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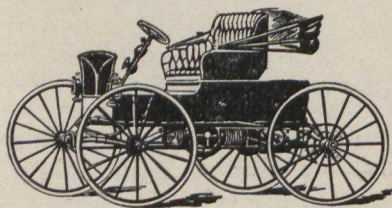
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Music and Drama

"Chicago is Dazed"

CHICAGO has been the arena of a good many sensations during the past twenty years. The memory of millions in Canada reverts to the great railway strike headed by Debs; to the great beef strike of five years ago; to the wheat-pit sensation headed by Joseph Leiter; to the spectacular nomination of President Taft last July. To cap the climax the Mendelssohn Choir of Toronto took a trip to the beef and wheat metropolis last week and Chicago got another jolt. Speaking at the last dinner of the Choir at the Auditorium Hotel, the business manager of the Theodore Thomas Orchestra said in concluding his farewell remarks, "Chicago is dazed!" Immediately afterwards a prominent financier who was largely the cause of the famous musical trek, said with great exuberance, "We were walking in darkness. We have seen a great light. The light is going to remain with us—and you ladies and gentlemen are coming back again!" At the last concert in Orchestra Hall the audience, which is used to yawning whenever it hears anything by Chicago or New York or European talent which is not up to the mark, rose like a vast wheat pit and shouted itself into a fine frenzy when the Choir sang its last number. When the singers swung from the first verse of "America" to "God Save the King" they burst into applause that kept up in a crescendo clear through the verse, till at the close it broke in a storm of enthusiasm such as had never been heard in Orchestra Hall, unless at the memorable occasion when the great Thomas took his place first at the desk in the hall built by the citizens of Chicago by subscriptions ranging from ten cents to fifty thousand dollars.

In flashlight, such is the impression made upon the city of most stupendous development in the world, by the Choir which by the critics of that city is counted the greatest choir in the world. Just how the Choir made this dent on the rock by the singing of three huge programmes has already been told by the Toronto newspapers, six of which had representatives on the trip. What the Choir thought of Chicago has not been adequately penned and perhaps never will be. Two years ago when the Choir went to New York they got experience; plenty of it. They marched into the camp of a cold, critical enemy and left it a host of admiring friends who would pay big money to get it back. That experience was the most remarkable from a sheer musical standpoint the Choir has ever had. But the finest experience in a truly human big way was got in Chicago last week. The Choir went there as the friends and associates of the Thomas Orchestra, who gave them almost exclusive right of way, their hall and most of the stage, and if need be all the limelight. When the Choir got done with the last programme the players struck up the fanfare which is never accorded to any but great conductors. They stood outside shaking hands with all and sundry and hoping to meet again—soon. A more delightful camaraderie was never set up in so brief a time between singers and players. And if the Choir had no other memories of Chicago than the orchestra itself, they would be glad to go back to that windy, paradoxical city and sing it all over again.

But of Chicago itself these Canadians have some very definite impressions such as they never got in New York. In Gotham they sang to a Carnegie Hall clique of critics—and converted them. In Chicago they sang to the people; the warm-hearted, critical, self-centred Chicago-for-ever

(Continued on page 26)

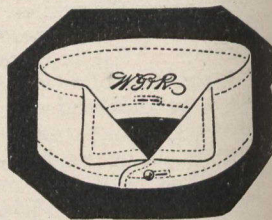
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