



# Budapestre vonatkozó újságcikkek

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## THE MUSICAL LEADER Opera Singer's Troubles in Budapest

Budapest, June 1, 1914.

Our correspondent in Budapest writes that although Carl Burrian was engaged to sing on May 17 for the first time there, Siegfried in "Gotterdammerung," at the last moment he sent a letter of refusal to the Direction of the Royal Opera. In view of the fact that such refusal has now occurred just twelve times during the season, the manager notified Burrian that his contract—which originally had to run to May 31, 1916—is considered as cancelled. Burrian did not take note of this notice and now both parties have gone to law.

### VIOLINIST

# GITTELSON

"Allgemeen Handelsblad," Amsterdam.—His energetic passion, his lively and graceful sprightliness (in Saint-Saens'), the full singing sonority of tone in the cantilene, formed qualities which united with his genuine violinistic gifts make one predict the most wonderful things for Gittelson's future.

**First American Tour Commencing  
November, 1914**

**Management:  
WOLFSOHN MUSICAL BUREAU,  
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THE STEINWAY PIANO USED**

Dr. Quaranta's Italian Opera Company at the Volksoper, gave a performance May 3 of Donizetti's "Don Pasquale." Ernesto was sung by Fernando Carpi, the excellent tenor of the company. May 5, "Rigoletto" was given with Enrico Nani, the well-known Italian baritone, in the title role. The most interesting work, however, was "Aida," which had a tremendous success. This was due to the conductor, La Rotella, who gave a marvelous interpretation to this masterwork of Verdi. It was not so much the soloists as the harmonious and admirable co-operation of soloists, orchestra and chorus. La Rotella, with the other artists, Esther Mazzoleni, Aida; Ladislava Hotkovska, Amneris; Luigi Fusati, Radames; Carozzi and Enrico Nani were obliged to appear about 30 times before the curtain. May 7, "Traviata" was given with Toinon Enenckel, a most interesting and talented artist in the title role, and Fernando Carpi as Alfred. The success was great. On May 10, "Il Barbier di Seviglia" was performed with Fernando Carpi as Count Almaviva. He proved to be a master of the bel canto. Since Bonci, we have not heard this role in such a perfect interpretation. Carpi has a well-schooled, beautiful voice, his art of singing is perfect. The orchestra was again excellent under the leadership of La Rotella, who was almost compelled to repeat the overture. A very successful and enjoyable performance was that of "La Boheme," on May 13. Mme. Baldassare-Tedeschi as Mimi again won all hearts and the audience was indefatigable in applauding this first class artist. Her art, both by her singing and acting, was admirable. Di Bernardo sang Rodolpho very satisfactorily and had to repeat his aria in the first act. La Rotella is a Puccini conductor par excellence, and the orchestra was brilliant. The high point of the perform-

ance was gratefully appreciated by the audience. May 21, "Cavalleria Rusticana" was given a most realistic interpretation. Soloists, chorus and orchestra were again excellent and the intermezzo was repeated. The evening was closed with an excellent performance of "Tosca." Mme. Baldassare-Tedeschi, who in a short time has become a pet of the public, was again excellent. The climax was the prayer in the second act, which had to be repeated. Di Bernardo as Mario Cavaradossi was also in very good condition and he also repeated his "Farewell" aria. Soloists and La Rotella, the excellent conductor of the performance, were enthusiastically called before the curtain.

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The Volksoper brought as last but not the least attraction in this season, Anna Pavlova, the world-renowned Russian dancer, with her ballet-troupe consisting of 42 members. In spite of the summer heat the auditorium filled on both evenings completely the hall and applauded enthusiastically the artistic, fascinating production of the graceful and lovely diva. Her program contained, among other pieces, "The Dying Swan," music from Saint-Saens; Minkus' "Papillon," Weber's "Aufforderung zum Tanz," Lincke's "Gavotte," Rubinstein's "Valse Caprice," etc.

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Fritz Reiner, the talented young conductor of the Volksoper, was invited by the Direction of the Hofoper at Dresden to conduct there some performances. Reiner had a brilliant success and the critics declared unanimously Reiner to be a most talented artist, much knowledge and routine, who awakens firm hope for his future. The Hofoper immediately engaged Reiner for five years. It is with the deepest regret we see him leave Budapest, as we lose in Reiner a prominent factor of our musical life here.

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Carl Burrian, who had to sing in the "Ring" cyclus Siegmund and Siegfried at the Royal Opera, was replaced by Georg Anthes and the English tenor, Walter Hyde.

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Mme. Serafina Astafieva, formerly member of the Russian ballet, appeared on the stage of the Hungarian Royal Opera in the ballets, "The Jewess of Bethulia," "Hasis," and "Landidyl."

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Alexander Bihar, bassist of the Volksoper, has also been engaged by the Hofoper at Dresden from September, 1916.