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# Callas Books: ‘Maria Callas – Die Stimme der Leidenschaft’ by Eva Gesine Baur

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**MARIA CALLAS – Die Stimme der Leidenschaft (The Voice of Passion)**

**By Eva Gesine Baur**

**Hard cover**

**Size of book: 15 x 24 cm**

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Shortly after the publication of this book by our member Eva Gesine Baur I included a review by Ingrid Vanya from *Der Opernfreund* in the March Magazine (p46), published on 23 February, in anticipation of my own review in this issue.



I had to take my time reading this book as it is rather voluminous with 442 pages with texts, 41 pages with notes and 9 pages with bibliography.

Baur knows how to write well and captivatingly, having previously written several books about, amongst others, Frédéric Chopin, Marlene Dietrich, Emanuel Schikaneder and Wolfgang Amadeus Mozart.

I was pleasantly surprised with the many subjects and peculiarities – and there are many in Callas’ life and art! – that she writes about and which she has researched, as it appears from the many notes which give much additional interesting information. This caused me – not unpleasantly – to investigate (again) a number of matters so that I could also improve my knowledge about Callas. With so many items it is unavoidable that a number of mistakes and faults have crept in and I sent Baur a list with comments that she could use for a possible reprint of the book, which in my opinion is the best original German book about Callas.

*Karl H. van Zoggel*

An omission in the book, I think, is the fact that Lord Harewood is not mentioned although he was a great friend of Callas, who invited her to come to London for *Norma* at the Royal Opera House in November 1952. Harewood was also Callas’ interviewer for the most important ‘Harewood Conversations’ in April 1968 in Paris.

Baur regularly makes clever use of the difference between the artist Callas and the woman Maria, which was the basis for Tom Volf’s film *Maria by Callas* and for Teresa van de Ven in her play *Maria vs La Callas* in Lierop, the Netherlands, in July 2009.

Chapter 21, entitled ‘Digression into the world of the alternative truth’, is about the assumed non-existence of Callas’ baby boy Omero Lengrini. Baur and I have had many contacts and discussions during 2021 and 2022 and we agree on many items about Callas, but on the matter of Lengrini we keep disagreeing. In my article on page 48: *Omero Lengrini, ‘The secret son’ of Maria Callas – A Postscript*, I give my elaborated response to what Baur writes in her book on the matter.

The 44 black/white photographs in the book are generally well known to our members. Their size is often small and the photos are printed in between and on the same paper as the text.

*London, Royal Opera House Covent Garden, 17 June 1959,  
after Medea, with Lord Harewood*

