

Company presented opera to a standard never previously attained in the Dominion. Fanny's winning personality and accomplished singing paid dividends in public goodwill. There was respect, too, for Martin's expertise as a violinist and for his dedication to providing quality and value, regardless of the financial risk to himself. When the couple returned to New Zealand four years later, bringing another and even stronger opera company, they were greeted with enthusiasm and genuine affection.

APPENDIX I THE 1876 COMPANY SEASONS AND REPERTOIRE

This chronological survey of the 1876 Simonsen tour gives details of the time the Company spent in each town, together with a statistical breakdown of the works performed. Dating commences, in all cases, from the Company's arrival rather than from the first known performance of the season. In fact, the two dates were frequently the same. It was the Simonsens' normal practice to arrive on a morning whenever possible, set up during the day, and give their first performance that same evening. The last date given is that of the Company's departure from a town, rather than the date of its last performance.

The figure in brackets after each set of dates represents the number of nights on which performances were actually given. Discrepancies between these figures and the number of items listed in the statistical breakdown can be accounted for by the Simonsens' habit of including a short concert, or single act of another opera, as an additional attraction to the scheduled work—especially towards the end of a season. Very occasionally, particularly on nights when reduced prices were in operation, no complete opera was given. The programme would then be made up of acts from three or four different operas, perhaps combined with a vocal and instrumental concert.

In the statistical breakdown, works are presented in alphabetical order using the title most commonly found in the Company's advertisements. These sometimes differ from those current today: for instance Auber's *La Muette de Portici* appears as *Masaniello* and his *La Part du Diable* as *Carlo Broschi*. The name of each work is followed by the number of performances it received during that particular season. Where a figure is given for ballets this refers to separate works staged by the Leopold family as additions to the main programme, and not to dance sequences within operas.

DUNEDIN 6.3.1876-11.4.1876 (26)

Bohemian Girl (1), *Fille de Madame Angot* (7), *Grand Duchess of Gerolstein* (2), *Hermit's Bell* (2), *Lucia di Lammermoor* (3), *Lucrezia Borgia* (2), *Maritana* (3), *Martha* (2), *Sonnambula* (1), *Trovatore* (2).

Non-operatic: *Stabat Mater*—Rossini (1), *Ballet* (4), *Concert* (2).

CHRISTCHURCH 12.4.1876-22.5.1876 (34)

Bohemian Girl (1), *Fille de Madame Angot* (7), *Grand Duchess of Gerolstein* (2), *Hermit's Bell* (5), *Lucia di Lammermoor* (2), *Lucrezia Borgia* (2), *Maritana* (2), *Martha* (3), *Norma* (2), *Périchole* (3), *Sonnambula* (1), *Trovatore* (2).

Part performances: *Hermit's Bell* Act I (1), *Grand Duchess* Act I (1), *Lucia di Lammermoor* Act III (1), *Maritana* Act III (1).

Non-operatic: *Stabat Mater*—Rossini (1), *Concert* (3).