capital and the provinces, with unvarying success. In America he has achieved a marked popularity.



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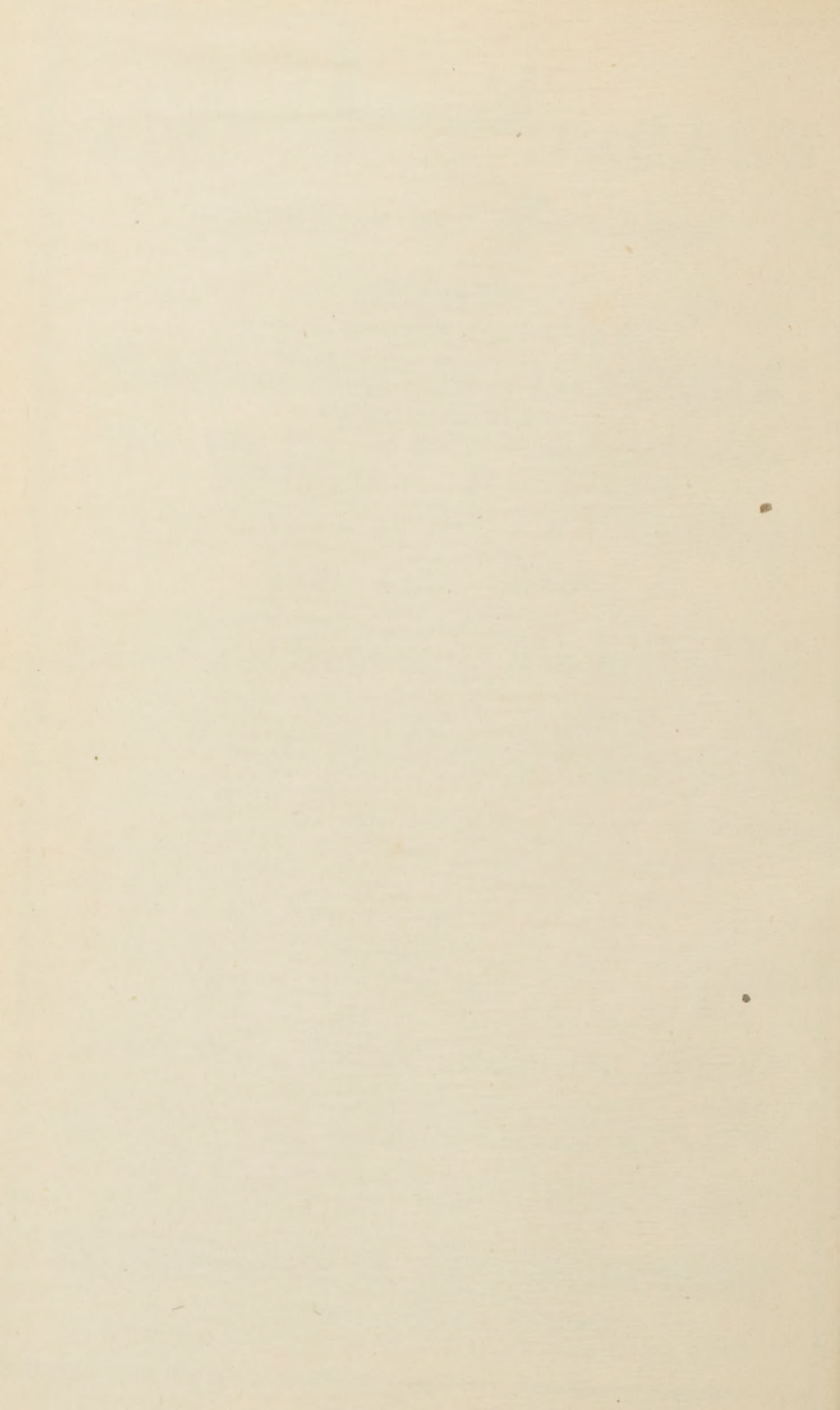
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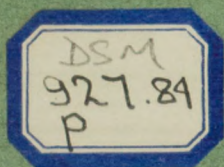
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