

THIS Series of Recitals is the most comprehensive ever announced to be given in this country, and there are few pianists living who are prepared to play in ten weeks, ten programmes covering outstanding pianoforte compositions of all schools from the time of Bach to the present day.

The following press comments from Toronto papers give evidence of the high esteem in which Mr. Kihl is held by the critics of that city.

Mail & Empire—

Mr. Viggo Kihl, whose fine artistic gifts have won him many admirers since he came to live here, rendered a programme in the Conservatory of Music Hall last night that was filled with musical value. Mr. Kihl's tone is big, but he has a superb clarity that enables him to secure a fineness suited to such numbers as Rubinstein's "Barcarolle in G Minor," which he gave with a delicious smoothness, bringing out the melody with the expressiveness of a song. His most interesting number was the Concerto in E Minor (Chopin). His interpretation was marked by intellectual distinction. He gave the opening movements brilliantly, and the Romance with a delightful delicacy. Mr. Kihl's recitals are always worth while. He is a thoughtful artist, whose readings are marked by thorough musical scholarship.

E. R. Parkhurst, in the Globe—

The recital last night of Mr. Viggo Kihl, the brilliant Danish pianist, in Conservatory Music Hall was a pronounced success in every way. In his program bravura music was largely represented, among the numbers being Beethoven's 32 Variations in C Minor, Beethoven's "Waldstein" Sonata, Liszt's Hungarian Rhapsody No. 2, Scarlatti's Allegro in A Major and Mendelssohn's "Rondo Capriccioso." In all these Mr. Kihl revealed great technical accomplishment, surety of execution, clear velocity and a wide range of tone being in convincing evidence. The Scarlatti number as played was a veritable study in rapid, clear-cut execution, sustained with unflinching spirit. The Mendelssohn Rondo was a "tour de force" in dainty prestissimo, making it a scintillating piece of fiery music. And the Liszt Rhapsody was brilliantly rendered with the fitful abandon of the Magyar temperament. The Schumann Nachstücke was beautifully played in its reflective, subdued mood. Finally, the Chopin group, which consisted of the Etude in C Major No. 1, the F Sharp Major Impromptu, the Valse in A Flat and the Ballade in G Minor, were rendered with artistic finish and the contrast of style demanded. Mr. Kihl was given an enthusiastic reception and was recalled after each group and finally brought back to the platform for an extra number.

Saturday Night—

Few pianoforte programmes given by either visiting or resident artists have been so large in scope as that of Mr. Viggo Kihl at the Conservatory Music Hall last week. Mr. Kihl's powers of execution are vast and he has also an instinct for strong dramatic contrasts in his interpretations which makes them very effective. The central feature of his programme was Chopin's romantic Sonata in B Flat Minor. Mr. Kihl brought forth the many moods of the composition most strikingly. He also gave a powerful rendering of the noted Polonaise in A Flat Major. The delicacy of his style in works of the old classic school of piano music was also notable. These offerings included Rameau's "Musette en Rondeau" and a Gigue by Mozart which were played with infectious rhythmic appeal.

Sunday World—

That he is an artist of the highest rank was at once made plain to his listeners, his execution of number after number being an unmingled joy to listen to. His technic, always subservient to the work in hand, is equal to every task. He discards every kind of affectation and holds his audience simply by the distinguished and elevating quality of his music. He is an ideal interpreter, but his Chopin and Liszt selections especially, were brimful of sensitive and illuminating significance.

Star Weekly—

Mr. Viggo Kihl, the brilliant Danish pianist of the Toronto Conservatory faculty, gave his first recital of the present season at the Conservatory of Music Hall, on Wednesday evening. Mr. Kihl was in fine form and the important program he played gave him ample opportunity to reveal to the full the distinction and breadth of his art and the admirable scope of his musicianship and poetic fancy and feeling. Two Beethoven numbers, the "Waldstein" Sonata and Variations in C Minor, and Scarlatti's Allegro in A Major were such numbers as to bring out a dazzling display of Mr. Kihl's very brilliant technique, which is always clear even to the extremes of rapidity in execution. Such numbers must have been at once a delight and beneficial study to all piano students present. In other short numbers grouped with the Scarlatti work Mr. Kihl was heard in a charming variety of musical moods. The Schumann Nachstücke was a gem of fine, reflective feeling, the Mendelssohn Rondo was very beautiful in its delicate imagery. A group of Chopin numbers including the Etude in C Major No. 1, the Impromptu in F Sharp Major, the Valse in A Flat and the Ballade in G Minor, were given with highly finished artistry. Two Liszt numbers, including the popular Rhapsodie, which was given with seizing sweep and dash, completed a splendid program.

Canadian Journal of Music—

It is nothing short of marvellous when an artist who finds himself in such high demand as a pedagogue as Viggo Kihl, the Toronto Conservatory of Music Piano Faculty, manages to give each season a series of recitals with the most exacting programmes, and when he absolutes this arduous, self-imposed task with the brilliant finish of a virtuoso and the intellectual and temperamental maturity of a consummate master-musician. There hardly exists a composition that puts a pianist's capacity to a severer test than Brahms' Variations and Fugue on a theme of Handel, op. 24, with their intricate polyphony and their tremendous technical problems; an indefatigable perseverance, an infallible memory, an infinite variety of moods, a congenial, intuitive insight into ever so many suggestive secrets of the score, an inexhaustible revelling in ever fresh combinations of musical thought and musical dream,—and to this added a technique that knows no obstacles, a pallet of touch and color that contains every shade of dynamics and expression, a poetic imagination of the most flexible and immediate response,—those are the principal requirements of the Brahms' Muse. Mr. Kihl did ample justice to the composition and brought the beauties of the grand work home to the enraptured audience in the most convincing manner.