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THE visit of the Vienna Maennerge-sang-Verein to this continent is one of the most important events of the year in the musical circles of America. This famous chorus, numbering over two hundred members, accompanied by an equally large number of "passive" members, arrived at New York on the 4th inst. and remained in the United States for a fortnight only, during which season they were given almost as trying a welcome as if they were Colonial Premiers in London. In spite of their many social engagements, they were able to gratify the musical public by giving ten concerts and departed on the "Oceana," leaving an impression of their high artistic achievement and genial goodfellowship. On the occasion of their first appearance in London, England, in May of last year the critics of that city attributed the artistic finish of their singing to the fact that the members of the chorus, besides being most carefully chosen because of superior musical attainments, were gentlemen of "position" and education.

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The New York critics were not so laudatory as those of London and seemed to consider that the American metropolis has heard choral work that, in certain aspects, surpasses the execution of the famous Vienna choir. Mr. Sylvester Rawling in the New York "World" of May 8th delivers himself of a judgment which is of especial interest to the Canadian public, or to that part of it which is interested in musical affairs.

"When the choir sang in Berlin last December, the opinion was expressed that it stood 'at the very top of the ladder.' If stood 'at the very top of the ladder.' If last night's performance be judged from the viewpoint of musical art alone, a faithful reviewer could scarcely indorse the verdict. New York music lovers have been educated to programmes of a loftier purpose and to a standard of excellence more rigid. In all that was sung last night there was sentiment and feeling and an appeal to the emotions that could not be gainsaid; but, in execution, there was a constant sliding, an exaggerated pianissimo, a persistent falexecution, there was a constant sliding, an exaggerated pianissimo, a persistent falsetto on the part of the tenors, who were sometimes out of tune, and a lack of tone surprising in a chorus so big. Our own Musical Art Society has developed our taste and who that heard the Mendelssohn Choir of Toronto a month or two ago, can forget the clean-cut attack, the marvellous precision, the superb dynamic effects and the splendid sonority of that band of singers?"

The concert given by the Vienna chorus in Buffalo on the 13th of this month was received with most enthusiastic demonstrations by the immense audience which crowded Convention Hall; and, although the Teutons in the audience were naturally the most fervent, the Canadians present

the most fervent, the Canadians present were almost as emotional in their expression of approval. The waennerchor proved an exceptional body of singers in smooth quality of tone and artistic appreciation of their work. The greatest popular enthusiasm was aroused by their dynamic rendering of Kremser's "In Winter," which was repeated, as was also the final number, Strauss' "Wein, Weib und Gesang," which was sung with such verve and abandon as to set the audience applauding in waltz time. The selections were of a decidedly popular nature and made an emotional appopular nature and made an emotional appeal of remarkable intensity. The programme was admirable in point of brevity, the audience being fairly out of the immense hall by ten o'clock.

Buffalo was bravely decorated for the oc-casion, the eagles of Austria and the shield of yellow and black combining with the Stars and Stripes to make a picturesque display. The Viennese visitors were entertained in a royal (or should we say republican?) fashion and doubtless carried away the pleasantest memories of the Buffalo Orpheus Society and their other friends.



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