

ANDRE ENRICO ARENSEN

The Well Known European Tenor
Robusto Engaged With

Cosmopolitan Opera Company, Inc.

First Appearance as Don Jose, Opera "Carmen"

FEBRUARY 5, GARDEN THEATRE, NEW YORK



Few opinions of some of prominent tenor's brilliant European successes:

—OPERA "MEISTERSINGER"—

Andre Enrico Arensen, the principal tenor of the Charlottenburg Municipal Opera, has recently added the role of Walther Stolzing ("Meistersinger") to his repertoire. His debut in this part proved to be a brilliant success. Vocally he handles the role with a great appreciation of its possibilities and by applying the bel canto principles of voice production he lends a beauty of far greater charm than most of the German tenors do, and surely in this part there is more opportunity for real bel canto than in most of the Wagnerian tenor roles. Arensen was in magnificent voice, and his warm vibrant tones went to the hearts of all. Historically he gave a dignified and convincing delineation. "Meistersinger" now has become one of the standard repertoire numbers of the Berliner opera, and it already seems to be a great favorite with the masses. At any rate, the house was sold out, as I observed at Arensen's debut as Stolzing.—*Berliner Zeitung, Berlin.*

—OPERA "DIE JUDIN"—

Equally noteworthy was Andre Enrico Arensen's splendid characterization of Eleazar from "Die Judin." His portrayal was sympathetic and forceful from beginning to end, and his artistic vocal achievements in the pathetic welcome of death aria, which makes heavy demands upon both the lyric and dramatic abilities of the singer, fully deserved the tremendous applause which followed his singing of this number.—*Berliner Tageblatt, Berlin.*

—OPERA "TROVATORE"—

Arensen, this magnificent artist, has had during his career many evenings of glory, but without doubt no other public has given him an ovation more enthusiastic than that made by the spectators that crowded the majestic Coliseum Theatre. Arensen, who has sung in the theatres of Russia and Germany, is not accustomed to the warmth of our audiences. Alone Gyarre, Tamagno, Patti, Battistini and Caruso have won acclamations equal to that accorded to the tenor Arensen. This excellent tenor sang throughout in the original key, emitting high C so ringing and so brilliant that the entire auditorium broke forth into a violent applause which demanded not only one but also a second repetition. In the "Miserere" he aroused the public again to enthusiasm by the way in which he expressed this inspired number. Mr. Arensen does not yell, he sings, and in this same "Pira" and in the famous high C there was so much of tears, so much expression, so much correctness as to give a sense of singularity to the interpretation of the valiant artist. Good, good, good! We can count upon him as a great tenor, who promises us evenings of spiritual enjoyment.—*Paiz-Lisbon, Portugal.*

—OPERA "AIDA"—

In the cast, the first to be named should be the Radames, of Andre Enrico Arensen. He has brilliant vocal equipment, sympathetic appearance, and a voice noble in beauty and volume which in the course of the evening continually increased.—*Zurich, Switzerland, May 24, 1916.*

ARENSEN SINGS FLUENTLY IN ITALIAN,
FRENCH, RUSSIAN AND GERMAN