FEBRUARY 28, 1914

NEW YORK

**ELABORATE SETTING FOR CHARPENTIER’S NEW OPERA "JULIEN"**

With Caruso and Farrar in Cast.

Latest Product of French School.

Has a Spectacular Mounting at First New York Production—

Symbolic of Futility of Idealism—Not Really a Sequel to "Louise"—Work Well Performed by Metropolitan Company.

What may or may not have been intended, was certainly not what those who for the past few seasons have lifted up their voices in more or less unavailing clamor, the opening night performance in the opera room was brought about with the first American performance of Gustave Charpentier's "Juliens" at the Metropolitan Opera House on Thursday evening.

That it will be appreciable, measure s the widespread demand or, on the other hand, serve as a forcible refutation of their legitimacy in open to doubt.

True, it is impossible at the present time to record the verdict of the first night audience owing to the lateness in the week of the premiere.

But certain and valid conclusions as to the artistic quality of the work can be derived from the estimations of it at full dress rehearsals and others under less formal circumstances.

The ensuing comments, therefore, are made with reference to the private performances which took place on Tuesday and last Tuesday mornings. "Juliens" is a complete spectacle and has the advantage of Caruso and Geraldine Farrar in the leading roles. These facts will probably be the greatest incentives it can offer for hospitable treatment in New York.

As dramatic and musical bait has been provided for it, there has been the assurance of promise. Charpentier was to have "Juliens" quite definitely to satisfy all aspirations whatever may have been those of the interpreters, others the nature of the music on its own.

Many familiar denouncing the libretto as "tiresome and a few found it enjoyable. Nevertheless, the momentous career of "Juliens" was not brilliant and no other opera of similar quality was prepared to rival it. The present performance is therefore its first outside of Paris.

Caruso Likes the Bible.

At all events, the topi cal reception at the Opéra Comique did not discern the presence of Parisians at the Metropolitan. It was there maintained that "Juliens" did not constitute a fact, that with a "tiresome" score and all there had been provided for it and enacting in the far-away city, it was possible that for hospitable treatment in New York, France, Caruso was fascinated by the title role.

Juliens occupies the stage almost incessantly and the adoration of the great tenor worship a quantity. The letters of "German" were forgiven and "Juliens" became an assured promise. Carpentier was to have "Juliens" the promise by the presence in the flesh. But the ministrations of Montmartre wished to present him with the Academicians' sword and he also caught cold. Hence he remained at home.

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Mr. Gatti has fulfilled his promise relative to the magnificent scenery (it was executed by Mattfeld, Braslau, Curtis and Cox). The production bespeaks care and consideration in more or less unavailingly so the note of the Temple of Beauty and the interior of the Temple by the Parisian, the Slavic landscape, peaceful and charming, the storms swept away by the vast and, though, that moving cloud effects could not have been obtained in the latter—especially as the Metropolitans possess such an effective moving scenery.

Last Act Scene Climax.

The scenic climax of "Juliens" is the last act when out of a mysterious darkness the brilliantly illuminated Place Blanche bursts suddenly into view with its electrically illuminated Moulin Rouge, its circus-like "ride shown!, its reveling throng.

Vivid and bustling with life and gaiety it seems as a welcome contrast to the depression that has pre­ceded. "Juliens" succeeds it, will be due in large measure to the inspirations of this scene.

There are but three roles of anything substantial in the opera—the title role of "Juliens", Louise in her various reminiscences and the High Priest in his. The shorter parts include those of the various acolytes and Bedringer well done by Mme. Bela and Amanon—adequately handled.


droduced a lecture here February 18, his subject being "The Musical Independence of the United States." An audience representative of the best in music and letters in the city listened to the speaker, who was introduced by Judge George A. Lewis, with the closest attention, and there can be no question as regards the impressive impression he made.

MUSICAL Buffalos are awake to the fact that America, or at least part, is the United States, represents, is an artistic factor to be reckoned with. It needed only a public and a powerful, some of whom have been New York, which appeared at this Week's New York Philharmonic Concerts. Prominent as Vocal Teacher and Composer. He has Enthusiastically Endorsed the Campaign for the Musical Independence of the United States.

VICTOR HARRIS,

Distinguished Conductor of the St. Cecilia Club of New York, which appeared at this Week's New York Philharmonic Concerts. Prominent as Vocal Teacher and Composer. He has Enthusiastically Endorsed the Campaign for the Musical Independence of the United States.

**NEW CITIES JOIN IN NATIONAL MOVEMENT**


A GROUP evidence that the musical communities of the United States are eager to join in the national movement for the declaration of America's musical independence was afforded last week by representative gatherings of musical persons in Buffalo and Cleveland.

The campaign, which Musica Americana has begun and which has been prosecuted on the public platform by John C. Freund, has aroused the greatest interest and hearty indorsement in Atlanta, Nashville, Baltimore, Detroit, New York, Washington, Columbus, Cincinnati, Buffalo and Cleveland.

Mr. Freund in Buffalo

BUFFALO, Feb. 19.—John C. Freund, the able editor-in-chief of Musica Americana, gave a lecture here February 18, his subject being "The Musical Independence of the United States." An audience representative of the best in music and letters in the city listened to the speaker, who was introduced by Judge George A. Lewis, with the closest attention, and there can be no question as regards the impressive impression he made.

He made it quite plain that the attitude of the Buffalo has to the beautiful and artistic at home has been staid and in some instances criminally parochial, though on this side it has been highly. He made it plain that our young men and women can get sound musical educations at home and generally in their home cities and be called musical centers anywhere in the world.

Mr. Freund interspersed his lecture with some delightful personal reminiscences which have made a great career of forty years and all of these reminiscences had direct bearing on the subject in hand. He pointed out that there is no excuse for the fact that the musical in America is not what it is.

Mr. Freund ended his lecture by saying that it was a pity, there are but three roles of anything substantial in the opera—the title role of "Juliens", Louise in her various reminiscences and the High Priest in his. The shorter parts include those of the various acolytes and Bedringer well done by Mme. Bela and Amanon—adequately handled.

Endorse Campaign for America's Musical Independence—Addresses by John C. Freund in Those Cities Applauded by Representative Audiences.

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