

MUSIC AND DRAMA.

THE MUSIC FESTIVAL.

THE CLOSING CONCERT. Last night's concert brought the end of the Music Festival at the Seventh Regiment Armory, and with it rest for Dr. Damrosch and his associates, who have been laboring so industriously for the past nine or ten months to bring their undertaking to a prosperous conclusion.

Viewed from an artistic standpoint, the success of the Festival does not appear so complete. It should be remembered that a great festival like this is not to be judged by the usual standards. As its magnitude, its pretensions and its influence are greater than those of an ordinary concert, so the quality of the performances ought to be finer.

The week now beginning will bring us not only this latter novel feature, but the new spectacle at Niblo's, entitled "Catharine Suez." It should be noted, too, that Salvini, as Orsola, begins at the Academy of Music in a well-merited engagement in America, and that "La Mascotte" will be presented at the Park Theatre.

Among the fresh theatrical features now close at hand may be mentioned the advent of Mr. H. C. Curtis as Sam of Pecos, which is assigned for May 10, at Haverly's Fifth Avenue Theatre. It is anticipated, furthermore, that Mr. Gillette's play of "The Professor," so long advertised, will be presented at the Theatre.

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The quartets were not well given. Both Campbell and Miss Gerster sang in a manner that had never seen it before. But the good singing of the chorus redeemed the movement, and served to bring the Festival to a creditable close.

At yesterday afternoon's concert the management was a great deal better than it had been at the concert of the night before, when the "Messiah" was sung. Far fewer admission tickets were sold, and though the crowd about the doors was very large, and numbers of people were unable to gain admission, the entrances were kept comparatively free, and there was much less of a crush than on the preceding evening.

The most important as well as the most interesting feature of the concert was the appearance of choruses of girls from the Normal College. A great deal has been said about the singing of this chorus, which has an excellent reputation, but it has not been heard heretofore in public. Its work yesterday afternoon showed that it fully deserved all the good that had been told of it.

The selections from the "Manon Lescaut" were well given by comparison with Requiem's Requiem, which was sung in a manner that had never seen it before. But the good singing of the chorus redeemed the movement, and served to bring the Festival to a creditable close.

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One of the twenty will die the game of love. They sigh, they weep; but the maidens are indifferent, and the lot is about to be drawn when Patience steps in. Love is "utter unselfishness," she detests Bunthorne, therefore she will not love him. "I am not a selfish view." Exactly so, responds the chorus, and the rejected twenty pair off with the dragons, vowing never more to leave them.

As all movements, this ground is left open for the dramatist to exercise his ingenuity. At this point Archibald is also in the frenzy of composition, but being an idyllic poet, his theme is not colubine and calmed. He sings rather of a very bad boy, who went from bad to worse till he was "lost to love."

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