

AMUSEMENTS IN DUNEDIN.

THE OVIDE MUSIN CONCERT COMPANY.

THE concluding concert of this, numerically small but artistically great, company was given on Thursday evening the 21st inst. Their visit to Dunedin gave us the opportunity, among other privileges, of hearing music that we must otherwise know only by name. Of Massenet as a composer, for example, we had heard much. A review of his works by the musical critic of the *Revue des Deux Mondes* some months ago conveyed to us a high opinion of him. The lovely, songs of his, that from the "Cid," for instance, sung with such exquisite sweetness and high artistic treatment by Madame Tanner-Musin were still a revelation to us. Of the almost unique qualities possessed by Madame Musin we have already spoken—a further acquaintance with her voice and method only confirmed us in our impressions. We can well understand her triumphs in New York—in the presence of audiences, numbers of whom were fastidious from attendance in the great opera houses and concert halls of Europe. The *New York World*, the *New York Times*, the *New York Herald*, each and all spoke of her in enthusiastic terms and testified to her brilliant success. In an afternoon concert given also on Thursday the *pièce de résistance* was Beethoven's "Krentzer Sonata"—a delightful performance, whose rich and melodious harmonies a little marred the effects of what followed, beautiful though it was. At the concert in the evening M. Musin played another of his own compositions, a *berceuse* of great beauty. Leonard's "Souvenir de Haydn" was repeated by special request. Musin's performance of Leonard's music is of particular interest, as it was by the advice and influence of the violinist and composer in question that his parents were induced to consent to his adoption of the artist's career. M. Musin had established his reputation all over Europe before he went to America. In the United Kingdom he was known as a performer at the concerts given by Colonel Mapleson, an impresario who introduced to the public none but artists of the highest distinction.—One of the choicest of Herr Scharf's performances on Thursday evening was Liszt's arrangement of the "Spinning song" from Wagner's "Flying Dutchman." Amongst the encores he played again Raff's "Bigodon," which can only be so played by the hands of a master—but everything Herr Scharf deals with is thus played. Our first impressions of him also were more than confirmed. And, by the way, these colonies have in Herr Scharf a visitor who is not only an artist of the highest rank, but also an extremely clever writer. His letters to the German Press on America and the Americans have commanded wide attention in the Fatherland. We are happy to think that when he, in like manner, relates his experiences of New Zealand he shall be able to speak of a due appreciation of art, as existing in Dunedin. We were sometimes inclined to feel ashamed at the exacting repetition of encores that attended on almost every performance. But the temptation to beg for more was too strong to be resisted. The fault, so far as it was a fault—lay in the exquisite powers of the artists. Mr J. A. X. Riedle, of the Dresden, to whose enterprise the visit to Dunedin of these artists was due, deserves the thanks of the community. We must not omit to add that the Liedertafel, on Thursday evening, as a homage to the distinguished visitor, gave their services and sang some excellent quartets at the concluding concert.

THE MONTAGUE-TURNER OPERA COMPANY.

The season of this company in Dunedin terminated on Saturday evening. The great performances of the week have been "Lucrezia Borgia" and "Faust." But we must not omit to mention "Carmen," "Mignon," and "Martha," which were also produced with notable success. In "Martha," Miss Litta, a pupil of Miss Annie Montague, took the part of Lady Harriet, in which she proved herself of much promise, doing credit to her instructress, and making a very favourable impression on the audience. On Friday night Gounod's "Faust" was produced, the occasion being Miss Annie Montague's benefit. The house was thronged by an audience who had been attracted by the knowledge that the part of Marguerite was one of those in which Miss Montague had gained her chief laurels, and by a desire to give her a special token of their appreciation. Miss Montague, indeed, appeared at her best. Both her singing and acting were extremely touching. In the prison scene particularly she achieved a brilliant triumph. As Siebel, Miss Lambert gained another success. Mr Turner's Faust was an admirable study, and Mr Farley played the part and sang the music of Mephistopheles with spirit. The part, which is no light one, may be included among those in which he is most effective. As Valentine, Mr F. England played and sang admirably. Miss Freeman as Martha also sustained her part remarkably well. Mr Harry Craig, who, however, had shown himself capable of very much more than that, easily performed the work allotted to Wagner. The concluding opera of the season was "Lucrezia Borgia," which had been substituted for the "Lily of Killarney," at the special request of several people who had seen it played on Monday, and their taste was well justified. To say the least of it, there are none of the operas in the repertoire of the com-

pany, which are more brilliantly performed. Miss Annie Montague, in the title role, fulfils all the weighty requirements of passion, grace, and dignity. The tenderness of her acting in the scenes with Gennaro is most touching. Her singing, for instance, in the air "Ama la tua madre" is particularly sweet and pathetic. Other qualities are shown in her scene with the band of her accusers, headed by Maffio Orsini, and her defiant attitude at the conclusion is very fine. In the great scene with the Duke, where she changes from accusation to entreaty, and from entreaty to threats, and boasts the vengeance of the Borgia, she displays most striking talents, and passes through all the phases of the different passions with brilliant success. As Duke Alfonso, Mr Farley is also seen to great advantage. His singing of the fine solos "Vieni la mia vendetta" and "Qualunque sia l'evento" is extremely good, and in the scene with Lucrezia he is very manly and spirited. Mr Turner also was strikingly successful. Every vestige of a slight hoarseness which had affected him in other parts had disappeared, and he sang sweetly and clearly throughout the night. His "Di pescatore" was charming. Little choice, however, could be made. His singing all through was excellent, and his acting was quite on a par with it. Miss Lambert's Maffio Orsini was extremely clever. Her singing, in the banquet scene, of the famous "Il Segreto" was very fine—but the part was well played and sung without exception. Mr England, as Gubetto, again gave a good account of himself. The orchestra fulfilled their task efficiently, and the scenery was pretty and appropriate. The scene in Venice, especially where Lucrezia makes her entrance in a gondola, was very picturesque. As to the dresses. The duty of description falls heavily on one of the sterner sex. But Miss Lambert is to be congratulated on the taste that directed the choice of the page's costume worn by her as Maffio Orsini. The harmony of colours—pink and green, and afterwards white and azure, was perfect—the fashion of the garments was particularly graceful, and their material rich. Of Miss Montague's toilettes we have already spoken. As Lucrezia Borgia, appearing in all the grandeur of the Duchess, her dress was superb. We must leave to the imagination of our fair readers the disposal of costly textures of purple and white adorned by gold embroidery, and crowned by a wealth of jewels—a tiara of diamonds, a girdle of diamonds, diamonds in the ears, and on the hands and arms. In the plainer scenes a mantilla of black lace struck us as worn with a very stately grace—but still with the coquetry of a woman accustomed to admiration. The season, in a word, concluded with all the brilliancy which had been bespoken by its opening.

In these days of talking dolls, telegraphs, ocean cables, telephones, microphones and other electric inventions, when the occurrences in one part of the world are telegraphed to the farthest point therefrom in one day, and when a traveller makes a journey right round the globe in 63 days, it takes something out of the common to startle a community, but the late experiences of Mrs Laure Mceller are enough to startle the dead. Mrs Mceller, who resides at Newton, N.S.W., is a native of Germany and came to this country some years ago. She has suffered from Liver and Kidney complaints for years, and about three months previous to the present time was completely prostrated and unable to work; dropsy of the ankles and lower limbs having set in. We diagnosed the case ourselves and can truthfully assert that it was a case of advanced dropsy due to relaxation and enfeeblement of the membranes of the liver and Kidneys, which permitted the waste fluids to exude through them into the muscular tissue. We advised the use of CLEMENT'S TONIC and it was taken for some weeks and has resulted in a complete cure. Mrs Mceller herself thus describes her case:—Stanley Laundry, Georgina-street, Newton, N.S.W. I can with confidence bear witness to the wonderful efficacy of CLEMENT'S TONIC in curing Liver and Kidney disease. I have long been a victim to indigestion (caused by liver complaint) and an affection of the kidneys. I suffered terribly from headaches, pain in the back and side, with obstinate constipation. No one except myself knows what my sufferings have been. I was always tired and languid, with no ability or inclination to perform my daily work. My tongue was furred in a morning, and a sour taste in my mouth, and frequent vomiting; one day I would be pretty well and the next, very distressed or completely prostrated with a very confirmed languor. This went on until I was so ill I was completely done up and quite unable to move. My ankles being swollen as thick as my thighs, I consulted the physicians, all of whom pronounced the case as one of dropsy, they variously ascribed the cause to be heart, liver, or Bright's disease. The kidneys were undoubtedly diseased, because the swollen ankles when pressed with the finger would leave a dent in the place for days, and it was easy to press the end of the finger an inch deep, when the hole would not fill up for four days. I had heard of the wonderful cures effected by CLEMENT'S TONIC and commenced its use. I took three bottles, and the swelling in the ankles commenced gradually to subside, I continued the medicine and am now completely cured; my ankles are their usual size, I have no aches nor pains, and can do a good day's work with pleasure; my tired aching feelings have all disappeared and I am confident I have been rescued from an untimely grave by the wonderful virtues of CLEMENT'S TONIC. My address is at the head of this letter and I will reply to any communications if a stamped envelope is sent with inquiry, as I consider it my duty to publish a record of my wonderful cure. Yours very gratefully, LAURE McELLER.

Mrs Mceller's case is only a prototype of many others in this country. She obtained a cure by persistent treatment, and this is the only way chronic disease can be cured, a half-hearted treatment is never satisfactory. You must continue the remedy for a considerable time if you want to cure long-standing cases, the tendency after a certain age is always towards decay, therefore if debility has been eating its way into the system for months or years, it is very unreasonable to expect one or two bottles to restore perfect health. All bad cases require protracted treatment.