

MUSIC'S REALM

Miss Ellen Beach Yaw, the soprano whose marvelous range of voice attracted attention in America, has changed her name. As Mile, Elvanna she has just made a debut in Rome in "Lucia di Lammermoor." The French and Italians could not master her real name. Their changes on Ellen Beach Yaw have been grotesque, certain journals referring to the singer as "Miss Ellen Beach Jaw." Other efforts were equally distressing to the singer, who hopes by calling herself Mile, Elvanna, to obviate the difficulty. Miss Yaw's voice of four octaves has placed her among the musical celebrities of Europe. Pauline Lucica and Nilsson sang the high F in Mozart's "Magic Flute," and Mozart himself placed on record that he heard in Parma in 1770 a singer named Lucica Ajugari, who could sing from G below the treble staff to C on the sixth space above. Catalani had a similar range. Miss Yaw exceeds Ajugari by three notes, singing from G, two lines below the staff, to E on the seventh space above. Miss Yaw was born near Buffalo, N.Y., in 1871, and was taken by her parents to California when a child. Her phenomenal voice attracted attention in Los Angeles and she was sent to New York to study singing. Thence she went to Paris to study under De la Salle and Box. In 1896 she sang in this country and since then in Europe, where her high notes and artistic ability won high praise. She is unaffected and of sincere disposition.

The Pall Mall Gazette said of Chopin's concerto in E minor as played lately in London by Miss Evelyn Stuart: "The work itself has not yet been so thoroughly dealt with in criticism that a mere word in passing could have any authoritative meaning; by that we would not say that a great deal has not been written about the work, but we certainly think that he will be a brave man who will come forward and give this composition precisely the place which will be assigned to it in the history of art. Miss Stuart's playing was, on the whole, good. Whatever Chopin wrote, he, at all events, gave to it a certain individuality, a certain mysterious delicacy, even when he thought he was writing strongly and with the utmost virility. Miss Stuart seems to us to have accepted rather Chopin's view of himself than the really right view of G. She seemed not to care about the inflexible touches of sudden genius which are always to be found, if one studies long enough, even in the most pseudo-virile work of Chopin. Miss Stuart, however, played through with something of a heavy touch, with a broad touch, thereby losing Chopin on the way and thereby stiffening all his intentions into a classic mould, which surely he never purposed. We have hinted that she had her excuses, that Chopin himself strove to get away from his own personality; but, as he never succeeded in the effort, it is just as well to take him precisely as he is, and forget that outside the circle of his own art he was never able to draw a larger, even tho' it might have been a concentric, circle in which to express himself."

It is stated that Eugen d'Albert has completed a patriotic chorus, "To the Genius of Germany," which will be performed for the first time on March 17, the birthday of Kaiser Wilhelm.

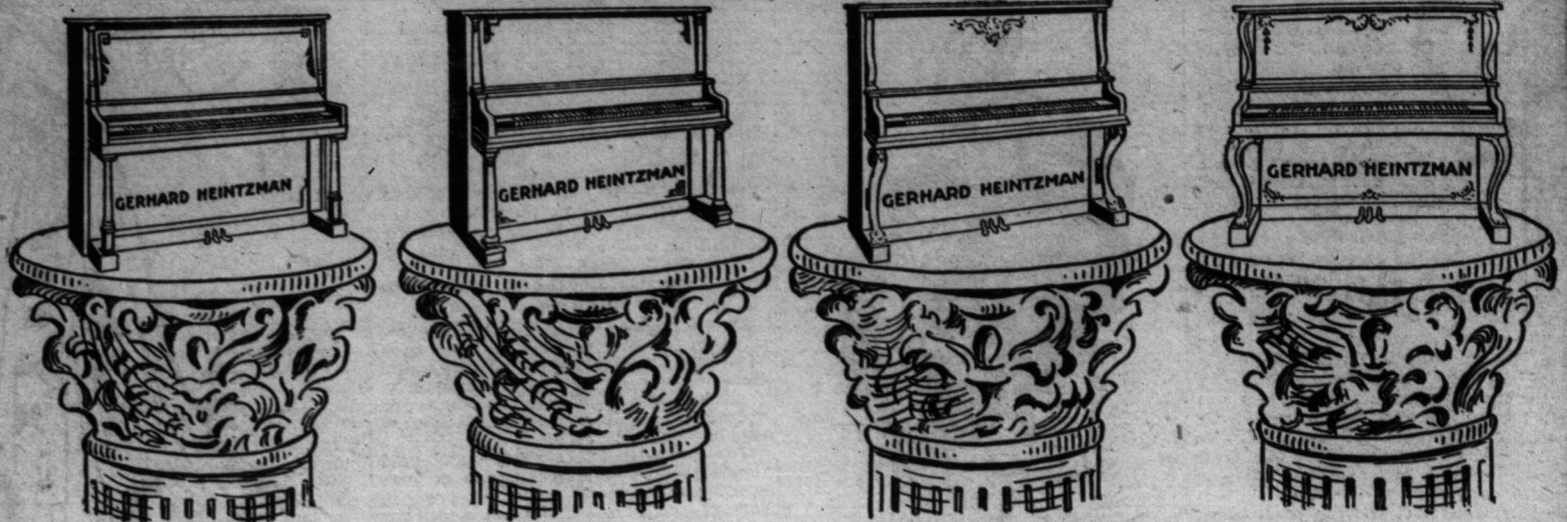
One of the greatest successes of the opera season in Berlin has been the production of a musical comedy, entitled "Die Neugierigen Frauen," the libretto by Count Suga and the music by Wolf-Ferrari, whose name is not unknown to frequenters of the Queen's Hall promenade concerts. The plot deals with a mysterious club of men who meet from time to time. Their women folk, especially the wives of the married members, are determined to find out all about the club, which they suspect of being an excuse for bacchanalian orgies. The women find means of surprising one of the meetings of the club, but only find that their husbands and lovers are enjoying themselves at a harmless supper party. The music is said to be delightful from beginning to end.—London News.

Handel's "Saul" was performed for the first time in Paris at a Coise vatory concert Jan. 22. Arthur Pouglin found it to be a grand and superb work. The critic of The Guide Musical said that the performance was a rather long one.

Gabriel Pierné's "Croisade des Enfants," a musical legend in four parts, text adapted from the well-known prose poem of Marcel Schwob, was produced at a Colonne concert, Paris, Jan. 22. The four parts are entitled "The Departure, the Highway, the Sea, and the Saviour in the Storm." There is a curious geographical observation in the libretto: the Jordan is represented as emptying into the Mediterranean. The music is said to be "interesting and very agreeable."

Andrew Black, the distinguished baritone, has, says "M.A.P.," a funny tale of himself and Miss Ada Crossley. It is, in fact, the authentic version of a story that has already appeared in this column. One evening at a big concert in Newcastle they were singing a duet in which Mr. Black had to sing a line running, "With thy hand within my arm." Mr. Black duly sang it, but to his great surprise Miss Crossley did not respond.

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On the contrary, she stood there apparently laboring under strong emotion. "Go on; go on! What's the matter?" said Mr. Black sotto voce. But Miss Crossley could neither go on nor reply, and there was no disguising the fact that she was giggling convulsively. To save the situation Mr. Black sang her lines for her; but then came a joint part, and, gifted as he is, Mr. Black could not manage it. And still Miss Crossley stood giggling, and presently, losing all control of herself, she rushed off the stage, followed by the utterly bewildered Mr. Black, who, with some heat, demanded to know what on earth was the matter. It was some time before Miss Crossley could reply, and her answer was frequently broken by hysterical laughter. The explanation was that Mr. Black had inadvertently rendered the line, "With thy hand within my arm"; and the picture thus conjured up in Miss Crossley's mind of herself with her head "in chancery" being vigorously pummeled by Mr. Black had been, together too much for her equanimity.

How little those who go to a successful opera and see the smiling composer think of the mental, if not physical, suffering thru which he has very likely gone before arriving at a game, says a writer in The Pall Mall Gazette. For instance, Leoncavallo and the "Pagliacci" are taken as a matter of course, but the recognition of the opera was obtained only when despair was knocking at the door of the composer. Several years ago Signora Lison Frandin had just made her first successes as a singer, when one day a friend came to beg her good offices with Sonzogno, who is such a power in the musical world, for an unknown genius, whose opera, the "Pagliacci," was driving him mad because he could not get it accepted. The friend drew a touching picture of the young man, who had sent his opera to Ricordi, Sonzogno's great rival, who had pigeon-holed it and forgotten it, while the young composer was waiting out his heart. Mme. Frandin required a great deal of persuasion, as Sonzogno was "difficult," and had just declared that he would not even hear any more new operas. However, she in the end gave way, was herself won over on hearing the music, and spent a couple of fatiguing hours in arguing with Sonzogno. To get rid of her, he consented to hear the score. The young composer came with a timid, almost supplicating air, before the terrible and taciturn one, and was received with a coldness almost glacial. Leoncavallo at once seated himself at the piano, while Sonzogno walked the floor, and those present waited anxiously for a sign of interest, which they knew would be a pause in the dreadful promenade. The first act was passed, and still the tramp, tramp went on, the composer scarcely being able to strike the notes. In the second act the long-for pause came, the promenade was over, never to be resumed where Leoncavallo is concerned. Thus the "Pagliacci" was born, and the composer took his first step towards "Roland" and Berlin.

W. J. Henderson sees no reason why children should play in public. We quote from an article by him published in The New York Sun: "They ought to be engaged in hard study, not simply of the violin, or music, but of subjects likely to expand their young minds and make them capable of thinking. The truth is that too often these youthful prodigies are permitted to grow up with such one-sided natures that they never become great artists. It may seem strange to some, but it is none the less a fact, that in most cases the concentration of the entire inner life of a student upon music is almost certain to make of him, not an ar-

list, but a pedagogic theorist. What the talented child needs is to be pulled away from crochets and quavers, from discords and resolutions, and made to see the big round world, to catch glimpses of flying clouds and running waters, to hear the whistling of winds and the breaking of waves, and, above all, to study humanity and round out his own nature with knowledge of his kind.

"In a word, a child who has a great gift for music should be thoroughly educated, not drilled simply in the science of his chosen art. Heaven knows we have plenty of narrow-minded, sordid natures in the musical profession! We do not require any more of them. It is pitiful to observe them digging away in the earth, old moles that they are, and wondering why the sunlight of universal fame does not shine upon them. They are sure that they are right. They heave and haul like cart horses at their labors and observe the rules of the textbook more rigorously than a Mohammedan observes his prophet's law, but they come to nothing, for their noses are buried in the dust. What these people need is to lift up their heads and look out into the ether where great thoughts float.

"Little children who have musical inclinations should certainly be taught music, but they should not be converted into tonal grubs. Two years on the concert platform with a lot of excitable women praising the little darling because he is so cunning and plays so wonderfully are enough to ruin the career of almost any promising youngster. And even if the child's head is not turned by praise and the spectacle of an applauding world, all the world it ever sees, the loss of proper education and mental discipline is something that can never be made up."

Abbas II. Khedive of Egypt, has composed a waltz, which was performed for the first time at his annual state ball at Abdin Palace, Cairo, in January.

Mr. Bernard de Lisle, a candidate for the English parliament in 1892, has written orchestral pieces, and his opera, "Sol Hachnel," was produced at Dortmund on Feb. 8. The subject of the opera is the persecution of the Jews in Morocco. Dr. Mace of Algiers wrote the libretto, which has been translated into German by Otto Neitzel.

Miss Mabel W. Daniels, who has composed several Radcliffe operettas and songs, has written a book, entitled "An American Girl in Munich: Impressions of a Music Student." It describes, in a series of letters, German student life from a woman's standpoint and Miss Daniels' own work at the Royal Conservatory at Munich, with pleasant reference to her teacher, Ludwig Thuille, and other German musicians.

INTERNATIONAL AGRICULTURE.

King of Italy Has a Splendid Idea for All the Powers.

Rome, Feb. 22.—At the instance of King Victor Emanuel, the Italian government has addressed a note to the powers, proposing that a conference should meet in Rome in May next for the purpose of considering a scheme for establishing an international chamber of agriculture.

The King initiated the plan in a letter which ran as follows: "Dear president, a citizen of the United States of America, Mr. David Lubin, explained to me, with that warmth which comes from a sincere conviction, an idea which seemed to me practical and valuable, and which, for that reason, I recommend to the attention of

my government. The agricultural class—generally the most numerous—who exert everywhere a great influence on the destiny of nations, live disunited and dispersed, and are consequently unable to provide adequately for the improvement and rational distribution of the various forms of agricultural produce and to safeguard their own interests on the markets, which in the case of agriculture are becoming every day more international. For this reason an international institution, absolutely unpolitical in its aims, which would have before it the conditions of agriculture in the different countries of the world and which would notify, periodically the quantity and quality of the crops in hand, so as to facilitate the production of such crops and render less costly and more rapid the trade in the same and facilitate the attainment of a more favorable settlement of prices, would be a most highly beneficial. This institution, acting in unison with the various national associations already constituted for similar purposes, would also furnish trustworthy information as to the demand and supply of agricultural labor in various parts of the world, so as to provide emigrants with a safe and useful guide; it would promote those agreements necessary for collective defence against diseases of plants and domestic animals which cannot be successfully fought by means of partial action; and lastly, it would exercise a timely influence on the development of societies for rural co-operation, for agricultural insurance and for agrarian credit. Such an institution, which would be an instrument of solidarity for all the components of the agricultural classes, and which would consequently be a powerful influence for peace, would be capable of many beneficial developments. Rome would be a worthy and propitious seat, and there the representatives of the various states adhering to the project and the representatives of the principal associations of the parties interested should meet, so that the authority of the various governments and the free energies of the tillers of the soil, may work harmoniously together.

"I have the faith that the nobility of the end in view will enable the difficulties of the undertaking to be overcome, and in this faith I am pleased to sign myself, your affectionate cousin.

"VICTOR EMANUEL.
"Rome, 24th January, 1905."

GENERAL BOOTH CRUSADER

Starts Soon on Mission to Mahometans in Holy Land.

General Booth will leave England on March 2 for his fourth campaign in Australia and New Zealand, and on his way will pay his first visit to the Holy Land. In all his many wanderings thru the countries of the world the general has never yet touched Palestine, but he will disembark at Port Said and spend a few days in the Holy Land.

The general is looking forward with a deep personal interest to his long-looked-for visit; but he does not intend the pilgrimage to be in any sense a holiday. "Whenever there are souls to be saved, there is work for me," he said; "and, knowing this, I am ready for it. Yes; there in the Holy Land I shall address Mohammedans and Jews and Greeks, and whosoever will come to listen to me."

"What message are you taking to the Australian people?"

Quick came the answer: "I will tell the people in Australia that I have come in the hope that I may serve them. I will tell them that there is need for greater earnestness in the prosecution of their work of exalting God and of delivering their fellows from the bondage of evil, and of releasing men and women from the miseries in which their circumstances and companionships have enveloped them. Three times have I visited Australia. Each time I have brought souls to God. It will be so again. I have faith.

"I shall hope to fan the flame of revival, which, I understand, has already reached Australia," continued the general. "I shall deal with social problems—with every problem, in fact, that affects the souls of the people there. "I shall go thru the cities of Australia and New Zealand sure of the sympathy and the co-operation of the governments and the men, that is to say, who have most influence at the helm of affairs."

Asked whether he saw in Australia, with its dwindling birthrate and declining population, a chance for his great colonization scheme, the general answered:

"Australia for the Australians" is still the cry. Australia does not encourage the importation of labor, the distance from England is great, and the people are very conservative. They believe that their progress is more likely to be sure by being slow."

On his return to England in August the general contemplates another tour thru England and Scotland, to be followed by a tour thru Ireland.

Triumphs of Modern Surgery. That awesome bundle of potential mysteries we call the body is made the subject, in the March McClure's, of an absorbing article on modern surgery by Samuel Hopkins Adams. This writer owns the happy faculty of seeing a thing "buy and large," of grasping the essential facts and telling them vividly, with dramatic force. He reduces technicalities to their lowest terms and makes a surgical process as interesting and as compelling as a tale of war. The triumphs of this most modern of sciences are elucidated in the language of every-day. Here is the story of the gastric ulcer, an ailment as serious when cured as in the virulent stage, for as he explains, in healing it causes a contraction of the stomach's wall, narrowing that organ's exit to the point of uselessness. "In serious cases the method of treatment has been to cut out the ulcer or scar—a complicated and dangerous resource because of the proximity to the solar plexus, which (as everyone knows, since Mr. Fitzsimmons operated upon Mr. Corbett at Carson City, for the removal of a championship belt) is a nerve centre highly susceptible to shock.

"Several years ago a German surgeon, named Wolfier, contrived an operation which is nothing more nor less than a skillful plumbing device. He cut a hole in the stomach in front of the ulcer, clipped off the smaller intestine, and spliced the two together, leaving the ulcer to take care of itself. This process short-circuited the food route. The ulcer, relieved of irritation from the passing over of food, soon healed; the resultant contraction didn't matter because the old exit was now out of commission, and the system of plumbing properly took its place among recognized useful operations."

Be Civil. "She called me 'Sunlight Soap,' and then she said I was a 'pepper-box.'" On these grounds a Southwark, Eng., woman asked for a summons against her sister. "Go away and be civil to one another," said the magistrate to the sisters.