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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 Per-
formed by Metropolitan Com-
pany

WHAT may or may not have been in-
tended as a concession to those
who for the past few seasons have lifted
up their voices in more or less unavailing
clamor for French opera was
brought about with the first American
performance of Gustave Charpentier's
"Julien" at the Metropolitan Opera
House on Thursday evening.

That it will in appreciable measure
satisfy these widespread demands or, on
the other hand, serve as a forcible refu-
tation of their legitimacy is open to
doubt. True, it is impossible at the
present writing to record the verdict of
the first night audience owing to the
lateness in the week of the premiere.
But certain valid conclusions as to the
artistic qualities of the work can be de-
rived from two hearings of it at full
dress rehearsals and others under less
formal circumstances.

The ensuing comments, therefore, are
made with reference to the private per-
formances of the opera given last Sun-
day and last Tuesday mornings. "Julien"
is an elaborate spectacle and has the ad-
vantage of Caruso and Geraldine Farrar
in the leading rôles. These facts will
probably be the greatest incentives it can
offer to popular consideration and ac-
ceptance. As dramatic and musical bait
it is distinctly less tempting.

The circumstances prompting the
adoption of "Julien" for Metropolitan
usage have never been set forth quite
definitely enough to satisfy all specula-
tion which has arisen in connection with
the matter. Charpentier's opera, much
talked of and impatiently awaited
abroad, failed signally when exhibited
at the Opéra Comique last June. Paris
critics, generally prone to enthusiastic
effusions on very slight provocation,
cooled perceptibly on contact with it.
Some conjectured that the unpopularity
of the composer with many Paris mu-
sicians might have something to do with
the widely prevalent attitude, some
blamed the quality of the interpreters,
others the nature of the *mise-en-scène*.
Many frankly denounced the thing as
tiresome and a few found it enjoyable.
Nevertheless the subsequent career of
"Julien" was not brilliant and no other
foreign opera house made efforts to ac-
quire it. The present performance is
therefore its first outside of Paris.

Caruso Likes the Rôle

At all events the tepid reception at the
Opéra Comique did not disconcert the
powers that rule at the Metropolitan.
It was there maintained that "Julien"
did not conclusively fail, that with a
mounting more sumptuous than had
there been provided for it and enacted
by a more competent cast it might look
for hospitable treatment in New York.
Furthermore Mr. Caruso was much
fascinated by the title rôle. *Julien* oc-
cupies the stage almost incessantly and
the adorners of the great tenor worship
quantity. The lessons of "Germania"
were forgotten and "Julien" became an
assured promise. Charpentier was to
have hallowed the premiere by his pres-
ence in the flesh. But the *mininettes* of



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 Mu-
sical Independence of the United States (See page 31)

Montmartre wished to present him with
the Academician's sword and he also
caught cold. Hence he remained at
home.

Mr. Gatti has fulfilled his promise rela-
tive to the sumptuous scenery (it was ex-
ecuted by Paul Paquereau) and to the
excellence of the interpreters provided.
Mr. Caruso, Miss Farrar and the splen-
did chorus carry the burden of the work.
Rôles of subsidiary account are sus-
tained by Messrs. Gilly, Reiss, Murphy,
Bada and Mmea. Duchêne, Maubourg,
Mattfeld, Braslau, Curtis and Cox.

The production bespeaks care and ob-
vious devotion. It is executed on a large
scale of notable brilliancy, with nice ad-
justment of all constituent factors.
"Julien" leans heavily for its effects on
scenic sumptuousness and evenness of
choral work. Both of these ends have
been achieved at the Metropolitan. The
chorus—as much a distinct personality
in the drama as it is in "Boris"—sings
its very considerable share superbly,
particularly in the suavely melodious
ensembles of the first act and the riotous
episodes of the Montmartre revels. On
the whole there is much beauty in the
successive settings in spite of an occa-
sional excessive garishness or crudity of
coloring. The ascent to the Temple of

Beauty and the interior of the Temple
are picturesque, the Slavic landscape,
peaceful and charming, the storm-swept
port in Brittany striking. It is a pity,
though, that moving cloud effects could
not have been obtained in the latter—
especially as the Metropolitan possesses
such an effective moving "skyscape."

Last Act the Scenic Climax

But the scenic climax of "Julien" is
the last act when out of a mysterious
darkness the brilliantly illumined Place
Blanche bursts suddenly into view with
its electrically illumined Moulin Rouge,
its circus-like "side shows," its reveling
throng. Vivid and bustling with life
and gayety it comes as a welcome con-
trast to the depression that has pre-
ceded. If "Julien" succeeds it will be
due in large measure to the fascinations
of this scene.

There are but three rôles of anything
like substantial account in the opera—
those of *Julien*, *Louise* in her various
reincarnations and the *High Priest* in
his. The shorter parts—including those
of the cynical *Acolyte* and *Belbringer*
well done by Messrs. Reiss and Ananian
—are adequately handled.

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NEW CITIES JOIN IN NATIONAL MOVEMENT

Buffalo and Cleveland Audiences
Endorse Campaign for Amer-
ica's Musical Independence—
Addresses by John C. Freund
in These Cities Applauded by
Representative Audiences

ADDED evidence that the musical
communities of the United States
are eager to join in the national move-
ment for the declaration of America's
musical independence was afforded last
week by representative gatherings of mu-
sical persons in Buffalo and Cleveland.

The campaign which MUSICAL AMER-
ICA has begun and which has been prose-
cuted on the public platform by John C.
Freund, its editor, has now received sup-
port and hearty indorsement in Atlanta,
Nashville, Baltimore, Detroit, New
York, Washington, Columbus, Cincin-
nati, Buffalo and Cleveland.

Mr. Freund in Buffalo

BUFFALO, Feb. 19.—John C. Freund,
the able editor-in-chief of MUSICAL
AMERICA, gave a lecture here February
18, his subject being "The Musical Inde-
pendence of the United States." An au-
dience representative of the best in mu-
sic and letters in the city listened to the
speaker, who was introduced by Judge
George A. Lewis, with the closest atten-
tion, and there can be no question as re-
gards the deep impression he made.

Musical Buffalo is awake to the fact
that America, or at least that part that
the United States represents, is an
artistic factor to be reckoned with. It
needed just such a polished and forceful
speaker as Mr. Freund, with his enor-
mous store of musical knowledge allied
to the statistics he presented, to make
people stop and think, and there is some
deep and serious thinking being done
here just now which is sure to bear
fruit.

He made it quite plain that the atti-
tude of many Americans in regard to
the beautiful and artistic at home has
been snobbish and in some instances
criminally careless, though on this side
of his subject he touched lightly. He
made it plain that our young men and
women can get sound musical education
at home and generally in their home
cities and he cited numerous music con-
servatories where the tuition is of the
best. He also spoke in terms of warm
praise of professors of music in the dif-
ferent music branches, that live in Amer-
ica, whether or not of foreign extrac-
tion, ranking them with the best in the
world.

Mr. Freund interspersed his lecture
with some delightful personal reminis-
cences which extend over an active
career of forty years and all of these
reminiscences had direct bearing on the
subject in hand. He frankly acknowl-
edges our debt to musical Europe, but
feels we have paid it by absorbing the
best it can give us. It was evident that
Mr. Freund's attitude is not against
Europe, but that it is solely for Amer-
ica and American musical independence.
His address will long be remembered as
a master effort and he has the satisfac-
tion of knowing that musical Buffalo has
fallen into line and that he can depend
on the sincere and hearty support among
musicians here, of his propaganda.

At the close of the lecture, after pro-
longed and hearty applause, Angelo M.
Read, a prominent musician in the au-
dience, arose and made the following
resolution: "Mr. Chairman, be it re-
solved that the musicians and music-
lovers of Buffalo extend to Mr. Freund

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