

has been begun most auspiciously. Many there were who, when they heard of the proposed visit of a Grand Opera Company, were not slow in expressing their opinion that grand opera would spell ruin. To the credit of theatre-goers let it be said, these dismal prognostications have proved un-

"Il Trovatore"—and the clamorous calls for the principals after every act have been ample evidence of the genuine appreciation of the audiences. Legitimate opera has indeed been welcomed to New Zealand with open arms. For years we have, through our own fault partly, been cut off from the



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founded. Crowded houses have been the rule every night, and hundreds have had to be turned away, and this notwithstanding the raised prices of admission. Enthusiasm has run high from the moment the conductor mounted his stand in the centre of the orchestra for the opening performance—

delights of opera. Our return to grace we owe to Mr. Musgrove, and as the *impresario* has promised the Australian public grand opera every year, there is every probability of the New Zealanders being similarly honoured.

The musical [public and the musical