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Significance of Evans Case.

Attorney General Young evidently means business. There is no equivocation in his statement about the Mabel Evans mineral contract, which he has brought suit to set aside. The state's legal representative is convinced that the "sliver" contract was issued fraudulently, and that the lease should have been put up at auction. He is also convinced that the former land clerks in the auditor's office were regularly trafficking in state mineral rights in the name of Miss Evans.

In fact, the attorney general is so well convinced of this fact that he undertakes to prove it in court, and to restore in the state a clear title to the million-dollar ore tract.

It is well to remember that this transaction was first called to public attention in one of the reports of the public examiner, which are now being considered by the committee on public accounts. The findings of the attorney general, which go even farther than the statements made by the public examiner, will be enlightening to that committee. They come opportunely to assist the gentlemen of that committee in forming their conclusions, provided they care for any further light on the subject.

If the public examiner's reports were campaign documents, what shall we say of the attorney general's action, taken deliberately after the smoke of the recent conflict has disappeared?

There is still a chance for you to do something useful. Plant a tree April 28.

Battle Casualties.

A recent revised statement of the Russian and Japanese losses at the battle of Mukden, derived from alleged authentic sources, gives the total of killed and wounded at 225,000, of which the Japs are credited with 90,000 and the Russians with 135,000. These figures relate to casualties up to the occupation of Mukden by the Japs and may be approximately correct. They do not touch those incident to the retreat of Kuropatkin northward from Mukden. The battle of Mukden practically lasted until the Russians reached their present position, thirty-four miles south of Gun-shu pass, at the village of Si-ping-hai, seventy miles north of Tie pass, where it is reported the Japs have let them take a rest, and may ere long treat them to another flanking movement or turn their attention to the investment of Vladivostok.

The outside world has been given nothing but doubtful estimates of the killed and wounded, and no accurate figures can be given of these except by inspecting the roster of each regiment. Large numbers of bodies were burned up to clear the ground. The Russian government has sent to the front in Manchuria, since the beginning of the war, 13,087 officers, 761,467 soldiers, 146,408 horses and 1,521 guns. Kuropatkin had about 350,000 men engaged at Mukden, and the Japs appear to have had about the same number, making 700,000 combatants on the field, the estimate of casualties killed, wounded and missing (225,000) being little over 30 1-5 per cent of the whole.

Lacombe, in his statistical tables of losses in battle, contends that, with each successive improvement of firearms the casualties have diminished, as in the period of the pikemen and musketeers, with their crude equipment, the average percentage of casualties was 26, altho at Lutzen in 1632, where the aggregate of combatant imperialists and Swedes was 51,000, the number of casualties (killed and wounded) was 35 per cent of the whole, and at Senef in 1674, where Turenne and Conde saved Alsace for Louis XIV, as against the Dutch and Spaniards, the average loss was 34 per cent out of 108,000 engaged. At Lutzen and Rocroy the killed greatly outnumbered the wounded. During the period of the smoothbore flintlock musket and bayonet from Hohenfriedberg in 1745 to Bautzen in 1813, the average of casualties was 20½ per cent, such fighting as Napoleon bred being included, as at Borodino, where out of 263,000 men engaged the loss was 36 per cent; at Leipsic, where there were three days' fighting and 465,000 men engaged, 21 per cent was the loss; at Marengo, 23 per cent out of 13,800 engaged; Austerlitz, 19 per cent out of 32,000 engaged, which was the percentage of loss at Lundy's Lane where our own troops and the British numbered 9,200 men. Then came the period of rifled barrels and percussion caps which included the Crimean war and our civil war, when the average loss was reduced to 15 per cent, the battle of Chickamauga showing the heaviest per cent of loss—28; Shiloh following with 24 per cent; Murfreesboro, with 23 per cent, and Gettysburg with 20 per cent. During the breechloader period, thru the Franco-Prussian war, the percentage averaged about 10 per cent of the troops engaged. Mr. Lacombe admits the difficulty of securing accurate figures of killed and wounded, but he makes out a plausible case for his contention as to the effect of improved arms.

The present war is notable as utilizing everything of any value produced for destructive purposes and battle field convenience in modern times, and notably for the almost habitual use of the bayonet. It remains to be seen, when the history of the war is written up and details of casualties are secured, whether the theory of the London Saturday Review that, after a few more improvements of firearms, there will be no more battles because a battle would means absolute annihilation, contains any element of the probable in it. It would seem that, if we take the killed and wounded casualties alone from the crossing of the Yalu, a year ago, to Mukden, including the Port Arthur slaughter, the battle losses will average the highest since the old smooth-bore musket and bayonet were introduced, in the middle of the eighteenth century.

The cyclone insurance man is lining up with the iceman.

China's Untold Wealth.

"China is the richest country upon earth, not excepting our own," declared Professor J. C. Monaghan of the department of commerce and labor, in his lecture in Minneapolis. In natural resources China excels all other countries. In the important matter of coal supply, for example, while all Europe has 14,000 square miles of coal lands and America 25,000, China has 225,000. China has a population exceeding in numbers the people of Great Britain, France, Germany and the United States, but this population exists by merely scratching the surface of the soil. The resources of the country have never even been estimated. The Chinese interior is more mysterious than the hinterland of Africa.

It is surmised, however, that Russia has had a hint of the richness of China and of the comparative ease of taking possession by the usual Russian methods. Unfortunately for Russian aims, the war with Japan has aroused the interested cupidity of all Europe, and no matter how the war goes, Russia's chance to absorb China unobserved is gone.

Castro is still sitting on the powder barrel and toying with the match.

Senator Warner.

The new Senator Warner of Missouri has announced exactly where he stands. In a ratification meeting last night he said:

"The burning issue of the day is that of seeking proper metes and bounds to corporate power and the suppression of the unlawful encroachment upon the rights of the people by organized capital.

"These issues must be met and solved in a spirit of fair play and with the high resolve to give to every interest a square deal."

If the other United States senators entertained similar views, the problem would be half settled already.

Mrs. Chadwick drew a ten-year sentence, but that will not put it back.

Japan's Peace Terms.

Gallant as they have proved themselves in a victorious war, the real test of Japanese efficiency is yet to come. When she makes peace Japan will be put upon her mettle to bend the Muscovite to terms that will really guarantee her future. Russia, of course, only asks breathing time and then to it again. Neither Japan nor England can expect to shut Russia from the open sea without paying the cost. It is unnatural that a first-class power should be exclusively a land power. England shut Russia out of European waters by her coalition with Turkey and France in the Crimean war; with her new coalition with Japan she is seeking to shut Russia out of the Pacific.

If successfully shut off east and west, Russia will have no recourse except to try by way of the Persian gulf and there she would meet as great difficulties as at Port Arthur or Constantinople.

Japan must have effective guarantees, however, and the European powers will find it more difficult this time to prevent her from taking them. The English alliance assures her from seaassault, and on land she can take care of herself.

The difficult problem in the peace negotiations will be to assure Japan of her continued ascendancy in the eastern ocean. The Japanese navy is small, tho in the war with Russia it proved marvelously effective. Japan has only three first-class battleships ready for sea and but eight armored cruisers on the effective list. In her naval fights she has had to save her battleships and sacrifice her torpedo craft and their crews. The minute peace is made both Russia and Japan will begin a campaign of navy building which will be fast and furious. It is perhaps to assure herself of a fair start in naval construction that Japan is now reported to be asking a large indemnity.

There is probably nothing in the reports that Japan will demand that Russia build no more ships for ten years. Japan is too wise to make demands that could not be conceded and which would be ineffective anyway. Russia might refrain from building ships and have them built for her as she is doing today in Germany. She has eight large war vessels under construction in German yards to be delivered to her at the conclusion of this war. But ships are useless without ports and coaling stations, and it will be Japan's safety to cripple Russia in these respects in the far east rather than in the building of ships.

The Countess Warwick has made a great stir in England by coming out on a semi socialistic platform and making a campaign for it. This is her program:

First—Abolition of land monopoly. Second—Taxation of land values. Third—Democratization of governmental machinery. Fourth—Abolition of the house of lords. Fifth—Adult suffrage, irrespective of sex. Sixth—Abolition of all indirect taxation. Seventh—Free maintenance of children in state schools. Eighth—Abolition of school rates. Ninth—Nationalization of the land. Tenth—Control of labor on co-operative principles. Eleventh—Forty-eight hours the maximum of a week's work. Twelfth—Disestablishment and disendowment of all churches.

Is this all the countess wants? Then we say let her have it and save trouble.

The house has acted wisely in turning over the various salary increase bills to a special committee, which will consider them all together. Beyond a doubt, there is merit in some of the requests made for additional pay, especially in the cases of the insurance commissioner, the dairy and food commissioner and the state fire warden. Propositions that have merit can afford to go into the general investigation and be considered with the rest. It is unsafe and productive of unfairness to have these propositions considered at different times by various committees. The only danger is that the committee will shelve the whole proposition and refuse to approve any increases. It is to be hoped that the nine men who will consider the question will be discriminating without being parsimonious.

The Midway News says that Frank M. Eddy, W. H. Eustis, Judge Collins and Robert C. Dunn should be allowed to withdraw from the gubernatorial race by unanimous consent. The editor of the Midway News conducts his own fighting department and he is hereby appointed to go among the gentlemen mentioned and secure the said unanimous consent. If he comes back we shall take it as a sign that he got the consent. If he does not return, it will be a token that he got it somewhere else.

A New York legislator has proposed a $100,000 monument to the victims of the Slocum disaster, which leads the Press to remark that a more appropriate remembrance would be a list of convictions of public officials who let the Slocum loose without boilers, life preservers or fire apparatus. This list, however, is with the tablet to the memory of those who were convicted of manslaughter in the Iroquois theater disaster.

A scoundrel in the Maine legislature introduced a bill to prevent members of the legislature traveling on passes from collecting the traveling expenses authorized by law. The bill was energetically kicked out. It would not have been surprising had its author been similarly dealt with. It was an honest attempt to do away with an impudent and cold-blooded theft—and the grafters won out. Wait a little longer! The people are slowly getting mad.

Cole Younger says he has been forced to abandon the stage. His efforts to elevate it, tho well-meant and strenuous, have been defeated at all points by the dishonesty of his agents. Robbed by box-office sharks and plundered by managers, he has at last been compelled to abandon the stage as a profession. He is almost at his wits' end and may be forced back into bank-robbing to earn an honest living.

Standard time is used by Japan, by European residents in China and by the telegraphs and railways of that country. Tokio is, therefore, about fifteen hours ahead of Minneapolis. This is also about the distance the Russians have been ahead of the Japanese in the last three weeks drive.

Strenuous work for prohibition for the last two years has undermined John G. Woolley's health and he has decided to take the complete rest a long ocean voyage offers. On April 6 Mr. Woolley sails from San Francisco for Auckland, New Zealand.

Cassie Chadwick has been sentenced, but that is not the last of her. There is still the "more sinned against than sinning" stage, the petitions for a pardon and her impressions of prison life, written exclusively for the Everyday magazine.

Feeling that Castro has not trouble enough, the Venezuelans are preparing for him a little revolution. It is time for Castro to issue a proclamation stating that his army needs exercise and inviting the revolutionists to "come on."

Under the head of canned corn fritters the Times advises as follows: "Put one can of corn in a chopping bowl and chop as fine as possible." Right. Large sections of corn can with serrated edges are unpleasant to the taste.

"Do not hug delusions," says Ella Wheeler Wilcox. That Mrs. Wilcox should apply the word "delusions" to her sex in this way is likely to bring out some caustic comment from the Daughters of Something or Other.

When a Russian revolutionist takes a potshot at a chief of police and succeeds only in pegging him like a Sunday roast, it is not serious business. No, he is only finding the range.

Rockefeller is talking of giving $50,000,000 to Chicago university. This institution will not sweat itself in making inquiry into the source of the wealth.

A Chicago philanthropist proposes to pension old men instead of chloroforming them. This plan is certainly less oppressive to the finer instincts.

A medical expert declares that the flea spreads leprosy and cerebro-spinal meningitis. We are ready to believe anything against the flea.

Strange that the dirtiest money should be that wrung out of the sweat of the people. Rockefeller just can't understand it.

One year ago last Sunday General Kuropatkin arrived at Mukden on his way, so he stated, to Tokio. The way has been blocked.

At last Taylor's Falls are to be put to work. They have stood around just being scenery long enough.

THE MILEAGE STEAL

Richmond Times-Dispatch.

Fact is, this mileage business is all wrong, and should be abolished. It is a relic of the days of stage coaches, and has no place in modern life. Congressmen should have an allowance for actual expenses in traveling to and from Washington to attend the session—no more and no less.

CONRIED "PARSIFAL" SCORES A TRIUMPH AT NEW AUDITORIUM

Occasion Made Memorable and Impressive by Quality of the Production, Artistry of the Participants, Appreciative Attitude of the Large and Brilliant Audience and Entire Adequacy of the Auditorium for Such Affairs.

THE LAST notes of the Grail motive, expressing by their upward sweep lofty aspiration, had died away in the corridors, where the buglers gave their warning. The hush of expectancy had fallen upon the brilliant throng that filled every seat in the spacious auditorium. The lights had sunk to a mere glow of mystic bluish tinge. Conductor Hertz raised his baton, held it poised a moment, and then the first low reverent notes of the Vorspiel stole out thru the ample spaces. "Parsifal" had begun, and the spell had fallen.

It was an audience worthy of the impressive occasion. Trooping in from the garish daylight without; clad nevertheless in the bright raiment of evening; representative of all classes—the smart set, the music-mad, the merely curious; coming from every section of the city, from St. Paul, from the state and even from neighboring states—it was an audience reverent and appreciative in its attitude. The applause of the thoughtless was quickly and even indignantly suppressed by the hisses of those who knew better, except at the end of the second act, where, if anywhere, applause is permissible and where it was evidently expected by the stage management. It was a prompt audience, too, and when the performance began, ten minutes after the 5 o'clock hour set, practically every one of those 2,800 persons was seated and ready.

The occasion afforded, too, the first test of the new Auditorium for grand opera, and it must be said that the test was triumphantly met. There were no hitches, such as might have been expected, and every appointment of the complete and comprehensive plant was successfully tried out. Thanks to the numerous exits, the great audience found its way out after the first act with surprising rapidity, and set about the important affair of dinner. It was nearly 9 o'clock when the curtain went up for the second act, and almost three hours elapsed before the close of the performance.

"Parsifal," more than any other Wagnerian work, repays and even demands study. Its motives are not so clearly defined in tonality as in others of the master's works, and the thematic material, of which the score is woven, has an intricate and ever-changing pattern, for the appreciation of which some familiarity is necessary. A conscious effort to follow the motives thru the marvelous modulations in which Wagner involves them, is, of course, no more desirable than an attempt to read the poem while it is being sung. But the ear that is familiar to some extent with the music becomes a door thru which the soul is flooded with unnamed and variant emotions, as the sufferings and the aspirations of the characters are set forth. It is not to be denied that there are tedious passages in "Parsifal." Even the descriptive orchestral comment does not entirely relieve the long narratives of Gurnemanz. At such times the action halts. But even these furnish the approaches, as it were, to some of the grandest climaxes in all the realm of music. And, as Wagner entrusts his story, his effects, and even the production of the proper atmosphere to the orchestra, so in any production of "Parsifal," the conductor is by all odds the most vital and important character.

Alfred Hertz led last night his twenty-sixth performance of the "festival-play" since its first production in America by Heinrich Conried on Christmas eve, 1903, when the sacred superstitions of Baireuth were first shattered. His interpretation of the score is nobly conceived and artistically executed. His tempi, if slow, are majestic. They bring out the full grandeur of the choral effects and permit those thrilling, climacteric crashes of which the master is so fond. All the lights and shades are given their true values and Mr. Hertz demonstrates his deep and sympathetic understanding of the music. Not always is his control over the people on the stage so good, the Knights of the Grail providing at times unresponsive. There are difficulties, it is true, to be overcome, owing to the fact that the stage picture often prevents the close attention of the singer to the baton.

Viewed as an impressive stage spectacle, last night's "Parsifal" was more than satisfying, despite some apprehension due to the fact that the Auditorium's stage was as yet untried. It was, of course, inevitable that comparisons should be made with the Savage "Parsifal" a week ago, which seemed to touch perfection in that respect. The more spacious Auditorium stage gave to the Temple of the Grail a grandeur impossible at the Metropolitan. On the other hand, the panoramas, owing to the fact that the scenery at the back remains stationary, did not produce so perfect an illusion as last week. Nor did Gurnemanz and Parsifal aid the illusion by a walking motion. Similarly, the summoning of Kundry by Klingsor lost the illusion of magic when she came out from the wings, instead of rising up thru the stage floor.

It was in such details of stagecraft that the Savage production excelled the Conried. Yet the stage pictures were surpassingly beautiful and effective and the wonderful final tableau, with its ethereal light on the circle of rapt faces, its chalice in the uplifted hands of the triumphant Parsifal gleaming with the blood-red of promise, its celestial dove fluttering down thru the lofty dome, was a picture to be treasured in memory.

Coming now to the dramatic achievements of the singer-players, the Conried artists must bear the palm. The single exception would be Mme. Kirkby-Lunn, who surpassed Miss Fremstad in vitalizing the contradictory character of Kundry. This strange woman, the strangest in all Wagnerian music-drama, is truly most difficult to play intelligibly. It must be remembered that, in the sources from which Wagner derived his story, she was two women, and that he has united the hopeless victim of remorse in the first act with the alluring temptress of the second. The magic of Klingsor imposes on the unwilling Kundry this task of seduction and her tortured wail, when he summons her to the work, gives the key to the mystery. While Miss Fremstad demonstrated the full fruition of her vocal gifts in this trying second act, she failed to prove as alluring in face, attitude and voice as her predecessor. In the defiant and morose moods of the character she approached the ideal more nearly and, too, in the humble service of the last act she was effective.

Mr. Burgstaller makes an ideal Parsifal. The wide-eyed, boyish naivete of the young hero when reproached for killing the swan, and again when surrounded by the flower maidens, gives place to grief-stricken amazement when Kundry's kiss floods his soul with sudden knowledge. Seldom has a more dramatic effect been more simply attained than in this metempsychosis, this soul-change. As the weary knight of the last act, returning to fulfil his fate and release Amfortas from the thrall of pain, Mr. Burgstaller is happily able to denote with perfect sincerity the change that has come over the once "guileless fool."

Mr. Van Rooy as Amfortas never forgets his wound and the ceaseless pain it gives. He is the very incarnation of suffering. Mr. Blass plays with distinction the venerable Gurnemanz, with his interminable narratives. It is not a grateful part at best and Mr. Blass handles it well. The Klingsor of Mr. Gorlitz was also well played.

OLIVE FREMSTAD AS KUNDRY.

The chorus of flower maidens sang their bewitching strains and besought the hero to yield his favors with weird effect. The male chorus is of a personnel, alas, too familiar in grand opera, and its members seemed at times to have but vague ideas of what was demanded of them.

The Conried "Parsifal" will always be remembered as the most impressive and memorable production of the kind in local history. Certainly its success is such as to justify the Metropolitan opera company in making Minneapolis an annual visit hereafter.

—W. B. Chamberlain.

MUSICALLY CONSIDERED

Reflections on the Performance from a Musical Standpoint.

After the close of last evening's performance the first thought was the inevitable comparison, musically speaking, between the Savage and the Conried production, and that comparison certainly was not entirely to the detriment of the former. Speaking broadly, the musical effects and the general result are better as achieved by the Conried forces. While this is due in large measure to the galaxy of fine soloists, another great source of Conried's success lies in his orchestra. It is marvelous what a power the orchestra is in the Wagnerian opera. This may be less true of "Parsifal," perhaps, than of "Die Walkure" or "Siegfried," but it is none the less true of the great "festspiel." The orchestra last evening was superb, playing as one instrument obedient to the slightest wish of the leader. Some of the crescendos were exceedingly dramatic and flawlessly executed, while, wonderful to relate, the kettle-drums were in tune. Conductor Alfred Hertz was a power.

Miss Olive Fremstad, as Kundry, made her first bow to an audience of her townspeople as a great opera singer, and right royally did she sustain the position. Miss Fremstad's voice is of exceptional range and of a ringing and vibrant dramatic, yet luscious timbre that makes it a positive joy. Notwithstanding her gifts and abilities, it was not until the closing part of the second act that she thoroly proved her right to the laurels. Here in the duo with Parsifal, she is most convincing, now singing with a seductive tenderness that almost cloyed the senses, and now with a heartless brazenness that shocked and startled. To express such contrasting moods so successfully is a triumph indeed.

Mr. Burgstaller, as Parsifal, is a singer long to be remembered. His cry to Amfortas after the recoil from the embrace of Kundry was intensely dramatic and thrilling. Burgstaller has a fine, virile tenore robusto register developed upon a good mezza voce, that is almost ideal for Wagner's last great creation, and all thru the opera he was most satisfactory. His dramatic instinct is keen and his voice is admirably qualified to give it expression.

The Amfortas of Mr. Van Rooy and the Klingsor of Mr. Goritz completed the quartet of the principals, who deserve to stand together. Mr. Van Rooy's musical conception of the Amfortas role is very satisfying. He does not make the stricken leader the possessor of a voice that should properly belong to a swaggering hero. On the contrary, he accomplishes the difficult task of constantly conveying by his singing the impression of illness and suffering. It is a fine characterization. One of the most difficult and yet satisfactory roles in the opera is that of Klingsor, the magician. Mr. Goritz has a deep and suave basso contante that is yet capable of great dramatic expression.

The Gurnemanz of Mr. Blass, while good, was not notably so. He sang, with sincerity, a role that is distinctively trying and thankless. As Titurel, Mr. Muhlmann was but moderately noteworthy. Miss Moran, as the first esquire, sang effectively, as did Messrs. Bayer and Greder, as knights of the Grail.

Of the choruses, that of the female voices was remarkable for its strength and purity of tone. The male chorus, on the contrary, was but mediocre. The singing of the flower maiden music was a wonderful piece of work, and the various solo voices, without exception, were charming. The knights of the Grail did not do so well and on more than one occasion gave Mr. Hertz a touch of heart-failure.

—Howard Boardman.

IN THE AUDIENCE

A Representative Throng—How It Dressed, Dined and Enjoyed Itself.

People began to gather early and long before the trumpeters took up their shining instruments to sound the Grail motive a throng had passed thru the foyer into the auditorium. There was a large representation from surrounding towns, music-lovers had come from Duluth, Winona, North Dakota and even from far-away Winnipeg, to have a share in this first presentation of Conried's "Parsifal" in the northwest, and as they found old friends in the audience, the air of awed expectation was lost in cordial greetings and a rare feeling of good-fellowship pervaded the house. There was much subdued chatter, under cover of which students read their librettos and discussed the motives.

"I hope I will be able to get something out of it," was the almost hysterical exclamation of a little woman in white. "I've been to all the lectures and the English version and in between I played the motives. I haven't thought or read anything else for weeks."

"You'll find you are overtrained," prophesied the man beside her. "I'm trusting to ordinary intelligence to pull me thru and, besides, there is more to 'Parsifal' than the music."

And his attention wandered from the libretto she had thrust into his hand to the smartly-clad men and brilliantly-attired women who were pouring in, and as he noted the number of men in evening clothes he settled back with an air of relief.

The much-mooted question of dress for "Parsifal" seemed to be settled last evening by every one according to his taste. Many men came from their offices for the first act and then went home to change. A few women also took advantage of the long intermission to slip into decollete gowns, but as a whole both men and women followed the eastern precedent and wore their evening clothes from the beginning. Decollete gowns were the exception, not the rule, and white shoulders were veiled with transparent yokes. White was the prevailing color, but the occasional blue, pink or champagne note gave a charming and brilliant harmony viewed from the balconies.

"I like to come early and watch the young couples," whispered a dowager, whose purple satin shimmered thru a veil of black lace and chiffon. "A man doesn't take a girl to grand opera unless he is really interested in her, and if you note who has brought who, you can form a very good idea of the coming weddings."

Mr. and Mrs. Frank T. Heffelfinger had as their guests in their box Messrs and Mmes. George W. Peavey and John Washburn. Mr. and Mrs. L. A. Wood of St. Paul entertained Governor and Mrs. Johnson, Mr. and Mrs. C. M. Wright and Mr. and Mrs. Colin H. Campbell of Winnipeg. J. D. Holtzermann's box guests were the German consul, Baron and Baroness Grunow, Mmes. Elise Holtzermann, Johanna H. Madden, Fraulein Stuebecke and Fraulein Tusca of Australia. Carleton Pillsbury was host for a party of men. F. L. Greenleaf, W. L. Dana, Fenby Bausman and Claude Madden.

Few seats were vacant when Mr. Hertz took up his baton and the wondrous notes of the prelude silenced the chatter and rebuked the late comers. The hum of voices began again as soon as the curtain fell on the expulsion of Parsifal from the chapel, for the long intermission is an important feature of "Parsifal." Some went home to dress, rest and dine, a few remained in the auditorium to study the libretto, but the great majority trooped down Nicollet avenue. Few cared to wait for the carriages, which were blocked for squares on every side, and bare-headed women trailed their light gowns and coats in happy disregard of everything but the excitement of the moment.

All of the downtown clubs and cafes had made special arrangements for serving "Parsifal" dinners, and the rooms were ablaze with light and laughter. Perhaps the largest number dined at Donaldson's, but the Minneapolis and Commercial clubs, Schraps, Dayton's, Dorner's, were all crowded with tables that had been reserved for weeks.

After dinner there was the walk up the avenue with time for a promenade in the foyer and an exchange of adjectives before the trumpets called people to their places. We rather forgot our "Parsifal" manners at the close of the flower scene in our eagerness to show our admiration and appreciation of Miss Fremstad, but the former Minneapolis girl could not but be flattered by the ignoring of the fact that applause is usually taboo.

—Frances R. Sterrett.

'CAVALLERIA' AND 'PAGLIACCI'

The Double Bill Tonight Illustrates the Modern Italian School.

In preparation for the grand opera season Robert Griggs Gale has given several private lectures at the residence of Cavour Langdon. The reception given the lectures was so enthusiastic that Mr. Gale was persuaded to give The Journal a brief synopsis of the lecture on "Cavalleria Rusticana" and "Pagliacci," these being the operas to be given in the double bill tonight.

"'Cavalleria Rusticana' is a bald story of sin, domestic faithlessness and speedy retribution. The composer, Mascagni, was born in Italy in 1863. His early life was spent in traveling thru the country with small opera companies. He married and settled in a little town where he was teaching the piano and trying to start an orchestral school, when he caught sight of an announcement in a newspaper that one of the largest publishing houses was offering handsome prizes for one-act operas. The time was short and Mascagni could not wait until the libretto was finished. His librettists sent him their work piecemeal, scene by scene, sometimes only a few lines on a postcard. Mascagni wrote his music in great haste and just managed to pack off the score before the competition closed.

"Needless to say, he secured first prize. The first performance produced one of the most sensational demonstrations in the history of opera. The second and third nights brought even greater applause. In the three days Mascagni rose from an absolutely unknown man to the position of the king of opera composers of the hour. The little town where he had been teaching made him an honorable citizen. His native town, Leghorn, struck a medal in his honor. The king of Italy made him a chevalier of the Order of the Crown of Italy. This honor was not accorded to Verdi until he had reached middle life and had written ten operas. Mascagni's return to his native town was a march of triumph. In short, Italy went mad. While excitement has passed away the popularity of the little one-act opera remains as steady as ever.

The Story of the Opera.

"In the story, Toridu returning from his military service finds that Lola, his lover, has married Alfio, the village teamster. Toridu makes love to and eventually seduces Santuzza. Lola charms him back to her side and the deserted Santuzza in her jealousy tells her story to Alfio and exposes the infamy of Lola and Toridu. Alfio challenges Toridu in an apparent embrace, which is according to the Sicilian code, whereby each person bites the other's ear, a deadly defiance. The severity of the bite indicates the severity of the contest. They hurry away to fight and Toridu is killed. The story is vulgar but has the merits of life, simple directness and speedy action.

"The music bears trace of having been written in a hurry. Mascagni sometimes confuses memory with inspiration. Some parts can be traced to other composers. But along with these parts he has shown that he has a copious fund of melody of his own.

"Leoncavallo, the composer and author of 'Pagliacci,' was five years older than Mascagni. While not so original as an artist, he is much more clever and ingenious.

"'Pagliacci' was written somewhat in imitation of Mascagni's opera, but is an improvement upon its model. To a certain extent it reproduces the features which contributed to the success of its predecessor. The scene lies in humble life and hinges upon the story of love, domestic faithlessness and murder. The action is concise and conclusively tragic. The second act, a play within a play, is especially clever. The story is too complex for a brief synopsis."

CHURCH FOR HAMLINE

Epiphany Episcopal Congregation Will Build a New Edifice.

Epiphany Episcopal church, Hamline, which holds its services in Masonic hall, has plans for a new edifice which it will erect at Snelling avenue and Minnehaha street. The building committee already has $12,000 on hand. The plans provide for a frame building with a seating capacity of 250 and a basement to be used for a schoolroom. Rev. E. C. Johnson, rector of the church at Merriam Park, has had charge of the congregation since last November, and under his care the church has been prospering. The committee will make an effort to have the church ready by the time the new shops of the streetcar company are built at Snelling and University avenues, as many of the men who will be employed at the shops will reside in Hamline.

JOLLIED EACH OTHER

Scribes Were Guests of "Mr. Speaker" at a St. Paul Function.

Representative Frank Clague of Lamberton, "Mr. Speaker," gave a 6 o'clock dinner last evening at Carling's restaurant in St. Paul, at which the newspaper men of the house and senate were guests of honor. Fifteen plates were served, the guests being seated at one large, round table.

Following the dinner, toasts were informally responded to. Mr. Clague expressed his appreciation of the courteous treatment and consideration he had received from the representatives of the press thruout his campaign for the speakership. His guests in turn spoke of the assistance which Mr. Clague has ever been ready to extend to the newspaper men in their work, and expressed their thanks for his aid on numerous occasions. The affair was entirely informal, and proved thoroly enjoyable to all present.

JUST A BEGINNING

Congressman Davis Thinks Drawback May Lead to Canadian Reciprocity.

Congressman C. R. Davis of St. Peter says the flour drawback question may lead to final reciprocity with Canada. Inasmuch as it is an opening wedge and may lead to other privileges.

"The farmers of this state," said he, "were not in favor of this drawback ruling of the secretary of the treasury. It was a reversal of Secretary Olney, who was asked for the same privilege. The opposition, moreover, extended thruout the northwest.

"The farmers of the northwest are, however, in favor of reciprocity. If the drawback ruling hastens the advent of reciprocity it will not have been without merit. I understand that the millers, who worked hard to secure the ruling are dissatisfied with its workings and may not try to take advantage of it to any extent."

HUNG FIRST PICTURE

"Father Hennepin Discovering the Falls of St. Anthony" in Place.

The picture by Douglas Volk of New York, "Father Hennepin Discovering the Falls of St. Anthony," was placed in the east panel of the governor's reception-room at the new capitol today, under supervision of the painter. This is the first of six paintings to be hung in this apartment. Mr. Volk was formerly a resident of Minneapolis.

Defective Page