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## NOT ABOVE THE LAW AFTER ALL!

### Our Highly Romantic and Emotionally Unrestrained Tenors and Prima Donnas Cruelly Worried by the Sentencing of Carl Burrian to One Month's Imprisonment for Stealing Another Man's Wife



"Can it be that the musical bars that have interposed between the 'song birds' and ordinary punishment are to be turned into real cells. At any rate Mr. Carl Burrian, the brilliant tenor, sentenced to a month's imprisonment, feels that it is better to be on the outside gazing in than on the inside gazing out at the lovely faces that placed him there."

THE news that Carl Burrian, the famous tenor, had been sentenced to a month's imprisonment for running away with another man's wife has fallen like a bombshell in musical circles.

If all the songbirds who have discarded conventions are to be treated in the same way, it will scarcely be possible to conduct grand opera at the Metropolitan Opera House in New York or anywhere else.

The court at Dresden, Saxony, imposed this sentence upon Burrian for running away with the pretty wife of Adolf Dingels, a Dresden merchant. In passing sentence the Judge said it was made light in view of the fact that Mrs. Dingels was living unhappily with her husband when she met Burrian. The sentence conveyed an intimation that offenses of this kind would be dealt with more severely in future.

Does this portend that grand opera singers are to be held severely to the common code of morality? Are their emotional natures to be starved? Are they to be denied the warm sympathy which they crave, irrespective of marriage and contracts? Are they to be crippled in the expression of their feelings?

"We must have free expression for our emotions," is the singer's explanation. "Our art is bound up with the sympathetic nervous system—that is to say, with the emotional life. The art of music appeals primarily to the emotional centres, and the more they are stimulated the greater becomes the artist's power of musical expression and, especially, of vocal expression. To starve the emotional centres would make it impossible to sing well."

"In operas such as 'Tristan and Isolde,' 'Lohengrin,' 'Tannhauser' and others there are many passages where the singer reaches the climax of emotional feeling. It is difficult to distinguish the artist's sensations from the sensations of ordinary life. To deny free expression of the emotions to such a singer in his private life would be absurd. The singer cannot be like ordinary cold-blooded men and women."

As a result of this state of mind and emotions the principal artists of grand opera have swapped wives and husbands and appropriated those of others with a rapidity that is quite bewildering.

But Saxony has decided that such emotional freedom is not necessary to a singer. It says that if he takes somebody else's wife in an absent-minded manner, he must go to prison like an ordinary business man. Now, Saxony is a country that has given years to educating grand opera singers, and is far more musically developed than the United States. It is near the home of Wagner. If Saxony thinks it best to put the affections of opera under legal restraint, why should not the United States?

Perhaps a prison sentence will have as much deterrent effect on singers as on ordinary persons. Mr. Carl Burrian looking from inside the prison bars at the beautiful forms that have aroused his emotions may reflect that it would have been better to restrain himself and stay outside.

The argument cited about singers needing emotional liberty for the benefit of their voices satisfies many, but there are students of voice culture who find a defect in it. They say that if the singer was compelled to bottle up the emotion aroused by a fair face he could put more of it in his voice. Thus Saxony's law may improve the singing of the operatic artists who are still outside.

Carl Burrian's case was the most remarkable of the many exhibitions of the extremely emotional musical temperament we have had. In 1911 he came to this country to sing in "Tristan and Isolde" at the Metro-

politan Opera House. He had broken his contract to sing at the Royal Opera House in Dresden.

With him was a beautiful young woman, the wife of Adolf Dingels, of Dresden. When questioned about his companion, Burrian replied:

"She is my beautiful secretary and always travels with me. She cannot sing at all, but her beauty makes up for everything else she may lack."

"We are not married. We are companions in love. I love my secretary blindly, madly, passionately, but we are not to be wed. I have been married and have a son ten years old. Mrs. Dingels and I will travel together forever."

An ordinary unmusical foreigner under these circumstances would have been held up and sent to Ellis Island, but Burrian and his beautiful secretary got through.

The most admirable of Burrian's performances is his singing of the "Liebestod" song in "Tristan and Isolde," which is probably the most moving piece of love music ever composed. Young Mrs. Dingels's determination to leave her prosaic husband dated from the first moment she heard that song. Burrian saw her and reciprocated her feelings. They began domestic life at once.

Mr. Dingels threatened to kill Burrian and actually prevented him from singing at Prague and other places by this threat. Later he obtained a divorce.

Burrian had a wife at the time, a singer known as Madame Jellinek. She obtained \$3,000 a year alimony from him, to his great indignation, for artists, though liberal with their emotions, are not always so with their money. His wife proved that his income was at least \$58,000 a year.

Burrian was deprived of all his official honors in Saxony as a result of his conduct. Later a law was passed making abduction of a married woman a crime, and under this he was convicted. Burrian now says that the King of Saxony had this law passed out of spite because he had left the King's opera house.

Burrian has been the central figure, if not the hero of many exciting episodes. He was arrested for debt at Marienbad, where he was going to sing "Siegfried" before King Edward, and his property and costumes seized.

Five years ago one of his previous wives died while he was singing in New York. She died suddenly of ptomaine poisoning. The news was taken to him while he was singing at the opera. He burst into tears and was unable to finish this performance. It is said that he eloped with this wife when she was nineteen.

In February of this year his beautiful companion, Mrs. Dingels, died suddenly in New York. He wept copiously over her bier and then passed on to fill engagements in Europe. "How many wives has Burrian had?" now becomes an interesting puzzle.

The amatory and emotional troubles of Enrico Caruso, the world's greatest tenor, have become very familiar. Caruso says he has never been married. It appears to be his little weakness to promise marriage. Five years ago a comely young Italian woman arrived at his hotel in New York with a trunk and announced that she was his wife. He strongly denied it. Two years ago a young assistant in a Milan flower store sued him for breach of promise of marriage. He had certainly made some very flowery promises to her.

Still more recently Madame Trentini, the singer, announced that he had promised to be hers. Once more he denied it, and she replied that he was a monkey.

The disregard of legal ties and the unrestrained indulgence of emotion are by no means confined to the men on the operatic stage. Madame Eames, the gifted dramatic soprano, a woman of New England Puritan

stock, was married to Julian Story, the artist. The voice of Emilio di Gogorza, who sings sentimental songs with marvellous feeling, appealed to her strongly, and, of course, she could not live without him. The critics observed that the great soprano, in whose voice a certain coldness was a defect, sang with more feeling after meeting Gogorza.

She obtained a divorce from her husband. Gogorza had a wife, and it is understood that she received \$100,000 to give him up. That Madame Eames intended to marry Gogorza was known long before he was free. It seems that a law like the one they have in Saxony would have been a hindrance to this highly emotional artistic couple.

Madame Marie Rappold, the brilliant prima donna of the Metropolitan Opera House, has just given herself the luxury of a new husband. She was previously married to Dr. Julius C. Rappold, an estimable physician, with a modest practice in Williamsburg, which is rather a long way from the fashionable quarter of New York. For eighteen years they lived together.

As Madame Rappold rose in the musical world Williamsburg seemed more and more distasteful to her cultivated senses. Then a night came when she sang Elsa to the Lohengrin of Rudolf Berger, a romantic, handsome tenor. She went to Colorado, where divorces are obtained easily, and the modest Dr. Rappold was cut adrift.

"Our wedded life was a rosy dream until my wife had operatic aspirations," said Dr. Rappold. "It is better to go to war than marry a female genius."

Madame Rappold and Rudolf Berger were married in the course of an automobile trip into New Jersey. The prima donna described how she came to fall in love:



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"Madame Eames, the brilliant soprano of New England Puritan stock, whose Marguerite is unsurpassed, was thrilled by the voice of Emilio di Gogorza, and though she had a husband and he a wife, that did not prevent her from making him hers."

"From the very first moment we met we were in love—genuinely, beautifully, earnestly in love. I wasted no time in telling my husband of my new-found happiness. We had already found our lives un congenial, and my life was empty, save in the love I had for my little daughter Lillian."

The law they have in Saxony would have done much to spoil that romance.

Orville Harrold, one of the most brilliant young tenors ever born in America, has divorced his young wife in order to marry the beautiful prima donna Lydia Locke. He had three young children.

"When Orville was just a plain country boy, driving a coffin wagon in Muskegon, Ind., he was the best husband a woman could wish, but luxury, fame and the society of these artists have spoiled him," said the young wife tearfully.

"If a woman cannot grow with her husband it is better that they should part," was Mr. Harrold's explanation of the matter.

It is only fair to say that the artist's unconventional-ly does not always consist in taking some other body's wife or husband. Carl Jora, who is also a heart-moving Lohengrin, learned that his wife was deeply in love with a handsome young military dentist in Berlin named Dr. Miederer.

Tenor Jora gave her a small fortune, told her to get a divorce, marry her dentist and be happy. It may be recalled, however, that a young chorus artist named Glida Gracchelli had previously made a claim on his affections.

The property which Tenor Jora handed over to his wife consisted of: Twenty-five thousand dollars in cash. A \$19,000 life insurance policy. A home in Berlin valued at \$20,000. The furnishings of the home, valued at \$7,500. An annuity to each of the four children of \$1,000 a year for life.

"I wish Dr. Miederer all the happiness Frau Jora can give him, and may success ever be in his life," said Carl Jora.

"The tenor voice has a natural attraction for women, but it could not charm my wife. I was all for steady, hard work, so that we might have a comfortable old age, but she wanted society, and I could not hold her."

"She told me that she loved the other man, and I agreed to set her free. And because he is poor and she has no wealth nor income save what I have given her, she asked that I provide for her—that I give her enough to maintain them both until he should do better in his profession, and so I did."

The reward that came to Mr. Jora for his generosity was that many women throughout the United States expressed a willingness, nay, even a determination, to marry him without delay. One of them wrote from Los Angeles:

"I have lost my husband and have one little boy and a bungalow. Do you suppose you could come out here? If not, I shall be coming East in the Spring, and would so like to meet you."

Mrs. Jora had an interesting comment to offer: "No great singer ever loves any one but himself. A man who seems the strong, virile lover on the stage, is too much occupied in thinking how a lover ought to act ever to be a real man. Marry the ugliest man you will. Marry a man with no voice. Never marry a great singer or a genius."

Alotis Burgstaller, another Metropolitan Opera House star, followed the more usual course of the songbirds. Unconventionality has become conventional with them. He ran away to Europe with the wife of Alexander Philip Hexamer, a rich Hoboken horse dealer.

If ordinary business men or their wives were to behave like this their conduct would be visited with social ostracism, and in many cases with severer punishment. In grand opera singers we have come to regard such behavior as natural and we pass it by, sometimes with a smile, usually without reprobation. The musical temperament must have a free expression.

Probably there are laws in this country which might have been put in operation against many of the principals in these cases, but we shrink from crushing a songbird. How could he sing his best with the prospect of one to six months' imprisonment ahead of him? Saxony has taken a sterner view. It is interesting to remember that the King of Saxony, who is credited with inspiring the new law, has had domestic troubles of his own.

He is the only King in Europe whose wife has left him. He is the only King who has experienced some of the painful sensations inflicted on ordinary citizens by emotionally troubled opera singers.

His wife, when he was Crown Prince, ran away from him with her children's tutor, and subsequently ran away with a number of other men. Among these was a musically gifted artist named Enrico Toselli.

The Great Enrico Caruso, Who Says He Was Never Married, but Appears to Be Always Promising to Be



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Madame Marie Rappold, Whose First Husband Says Their Life Was a Rosy Dream Until She Went Operatic Success.