Canada's Great Choir CONCLUDED FROM PAGE 14.

work a fresh glimpse of the meaning of life and the joy of life as well as its deep, simple sorrows and its faroff religious meaning brought close and intimate to the soul — must be quite too blase and trifling to have much hope in this world or the next either. It was a time to forget the restrictions of common life; to revel in the sure and confect appreciations in the pure and perfect appreciations of childhood; the time when in the words of the great child's poet, Wordsworth, "meadow, grove and stream the common s words of the Wordsworth, stream, the earth and every common sight, to me did seem apparalled in celestial light, the glory and the freshness of a dream." For the perfect without fect achievement of that and without and reference whatever to the colosand reference whatever to the colossal character of the music of the modern French master, the clientele of the Mendelssohn Choir do feel profoundly grateful to Dr. Vogt and the choir. It has been in most respects a labour of love. On the part of the choir it has meant such self-sacrifice as might almost have prompted a crusade in itself; on the part of the conductor a work of drill-Part of the conductor a work of drilling and of interpretation and of reading and of framework of conducting and conducting and of conducting and conducting ing and of fine whole-souled conduct-

ing such as he has never before achieved.

In this respect the "Children's Crusade" marks distinct epoch in the work of the great choir. Its production on so stupendown stupendous scale ates the remark-able genius of A. S. Vogt for or-ganisation and reaccentuthe controlling of ductor he never appeared to so good advantage. work highly work is complicated, ed, so that no man who has not a faculty for im-mense detail, coupled with the preparation of the work in re-hearsal could rigorous could

hope to tackle it without danger of a fasco. It is to the credit of Dr. Vogt that the big work swung off twice without an appreciable hitch; that the second performance was considerably better than the first, which in itself left little to be desired by even the most critical; that the enthusiasm which on the first night was at a high pitch, on the second became an ova-It is to the credit of the choir that for months they have laboured that for months they have laboured work in their repertoire; that they and fagged and enthused — till at gan to grow weary of the grind, hopgreat reward to all. It is to the great this work they have got a profound which heretofore they had been such in the orchestra; that further-association more they have had the advantage of in a work so beautifully scored in the ensemble. There were passages in the highest degree: not merely behighest degree; not merely because of dynamic effects which reached their height in the marvellous in the quiet appeal made by the more

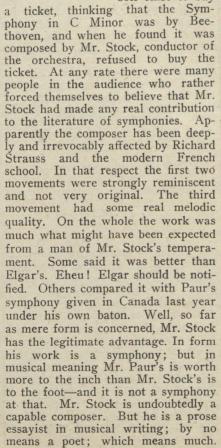
Mr. Frederick Stock.

Whose Symphony in C Minor was given its first performance in Canada last week.

subdued parts of the work where the genius of the modern Frenchman found full expression in the most enchanting harmonic effects, particular-ly in the men's sections. It must be ly in the men's sections. It must be admitted that in this respect the glory was bound to be divided mainly be-tween the men and the children. The women's parts were largely an accessory which at times seemed almost ungrateful. But the children and the men and the orchestra had things much their own way. The solo parts are well scored and were for the most part well done; though Mr. George Hamlin is too light for the tenor part.

Taken altogether the work made just as much of a sensation as could have been either hoped or endured. The impression on most was rather baffling. The net result was a sense of great humanising beauty such as has never been compacted into a choral work in any performance in Canada. It was possible to have left a far different impression. The Choir had its own reputation to maintain. It also had to blaze a new trail in both performance and interpretation. They did both. The weakest part of the performance was perhaps the octette of women who sang two passages under great disadvantage. The other outstanding feature of the festival was

afternoon concert which was given by the orchestra assisted by Mr. Fer-ruccio Busoni, a really remark able pianist. Busoni played with wonderful technical accuracy and a good deal of poetry; with much but fire than might have been pected from one of his race; for of his race; for he is a Latin — but he never smiled or went into a frenzy. The Stock sym-phony must be taken with some tolerance. Perhaps the Englishman was a little extreme who went to the box office to buy



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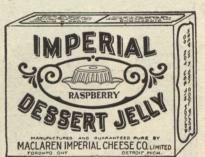
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