

Lotte Lehmann &

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Her Legacy

*Volume One*



Gary Hickling

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*Volume One*



Gary Hickling



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# Introduction

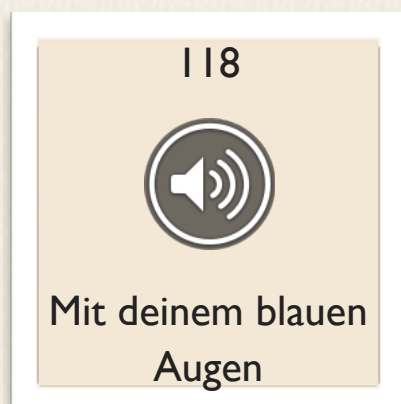
Lotte Lehmann's legacy found in her recordings, films, and writing offers as much fascination now as many years ago, and today's technology allows us easy access to it. It is my privilege to meld pieces of her legacy into its own art form, a celebration I hope worthy of her charisma and creativity.

## Instructions

This presentation is designed to be viewed in the portrait mode, not the landscape mode, on your iPad.

Our Table of Contents can be found two pages further on. It is interactive, so just tap the chapter you want and you'll arrive there.

To locate the Apple internal Table of Contents, tap anywhere on the page you're reading and options will appear at the top. In the upper left-hand corner tap again on the three lines. You'll have the option of either "Table of Contents" or "Glossary." Tap Table of Contents and thumbnails will appear at the bottom of the page. You can navigate back and forth within the chapter that you're reading by just swiping the thumbnails. Swipe a bit stronger and you can go to neighboring chapters. Look for the white dots on a black background at the bottom of the page. All the chapters are shown there. If you wish to move to a different chapter, just tap the white dot in the approximate place of the chapter you want.



When you find a Lehmann commercial recording you'll see a three-digit number that refers to her Discography which you'll find in the Appendix. The Discography contains the matrix number, the catalog number, the date of the recording, the pianist or orchestra, the conductor, etc. By the way, good headphones will help you enjoy these recordings of Lehmann's performances.

Once you start a recording, you may return to where you left off, the same way this book remembers your last page. If you swipe to another page, the audio or video starts over. Also, once you set the volume it will serve for the whole book.



The videos work much the same way that the audios do, but have an advantage. If you spread your fingertips apart it will open an enlarged version. Or, if you tap on the video you'll see at the top left corner little arrows that you can tap to enlarge it.

There are occasionally “pop-overs,” in the presentation usually offering English translations. Just tap on the word and a box appears with the English words and sometimes the original German as well.



There is one tricky pop-over that appears at the bottom of the *Winterreise* introduction. It's not a translation, but rather Lehmann telling you how best to enjoy her drawings of all the poems of *Winterreise*.

Another word about the unique functions of the buttons in *Winterreise*: at the top, parallel with title, there's an audio button. Tap that and you'll hear Lehmann read the poem.



323 Gute Nacht

At the bottom you'll find a slider bar. Tap that and you'll hear Lehmann sing the Lied.

Though it's not apparent, there's a link to the proper names and foreign terms in the text. Tap on an unfamiliar name or term and the information will appear from the Glossary. If you wish to see the whole Glossary, just tap the page and the same three lines used for the Table of Contents offers a choice to see the Glossary. Each Glossary entry will show every mention of that name or term and in which chapter. You may tap on the chapter you want and it will be linked.

Have fun and don't try to hear too much Lehmann all at once. It can be overwhelming.

Gary Hickling



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# Copyright



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# Acknowledgements

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Their staff, which helped greatly, included David Seubert, Zak Liebhaber, and Nadine Turner. Special thanks to Daisy C. Muralles, Information Services Assistant, Special Collections, UC Santa Barbara Library. It was through her that we received many of the rare photos.

The copy editors of my often questionable English were Ginny Turner and Judith Sutcliffe. Thanks also to Dr. Albert Schütz, Dr. Hermann Schornstein, and Ann McKinney for their help. Suggestions were provided by Dennis Moore and Dixon Smith. The latter helped with layout and generally got the presentation together. Without Dixon's help this presentation would not have been possible.

Mark Obert-Thorn reviewed the technical aspects of the chapter titled “Early Recordings.”

The audio engineer was Lani Spahr, who was able to make enjoyable some heretofore unlistenable historic Lehmann recordings.

The rare audio tracks of Lehmann were provided by Ward Marston with help from the New England School of Music's Record Library.

Research in Vienna was done by Peter Claussen and Damian Griego.

Philip Ulanowsky provided the Lehmann photo that she had sent to his father.

Thanks are due to Charles Husson, for the transcriptions of DATs which contained rare recordings and master classes.

Janet Olson, Assistant University Archivist at Northwestern University provided some student names.

We were granted permission to use excerpts from the master class videos courtesy of [Video Artists International](#). Here is a list of the VAI Lehmann items, with links:

Lotte Lehmann: The New York Farewell Recital (1951)

<http://www.vaimusic.com/product/1038.html>

Lotte Lehmann Sings Lieder and Orchestral Songs (1941-1950)

<http://www.vaimusic.com/product/1247-2.html>

Lotte Lehmann: Master Classes, Vol. 1 – Lieder

<http://www.vaimusic.com/product/4326.html>

Lotte Lehmann: Master Classes, Vol. 2 – Opera

<http://www.vaimusic.com/product/4327.html>

Excerpts from the following record companies' publications are acknowledged with our thanks:

ArabesqueTwo, Columbia Masterworks, Eklipse, EMI Great Recordings of the Century, EMI Références, Music & Arts, Preiser Records Lebendige Vergangenheit, Naxos Historical, Pearl, Pristine Classical, Caedmon, RCA Victor, and Romophone. Jon Tolansky gave permission for the Nupen interview.

Holger Heine and Suzanne Savet of Topos Publications contributed to the original design and development of this book.



Lotte Lehmann as Massenet's Manon,  
her most frequently performed role in Vienna.



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# Foreword

Christopher Nupen



Christopher Nupen (1955)

At the age of twenty, I travelled from London to Vienna by train, third class, for the reopening of the Vienna State Opera. That took place in November 1955. It was the biggest musical event in Europe since the start of the war in 1939.

I was unable to get tickets for either of the first two nights, but I did get a single ticket, bought a year in advance—a back seat in a Stalls Circle box—for the third night and a performance of *Die Frau ohne Schatten* by Richard Strauss with Leonie Rysanek as the Empress.

It seems that some kindly gods were taking care of me. My ticket was for Stalls Circle Box 10 but I managed, in my excitement, to sit in Box 11 by mistake. (I had not realised that the even-numbered boxes were on one side of the Stalls and the odd on the other). The box was empty when I arrived.

Just moments before the entry of the conductor, Karl Böhm, the door opened and I saw a majestic looking woman with silver hair taken back and piled high and a silver fur coat, down to the floor. I recognized her immediately because I had been an admirer since my school days and because, when I arrived in Vienna, the newspapers were full of photographs of the opening night and the two guests of honor, Bruno Walter and Lotte Lehmann.

Totally taken aback, I managed to utter the most superfluous thing possible, “You are Lotte Lehmann.”

She gave me a kindly nod and said, “When you have recovered from your surprise, young man, may I please go to my seat?”

Members of the audience had already seen her and stood up saying, “Hoch Lehmann,” a regular Viennese greeting for its heroes.

Space in the box was limited and some confusion ensued, in full view of the stalls audience, most of whom were standing by now. Order was restored as the audience applauded the entrance of the conductor.

During the first act Lotte Lehmann responded to Leonie Rysanek’s singing by whispering, repeatedly, “schöne Stimme, schöne Stimme” (beautiful voice).

Everything about Lotte Lehmann radiated strength of character and during the first interval I managed to find the courage to speak to her. A full account of what followed will appear in my book. In the meantime it is enough to say that at 08:30 on the following morning I received a signed photograph and an invitation to lunch. Our friendship started at that lunch and resulted in a flood of happy letters between London and Santa Barbara, California.

Then the gods took another unexpected hand. A London musical agency invited Mme Lehmann to give masterclasses in the Wigmore Hall over a period of two weeks. I was present, in the front row, at Lotte’s invitation, at every one of those events, and I had supper with her, and her friend Betty Mont, in their private suite in the Hyde Park Hotel, eight times in those two weeks. I also had lunch with them on three occasions. On the first, their other guests were Neville Cardus and the renowned record producer, Walter Legge; on the second, Otto Klemperer and his daughter Lotte (named in remembrance of her father’s unrequited passion for Lotte Lehmann); and on the third, the other guest was Ivor Newton, who accompanied the masterclasses.

There is a great deal more to be said, but it will have to wait until my book appears. In the meantime, the most important thing I can say for your project is that Lotte Lehmann was the most vibrant personality I have ever met. She was unafraid, she was funny, what she said was frequently unexpected and often revealing and she was instantly appealing.

She was, above all, an artist who, in the words of Richard Strauss, moved the stars, whom Toscanini called the greatest artist in the world and who elicited the most extravagant appreciation imaginable from Puccini.



One day she asked what I did for a living and when I said that I was working in a Merchant Bank she exclaimed, “You are verking in a bank? Zat is completely UN-possible.”

She recommended me for a job at the BBC, but she did much more than that: she gave me something that entirely changed the course of my life. There is an echo of Lotte Lehmann in every artistic thing that I have done from those magic days until now.

London, March 2015



Lehmann at the re-opening of the Vienna Opera in 1955

*[We can hear an interview Mr. Nupen gave to Jon Tolansky for the 30th anniversary of the death of Lotte Lehmann in which her part in his life is emphasized.]*

Nupen Interview



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# Preface

**Gary Hickling**



This presentation is designed to illustrate and illuminate numerous aspects of Lotte Lehmann's art and life with photos, videos, and especially audio examples of her singing.

I am a lifelong admirer of Lehmann the singer, the teacher, and the person. When I met her in 1961, she had already enjoyed an international opera career, pursued a second calling as a Lieder specialist, and had retired from over a decade of teaching at the Music Academy of the West. Finally, she taught privately at Orplid, her grand home in Santa Barbara,

where she also entertained luminaries of the classical music world such as Bruno Walter, Risë Stevens, and Dalton Baldwin.

Lehmann, at 73, was a woman with vast knowledge and experience, whereas I was a naïve double bassist of 20. That she admitted me into her life at this time was something of a surprise to me. I wasn't a singer or piano accompanist, but merely the friend of one of her students, Katsuumi Niwa. Still she honored me with many letters, interviews for my New York City radio programs, and an unrequested, but much appreciated, letter of recommendation that allowed me to audition for German orchestras. She was always kind, understanding, and encouraging in our years of correspondence.



This is not the life story of Lotte Lehmann. I am not a historian, nor did I ever hear her perform in her prime. For a well-researched biography, I recommend the book by Beaumont Glass, someone who witnessed her performances, and worked with her professionally. His *Lotte Lehmann: A Life in Opera & Song* (1988) is enjoyable to read and biased only by his affection and respect for Lehmann. I provided the discography for his book.

*Lotte Lehmann: A Centennial Biography* (1988) was written by Alan Jefferson, a music critic and historian. Not adulatory, it is a complete and accurate account. This book includes a scholarly discography by Floris Juynboll. Jefferson's Lehmann biography is also available in German translation.

Next is a true historian's account, *Never Sang for Hitler: the Life and Times of Lotte Lehmann* (2008), by Michael H. Kater. In spite of his limited knowledge of the classical vocal world, Dr. Kater's meticulous research revealed a lot of hitherto unknown material.

Finally, consider *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes* (2012) by Kathy H. Brown. She studied with Martha Longmire, a Lehmann student, and thus absorbed a lot of background. The book contains excellent biographical information, but concentrates on Lehmann's teaching.

I cannot endorse the two Lotte Lehmann books in German by Berndt W. Wessling, which are compromised by many factual and judgment errors, as well as by sheer fantasy.

The goal of this illustrated Lotte Lehmann presentation is to immerse you in the riches of her recorded legacy and thus share with you the pleasure that I've come to savor after carefully listening to her recordings. And I must also admit to having been greatly impressed by the books that she wrote. Yes, besides being a singer of enormous gifts, Lehmann was also a vivid writer, able to express both her personal feelings, and background information on opera roles or Lieder texts, as you'll discover from the passages I quote in the chapter called "[Last Word](#)."

You may also want to explore the contents of the Appendix. It offers the Bibliography which includes a listing of books written by Lehmann, as well as books, magazine articles, etc. about her. I provide some comment on some of the books. There you'll also find the Discography and a section listing Lehmann roles



and song repertoire. In Volume II you can find the Lehmann Chronology, as well as the chapters: Misconceptions, Lehmann's Conductors, The Lehmann I Knew, The Lehmann Others Knew, Her Legendary Marschallin, *Dichterliebe* (with her paintings, speaking, and singing as experienced in this volume's *Winterreise*), What Critics Wrote, Tributes, Music Academy of the West, Frances Holden, Enduring Fame, and Lehmann Meets Goering.

May you find joy, fascination, and finally an appreciation of Lotte Lehmann's artistic legacy.

Gary Hickling

P.S. There are now (2019) seven books in this series. Volume II includes expansion of material found here. Volume III provides Lehmann's master classes of individual songs; Volume IV, of song cycles; Volume V, of arias and opera scenes; Volume VI, interviews in English; Volume VII, interviews in German.



Lehmann sharing a laugh with Jack Benny. She also appeared with radio stars Bing Crosby, Dinah Shore, and was even a guest on Duffy's Tavern.

# *Dedication*

*To Lotte Lehmann who opened for me the wide world of great vocal art.*

## An die Musik

Words by Franz Adolf Friedrich von Schober (1796–1882)

Music by Franz Peter Schubert (1797–1828)

*Du holde Kunst, in wieviel grauen Stunden,  
Wo mich des Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzunden,  
Hast mich in eine beßre Welt entrückt!*

*Oft hat ein Seufzer, deiner Harf' entflossen,  
Ein süßer, heiliger Akkord von dir  
Den Himmel beßrer Zeiten mir erschlossen,  
Du holde Kunst, ich danke dir dafür!*

## To Music

*You dear art, in how many gloomy hours,  
enmeshed in the turmoil of life,  
have you ignited love in my heart  
and transported me to a better world!*

*Often a sigh from your harp,  
a sweet, holy chord from you  
opened the heaven of better times,  
You sacred art, I thank you for this!*







# Asleep on Her Sofa



Lehmann sits at the back yard of Orplid, her home in Santa Barbara,  
along with the ever present dogs

Asleep on her sofa after driving my baritone friend from Los Angeles to Santa Barbara, I could never have guessed that a music lesson with this old German lady would change my life. I certainly didn't snooze during any more of these lessons in the interpretation of opera roles and songs, for Lotte Lehmann opened my ears and mind to the classical vocal world. My baritone friend, Katsuumi Niwa, returned to Japan a few years later to enjoy a satisfying singing career. I continued my work as a double bassist but with what developed into an obsession with the life and recorded legacy of Lotte Lehmann.



## Memorable Moments

[Birthdate controversy](#)

Lotte Lehmann was born on 27 February 1888 in Perleberg, a small town in northern Germany. Her father was a civil servant, and it was his fondest hope that his daughter would someday follow in his footsteps. Above all, she must have a position that entitled her to a pension. Though her family knew next to nothing of classical music, Lotte was allowed to take piano lessons. One day a neighbor heard her singing around the house and persuaded her parents to let her audition for the Royal High School of Music in Berlin. She entered and practiced diligently the sometimes limiting methods (such as singing with a stick between the teeth to hold the mouth open). During this time she frequented the top gallery of the opera house. Her initial studies came to a halt when she was rejected for being without talent!



Lotte Lehmann speaking about being “thrown out of the music school in Berlin.”



Salvation occurred when Lotte wrote Mathilde Mallinger, who many years earlier had been Wagner's first Eva in *Die Meistersinger*. It was she who gave Lehmann the technique and refurbished self-confidence she needed.

In 1910, after a year and a half with Mallinger, Lotte signed her first contract: a beginner's engagement with the Hamburg Opera. She began as the Second Boy in *The Magic Flute*, moving to another comprimario role as a Page in *Tannhäuser* four days later.



Lehmann (r) as a Page at the Hamburg Opera in 1910.



By 1911, she'd already sung Sophie in *Der Rosenkavalier*. The next year Hamburg saw Lehmann sing with conviction the starring role of Elsa in Wagner's *Lohengrin* and in 1914 she made her first recording of arias from that opera (001). These three-digit numbers refer to the [Discography](#).

Also known as "Elsa's Dream" she relates a dream in which a knight arrives to defend her. "Alone in dark days, I prayed to God....my knight shall save me."

In December 1913 an agent from the Vienna Opera visited the Hamburg Opera to hear the tenor singing in Bizet's *Carmen*. But he heard Lehmann sing the role of Michaëla in that opera and

hired her instead. Here's her recording of that life-changing aria.

020



Ich sprach,...

"Ich sprach, dass ich furchtlos mich fühle" (Je dis que rien ne m'épouvante). In Germany and Austria, no matter the original language, everything was sung in German. Michaëla sings that, despite appearing in the smuggler's lair to find José and relay his mother's message, nothing can scare her, for God protects her.

001



Einsam in trüben  
Tagen



Lehmann as Michaëla



009



Gut'n Abend...

**Translation**

In 1914 Lehmann sang the role of Eva in *Die Meistersinger* as a guest at the Vienna Opera. And here's a 1916 recorded excerpt from that opera with the great Sachs of the time, Michael Bohnen, joining Lehmann. She greets him with the words "Gut'n Abend, Meister." Despite the sonic limitations (no microphone!), one hears a lot of personality from both singers.

By the time that Lehmann was supposed to sing full time in Vienna, she'd become so greatly admired in Hamburg,



Lehmann as Eva

that it was difficult to leave. Hamburg fans found Lehmann's performance of the role of the blind Myrtocle in d'Albert's *Die toten Augen* especially appealing, and her aria "Psyche wandelt durch Säulenhallen" marked her June 1916 farewell to Hamburg.



Lehmann as Myrtocle.

033



Psyche wandelt...

**Translation**



022



Der Freischütz

Original words  
& translation

Austria was enduring wartime privations by the time Lehmann sang as a full-time member of the Vienna Opera, but on 8 August 1916, that faded into insignificance for her as she performed the role of Agathe in Weber's *Der Freischütz*. Listen to the smooth line she maintained in its key aria that she recorded in 1917. In *The Grand Tradition*, John Steane writes: "When she sings 'O wie hell die gold'nen Sterne' we look out with her and see them [the golden stars]; when the clouds thicken over the forest, darkness closes in on the tone and we see that, too. Then there is the excitement, the radiance."

During the next twenty-one years, the Vienna Opera was Lehmann's home. Certainly, she sang throughout Europe, South and North America, but she always enjoyed returning to the cozy feeling of shared triumphs (and failures) of the Vienna Opera. In Vienna, she sang the many standard as well as newly composed operas, embarked on her recital career, and married.

Though she'd recorded a lot in Berlin, Lehmann recorded her two most famous, even iconic, roles in Vienna: the Marschallin in *Der Rosenkavalier*, and Sieglinde in *Die Walküre*.

When in November 1937 it looked as if the Nazis were about to take Austria, she sang a few opera performances, a recital with Bruno Walter at the piano, and left for the U.S.

And though she recorded it a few years later, "Wien, du Stadt meiner Träume" (Vienna,



Lehmann as Agathe in *Der Freischütz* with Richard Tauber in the Zappot Festival.



City of My Dreams) held deep meaning for her and she spoke often about her time there. *“My heart and my mind long for Vienna, for Vienna as it weeps, as it laughs. That’s where I know my way, that’s where I’m at home by day and even more at night. And no one stays cold, be he young, be he old, who knows Vienna as it really is. If I’d have to leave this beautiful place my yearning would never end. Then I’d hear a faraway song, sounding & singing, that entices and draws me. Vienna, you alone will always be the city of my dreams. There, where the old houses are, there, where the lovely girls walk. Vienna, you alone will always be the city of my dreams. There, where I am happy and delirious is Vienna, my Vienna.”*

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Wien, du Stadt  
meiner Träume.



Lehmann with her fans as she leaves Vienna in 1937.

In Vienna Lehmann had bought a home as well as one for her parents. Her garden was famous for the rose plants, which she encouraged from her fans, rather than bouquets which so quickly wilted. After the *Anschluss*, the Nazis made sure to tear out those famous rose bushes.



After emigrating to America, Lehmann performed her world-famous roles at the Metropolitan Opera, as well as at the Chicago and San Francisco opera houses, while broadening both her recital repertoire and its depth of interpretation. In America, she recorded no more opera but made many Lieder, mélodie, and even English, and American song recordings.

War-time America  
accepts Lehmann

By the time she had sung her last opera role in 1946, Lehmann was well established as the foremost recitalist in the world. Her usual schedule of three sold-out recitals in New York's Town Hall was expanded to as many as eight. Many of these were broadcast on the radio and thus preserved by amateur recording buffs. Here's one of these off-the-air recordings: a portion of Mendelssohn's "Gruß" (Greeting).



In 1948 she appeared in a Hollywood film, *Big City*, playing opposite the child star Margaret O'Brien. The president of MGM called Lehmann "the greatest screen mother in the world," but she made only this one feature film.



LL, Karin Booth, Margaret O'Brien, George Murphy, Danny Thomas, and Robert Preston.

Lehmann's famous (but unannounced) farewell recital in New York's Town Hall, on 16 February 1951, was recorded. She made a moving impromptu speech. During the encore, she broke down at the last line of Schubert's "An die Musik" and many audience members also cried.

Reporting on Lehmann's New York Farewell Recital, several journalists claimed that it was not a coincidence that she cried during the last line of Schubert's hymn to music, assuming that it was planned. We can best defend Lehmann's integrity with this audio recording of her pianist, Paul Ulanowsky, who quoted what she said to him as they exited the stage that evening.



*Farewell Recital  
Speech*

Ulanowsky  
speaks about  
Lehmann's Farewell  
Recital.



Farewell Recital, New York, 1951





Translation



An die Musik  
Farewell

After her retirement as a singer, Lehmann had a successful new career as a teacher. Her master classes were a revelation, a glimpse at the inner workings of an incomparably creative artistic imagination.

She never taught vocal technique as such, only interpretation. And Lehmann was gifted with the ability to articulate her vision in words. She inspired a generation of young singers to surpass themselves. Some of them who enjoyed worldwide careers included Marilyn Horne, Grace Bumbry, Benita Valente, Mildred Miller, and Jeannine Altmeyer. You may find more information about her teaching in the chapter called [The Third Career](#).

Lehmann had taught privately before, but it became more public when she took on the challenge of the vocal students at the Music Academy of the West which she had helped found in 1947. When she stopped teaching at the MAW in 1961, she accepted private pupils at her home in Santa Barbara, called Orplid, until her death there on 26 August 1976 at the age of 88.







Grace Bumbry  
Speaks



Lehmann with Grace Bumbry and pianist/author Beaumont Glass



She had been honored by universities, interviewed in both German and English, and made the center of attention by her fans and friends right up until her death. In Volumes VI and VII, you can hear and see Lehmann interviews.



Lehmann at the Music Academy of the West.

The author interviews  
Lehmann on her  
85th Birthday



Lehmann's last studio portrait.



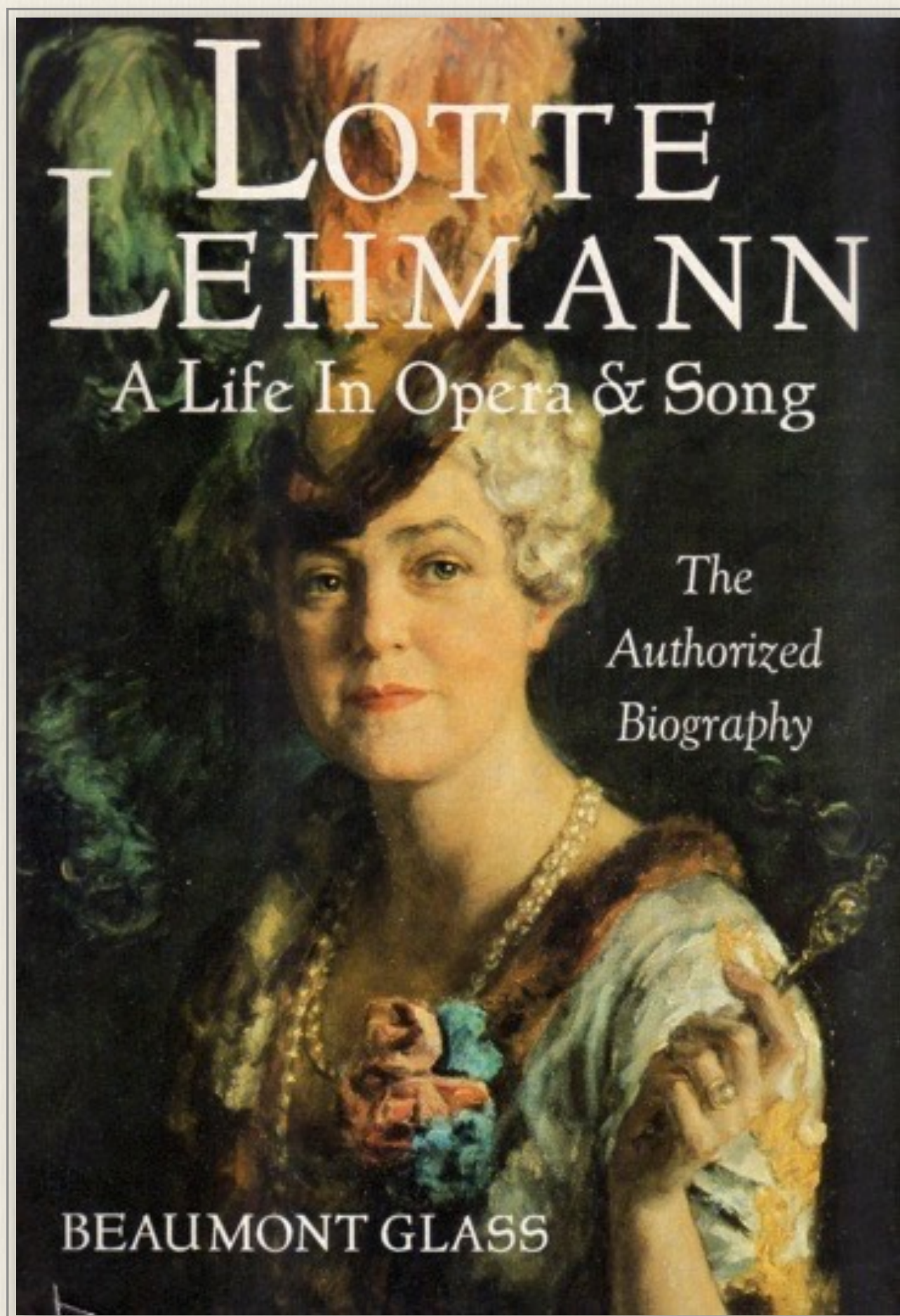
In her last years, she had returned to writing, educational, as well as poetic. She painted, did crafts, (Volume VIII) and traveled the world giving master classes.

Lehmann had always been a prolific writer. Among her eight published books is an autobiography, *Anfang und Aufstieg*, (literally, “the beginning and the upward climb.”) In Germany it appeared both in hardcover and what in 1937 passed for a paperback book. It was published in America as *Midway in My Song*. Lehmann’s *More Than Singing* has never been out of print, being for years available as a Dover paperback. It provides much detailed information on the interpretation of the Lieder she sang. Her *My Many Lives* discusses the psychological workings of the most important opera characters she embodied on stage. Her other books are listed in the [Bibliography](#) found in the Appendix.

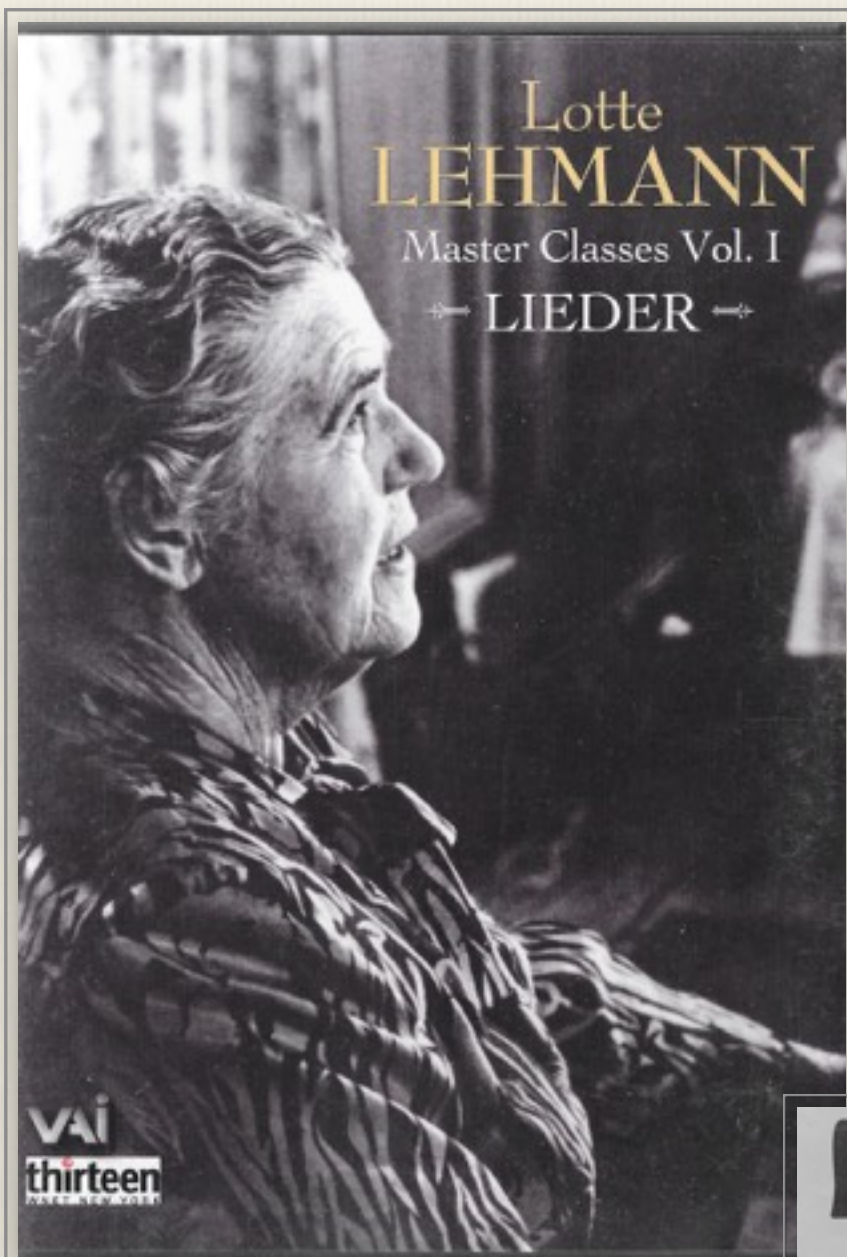




By 2020, six Lehmann biographies had been published and there's a whole chapter of Nupen's *Listening Through the Lens* devoted to Lehmann. The hundreds of recordings Lehmann made, as well as the recorded radio broadcasts, were transferred first to LP and then to CD format. Her master classes were taped for public television and have been released as DVDs by VAI. In the author's *Lotte Lehmann & Her Legacy* Volumes III–V you'll find her art song and opera master classes.





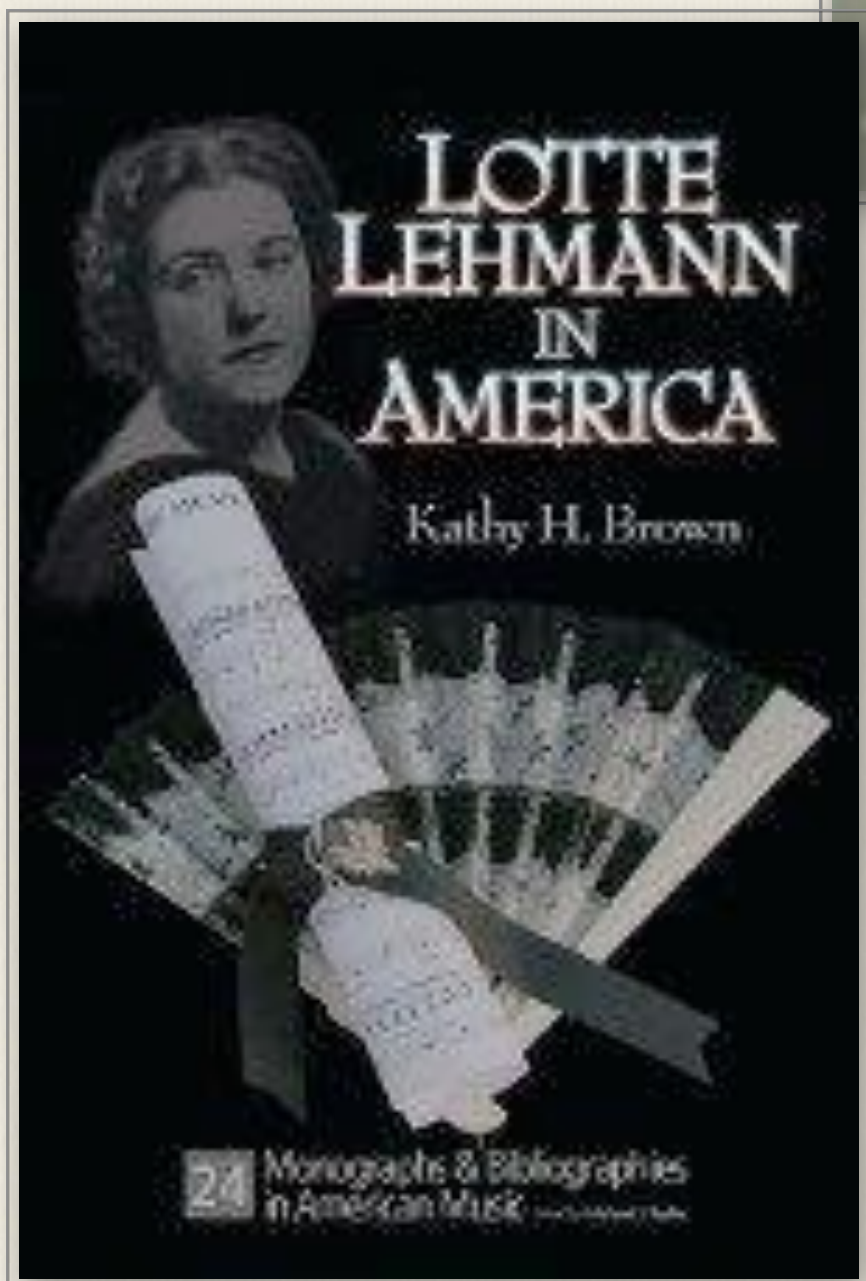


There are two of these videos of Lehmann's MAW master classes: one of Lieder and the other of opera arias or scenes. They're both valuable for the teaching and the demonstrating that one can observe. Available from VAI.

In 1988 Alan Jefferson wrote this Lotte Lehmann biography with little personal knowledge of his subject but did provide an accurate account of her life. The discography is excellent and was updated in the German translation of a few years later.



Dr. Kater is a historian and though not trained as a classical musician, relates easily to the vicissitudes of Lehmann's life, while also providing plenty of historic context. He also doesn't shy away from controversy.



Dr. Brown offers a short but accurate account of Lehmann's life, but the focus of this book is on her teaching. There are many quotes from Lehmann's master classes relating to both Lieder and opera roles.





# Legendary/Unknown



A rare photo of Lotte Lehmann singing a recital with Bruno Walter at the piano.

**Legendary:** The most feared and revered conductor of the 20th century, Arturo Toscanini, called Lotte Lehmann “the greatest artist in the world.” One of the early 20th century’s extremely successful composers, Richard Strauss, uttered the words that are now engraved on her tombstone: *Sie hat gesungen, dass es Sterne rührte*—her singing moved the stars. Giacomo Puccini, *the* opera composer of her time, preferred her “soavissima” Suor Angelica to all others.

**Unknown:** Nowadays most people have no idea who Lotte Lehmann was.

This presentation examines the legacy of Lotte Lehmann, who, during her opera career's zenith from the 1920s to the 1940s, was considered the most significant singing actress to be heard on stage or on recordings. Her Lieder career overlapped her opera life and continued until 1951. Finally, Lehmann taught, with more claim to success on that account than any other celebrated singer. The chapter called [The Third Career](#) covers Lehmann the teacher; this one is devoted to her singing, both opera and Lieder, with recorded examples.

Fortunately for those interested in Lehmann's singing art, she made many recordings. Although some of the recording techniques available at the time were primitive, her ability to project what she was singing—expressively and emotionally, even in a recording studio—can make a listener feel the music almost viscerally.

Even so, many fans insisted that what we can hear from recordings are dull, lifeless representations, as compared to experiencing Lehmann's live performances.

Those of us who never experienced her on stage are nonetheless thrilled with what we hear in recordings. She projected the poetry or libretto with complete authority and emotional involvement. But the way she moved, her facial expressions, and her hands were all said to have been as expressive as her singing. Here is a video from a master class that demonstrates some of this talent.



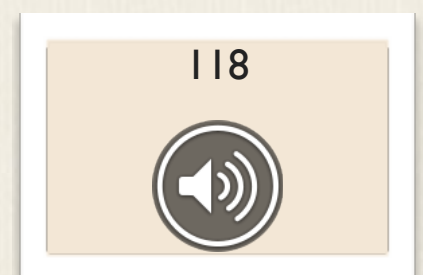




Lehmann always loved the acting aspect of her career.

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And that brings us to an examination of her voice. In her prime, it could be so sweet, so beautiful, so gracious, that we almost forget to pay attention to the words. Just listen to Lehmann's creamy sound of this 1928 recording of "Mit deinen blauen Augen" (With your Blue Eyes) by Richard Strauss. Though we may become enchanted by the opulent sound, we can also understand every word and their nuances. The "118" relates to the number found in the Discography in the Appendix.



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### Translation

Sometimes we *do* need to understand the words or situation to revel in her fervor, her complete identification with the moment or the character's feeling. Lehmann's emotional voice in this 1935 recording can sound almost silly if we don't know that Sieglinde has been separated from Siegmund and is desperate to warn him in this scene from Wagner's *Die Walküre*.

Partly because one of her teachers forced her to sing over and over the legato aria "Dove sono" from Mozart's *Marriage of Figaro*, and in some measure because she heard how singers of the latter half of the twentieth century consciously used "performance practice," she wasn't pleased with her Mozart recordings. I had planned to play some of her Mozart arias for her 85th birthday tribute on WBAI, until Lehmann stopped me. In *My Many Lives*, Lehmann wrote about never finding her way to Mozart's "ethereal language of the heart," suggesting that she may have "always been too earthbound in my feeling." "I feel that in singing Mozart, emotion should be expressed just as warmly and glowingly as in other operas. It only wears a more supple cloak...." One can compare this 1927 recording Lehmann made of "Heil'ge Quelle" with an excerpt from a 2008 performance of Véronique Gens in the same aria originally called "Porgi Amor."

You'll hear that there's no shame in Lehmann's singing of the aria. The legato line is never interrupted, even in the German translation that she sings. She's able to convey her feelings about her straying husband and, without sentimentality, her longing for his return. This is a human woman, not the Countess, in distress and pouring out her love.

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Heil'ge Quelle

Here's the general sense of the words.

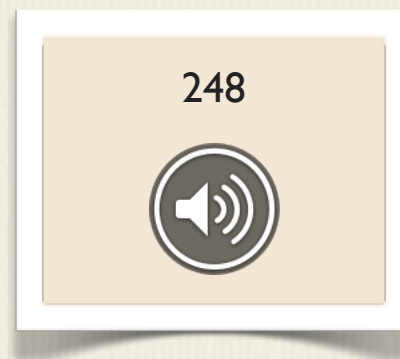
*Oh, Love, give me some remedy  
For my sorrow, for my sighs!  
Either give me back my husband  
Or at least let me die.*

Gens: Porgi Amor





As she aged, her voice lost some of its sheen, luster, and ease. In the Lieder recordings and radio broadcasts made from 1935 through 1951 we can still hear the way Lehmann could color a word, or add allure or charm to a phrase by her piquant changes in tempo or the suggestive use of portamento to add a sly or impish touch. Listen to this in this Mozart song of young impetuous love called “Die Verschweigung” (Concealment) from 1935. The pianist is Ernő Balogh.



Sobald Damötas Chloën sieht,  
So sucht er mit beredten Blicken  
Ihr seine Klagen auszudrücken  
und ihre Wange glüht.  
Sie scheint seine stillen Klagen  
Mehr als zur Hälfte zu versteh'n,  
Und er ist jung, und sie ist schön:  
Ich will nichts weiter sagen.

Vermißt er Chloën auf der Flur,  
Betrübt wird er von dannen scheiden;  
Dann aber klopft dein Herz vor Freuden,  
Entdeckt er Chloën nur.  
Er küßt ihr unter tausend Fragen  
Die Hand, und Chloë läßt's gescheh'n,  
Und er ist jung, und sie ist schön:  
Ich will nichts weiter sagen.

Wenn sie ein kühler, heitrer Bach,  
Beschützt von Büschen, eingeladen,  
In seinen Wellen sich zu baden,  
So schleicht er listig nach.  
In diesen schwülen Sommertagen  
Hat er ihr oftmals zugeseh'n,  
Und er ist jung, und sie ist schön:  
Ich will nichts weiter sagen.

As soon as Damoetas sees Chloe,  
He tries, with telling glances  
To express his suffering to her  
And her cheeks glow.  
She seems to understand his secret pleas  
By more than half,  
And he is young, and she is beautiful:  
I won't say anything more.

If Chloe is not in the meadow,  
He leaves distressed;  
But his heart beats for joy,  
As soon as he spots her.  
He kisses her hand asking a thousand questions  
And Chloe allows this to happen.  
And he is young, and she is beautiful:  
I won't say anything more.

If a refreshing, merrily running creek,  
Shielded by shrubs, invites her  
To bathe in its waves,  
He slyly sneaks close by.  
In these hot summer days  
He has often watched her,  
And he is young, and she is beautiful:  
I won't say anything more.

## The Legendary Lehmann: Elsa in *Lohengrin*

You can find the list of Lotte Lehmann's [Opera Roles](#) in the Appendix. It is impressive for both the number and the variety. She sang many small roles at the beginning of her career and gradually portrayed the greatest lyric soprano opera roles of the repertoire.

Despite learning and performing more than 90 roles, the fabled aspect of Lehmann's opera career is no doubt based on her performances of a few that she made her own and that became identified with her: Beethoven's *Fidelio*; her Marschallin in *Der Rosenkavalier* of Richard Strauss; and the Wagner roles of Elsa in *Lohengrin*, Elisabeth in *Tannhäuser*, and above all, Sieglinde in *Die Walküre*.

In Hamburg on the night of 29 November 1912, after only two years with the company, Lehmann made her debut as Elsa, a demanding leading role that demonstrated her acting and emotive singing ability. Her success so established her position at the Hamburg Opera that thereafter she was regularly offered major roles. The critic of the *Neue Hamburger Zeitung* wrote: "The swan knights we have



known here have seldom rushed to rescue a more enchanting, more tender Elsa, so touched with romantic magic, as she was outwardly portrayed by Frl. Lehmann. An Elsa without the excesses of the usual prima donna, an Elsa who was all innocence and guilelessness. Artistically too, Frl. Lehmann fulfills her task for the present in a way that is entirely her own."



Though Lehmann herself did call Elsa something of a “silly goose”\* you wouldn’t know it from the bold commitment we hear when she sings of her complete faith that a knight in shining armor will soon appear to be her champion.

*\*because Elsa asks Lohengrin the question that she’s been forbidden to ask.*



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## **Einsam in trüben Tagen**

Einsam in trüben Tagen  
hab ich zu Gott gefleht,  
des Herzens tiefstes Klagen  
ergoss ich im Gebet.  
Da drang aus meinem Stöhnen  
ein Laut so klagevoll,  
der zu gewalt’gem Tönen  
weit in die Lüfte schwoll:  
Ich hört ihn fernhin hallen,  
bis kaum mein Ohr er traf;  
mein Aug ist zugefallen,  
ich sank in süssen Schlaf.  
In Lichter Waffen Scheine  
ein Ritter nahte da,  
so tugendlicher Reine  
ich keinen noch ersah:  
Ein golden Horn zur Hüften,  
gelehnet auf sein Schwert, –  
so trat er aus den Lüften  
zu mir, der Recke wert;  
mit züchtigem Gebaren  
gab Tröstung er mir ein; –  
des Ritters will ich wahren,  
er soll mein Streiter sein!

Lonely, in troubled days  
I prayed to the Lord,  
my most heartfelt grief  
I poured out in prayer.  
And from my groans  
there issued a plaintive sound  
that grew into a mighty roar  
as it echoed through the skies:  
I listened as it receded into the distance  
until my ear could scarce hear it;  
my eyes closed  
and I fell into a deep sleep.  
In splendid, shining armor  
a knight approached,  
a man of such pure virtue  
as I had never seen before:  
a golden horn at his side,  
leaning on a sword –  
thus he appeared to me  
from nowhere, this warrior true;  
with kindly gestures  
he gave me comfort;  
I will wait for the knight,  
he shall be my champion!



Lehmann explains various aspects of Elsa's character in a master class.



In this rare early photo of Lehmann as Elsa, one can observe the devotion and concentration that one also hears in every *Lohengrin* recording she made.

Lehmann wrote in her book *My Many Lives* that "...Elsa is represented as so lost in her dream that she seems to lose any personality which she might have, in a sickly sweetness." This is not how Lehmann interpreted the role.



One sees  
her as  
chaste.  
One hears  
her as  
strong.



Lehmann as Elsa

## Elisabeth in *Tannhäuser*

Lehmann often spoke of her portrayal of Elisabeth with great satisfaction. She told me that she considered it one of her most important roles. In *My Many Lives*, she wrote that “...to be able to portray Elisabeth, suffering, the greatest teacher, must have sung its painful and somber melody...one cannot represent great emotions if one has not experienced them deeply oneself.” At this point in the opera, however, as Elisabeth enters, we can hear the sheer joy in her voice as she greets the hall of song anticipating Tannhäuser’s return.

This 1930 performance of “Dich teure Halle” (You Dear Hall) is almost iconic in Lehmann’s recorded legacy and has the excitement of a live performance. Listen to the glorious, almost effortless high “B” at the end.

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### **Dich teure Halle**

Dich, teure Halle, grüss ich wieder,  
froh grüss ich dich, geliebter Raum!  
In dir erwachen seine Lieder  
und wecken mich aus düstrem Traum.  
Da er aus dir geschieden,  
wie öd' erschienst du mir!  
Aus mir entfloh der Frieden,  
die Freude zog aus dir.  
Wie jetzt mein Busen hoch sich hebet,  
so scheinst du jetzt mir stolz und hehr.  
Der mich und dich so neu belebet,  
nicht weilt er ferne mehr,  
Du teure Halle, sei mir begrüßt!

Dear hall, I greet you once again,  
joyfully I greet you, beloved place!  
In you his songs awake  
and waken me from gloomy dreams.  
When he departed from you,  
how desolate you appeared to me!  
Peace forsook me,  
joy took leave of you.  
How strongly now my heart is leaping;  
to me now you appear exalted & sublime.  
He who thus revives both me and you,  
tarries afar no more.  
You dear hall, I greet thee!





Lehmann “live”  
singing Elisabeth.  
Such photos from  
the 1930s are seldom  
encountered.





In 1924 a Dresden critic wrote of Lehmann's Elisabeth: "The voice has the intoxication of youth, bubbling over with the blissful joy of singing. Then there is the great temperament, not just in the acting but also in the voice. Further, there are the fabulous high notes which soar so victoriously over the ensemble, dominating it effortlessly. It was already a magnificent achievement purely from the vocal point of view; it became even more so through the acting. The appearance alone was enough to win us over. One could believe her to be one of those lovely sculptured figures from the Naumburg Cathedral. But that was the external surface. High above that was what Lotte Lehmann accomplished with her portrayal....Here was embodied humanity...."



Lehmann, backstage, costumed as Elisabeth



## Sieglinde in *Die Walküre*

Lehmann found something deeply human in Sieglinde's predicament: falling in love with her twin brother didn't suggest anything less than complete devotion. This 1935 recording with Bruno Walter conducting has maintained its status as one of the great "recordings of the century."

"Du bist der Lenz" (You are Spring) is one of the few arias in *Die Walküre* and as such many sopranos sing it on recital and concert programs. The story is too long and complicated to give even a general idea, but you can follow the words that tell you enough for this aria's meaning.



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### **Du bist der Lenz**

Du bist der Lenz, nach dem ich verlangte in frostigen Winters Frist. Dich grüßte mein Herz mit heiligem Grau'n, als dein Blick zuerst mir erblühte. Fremdes nur sah ich von je, freudlos war mir das Nahe. Als hätt' ich nie es gekannt, war, was immer mir kam. Doch dich kannst' ich deutlich und klar: als mein Auge dich sah, warst du mein Eigen; was im Busen ich barg, was ich bin, hell wie der Tag taucht' es mir auf, o wie tönender Schall schlug's an mein Ohr, als in frostig öder Fremde zuerst ich den Freund ersah.	You are the Spring for which I longed in the frosty winter season. My heart greeted you with holy terror when your first glance set me on fire. I had only ever seen strangers; my surroundings were friendless. As if I had never known, that was everything that came my way. But I recognized you plain and clear; when my eyes saw you, you were mine; what I hid in my heart, what I am, bright as day it came to me, like a resounding echo it fell upon my ear, when cold, lonely and estranged I first saw my friend.
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The various photos of Lehmann as Sieglinde reflect aspects of the character that she so enjoyed acting/singing.

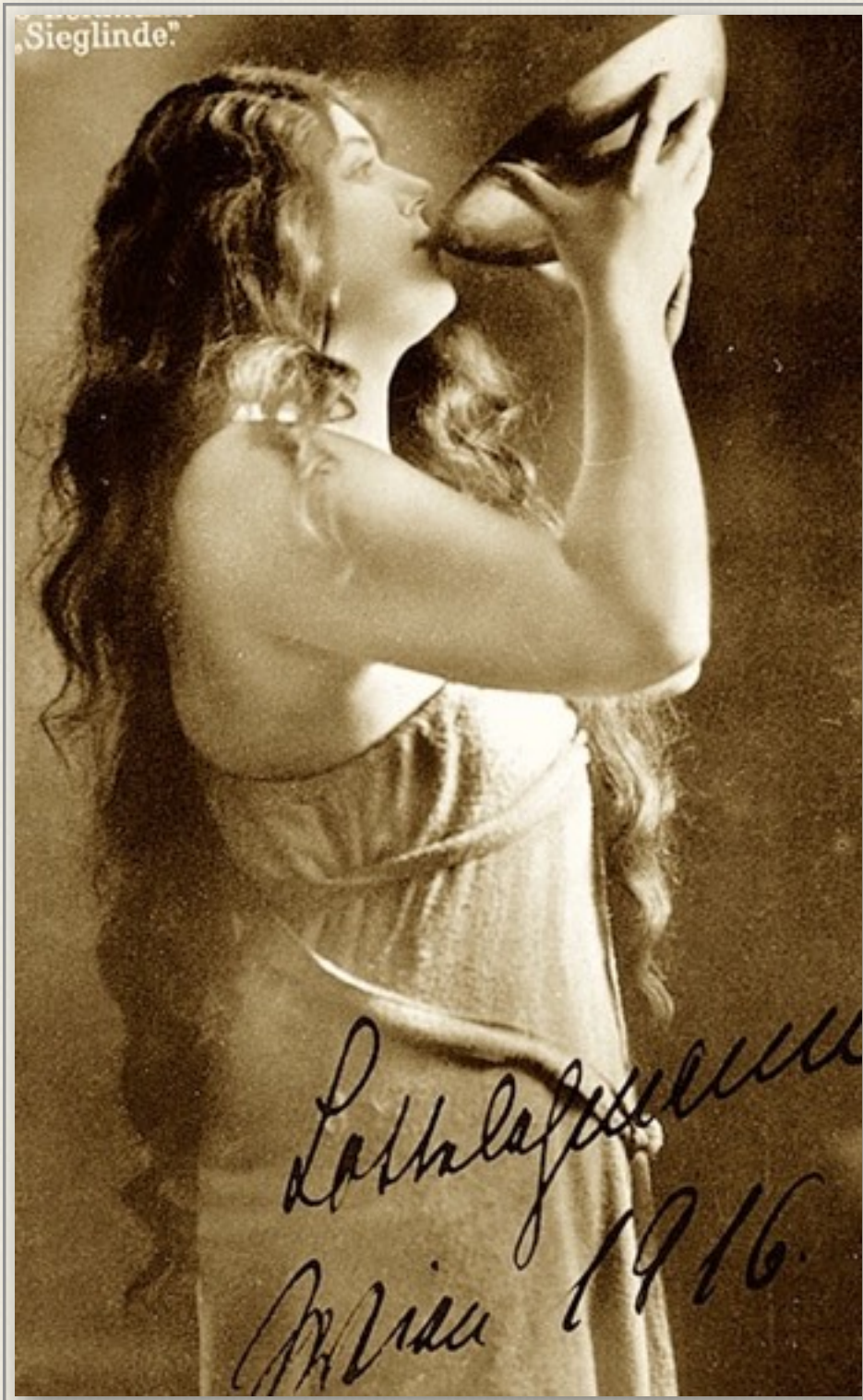
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In *Saturday Afternoons at the Old Met: The Metropolitan Opera Broadcasts, 1931–1950* Paul Jackson wrote: “Lehmann’s belief in living what she sings is singularly suited to Sieglinde’s agitated condition—she removes all stylized affect from Sieglinde and transforms her into the most lifelike of operatic characterizations.”

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In the *New York Times* Olin Downes wrote of the 16 January 1937 *Die Walküre* performance: “As for this writer, who has been privileged to hear some great Sieglindes at the Metropolitan, and that within no distant date, he would sacrifice them all, great and small, high and low, for the glory, the sweep and the transfiguring emotion of Mme Lehmann’s interpretation.”





LL live in 1937 as  
Sieglinde realizes the  
treasure in her  
womb. Marjorie Law-  
rence is Brünnhilde.



Translation



In *My Many Lives*, Lehmann tells us that Sieglinde is the surely "...the nearest to our feeling...she is close to the earth and humanly convincing." Sieglinde gradually recognizes in Siegmund all that her life lacks.





In the Foreword to Lehmann's *Eighteen Song Cycles* famed critic, Neville Cardus wrote of Lehmann's Sieglinde as follows: "As she came on the darkened stage at the beginning of Act I of *Die Walküre*, and saw the exhausted Siegmund lying prone, and whispered: 'Ein fremder Mann', we could almost hear the heart of Sieglinde beating. She leaned forward, the whole woman of her expressing curiosity, apprehension and—also—an intuitive, prophetic sympathy, an unaware sister-love. I recall with vivid return of reality her marvelous moment when Sieglinde says: 'Hush! Let me listen to thy voice. I heard it as a child'—('O, still! Lass mich der Stimme lauschen; mich dünkt, ihren Klang hört' ich als Kind'). The voice of Lehmann passed almost into silence as she sang 'hört' ich als Kind'; we could feel her mind going back in time and listening within itself for long-forgotten tenderesses. Then Lehmann gave a quick gasp of ecstasy, and her 'doch nein!' caught at our heartstrings."



## Leonore/Fidelio in *Fidelio*

Perhaps it's strange to associate someone as feminine as Lehmann with the trouser role of Fidelio, but remember she's Leonore dressed up as a young man, in order to infiltrate the prison in an attempt to free her husband.

This 1927 recording was made during the same year that she took on this dramatically and vocally demanding role for the centenary year of Beethoven's death. She continued to sing Fidelio with extraordinary success in Vienna, Hamburg, Salzburg, Berlin, Paris, Stockholm, Antwerp, and London. You'll find an interleaved commentary of this aria in the chapter called [Arias and Lieder](#).

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### **Komm, Hoffnung**

Komm, Hoffnung, lass den letzten Stern  
Der Müden nicht erbleichen!  
Erhell mein Ziel, sei's noch so fern,  
Die Liebe wird's erreichen.

Ich folg' dem innern Triebe,  
Ich wanke nicht,  
Mich stärkt die Pflicht  
Der treuen Gattenliebe!

O du, für den ich alles trug,  
Könnt' ich zur Stelle dringen,  
Wo Bosheit dich in Fesseln schlug,  
Und süßen Trost dir bringen!

Come, hope, let the last star  
Not fade from fatigue!  
Illumine my goal, even if it's far,  
Love will reach it.

I follow an inner drive,  
I will not waver,  
True marital love  
Strengthens my duty!

O you, for whom I bore everything,  
If only I could be at your side,  
Where evil has you bound,  
And bring you sweet comfort!



This oil painting of LL as Fidelio hangs at the MAW and was photographed by the author.

When she sang Fidelio in Paris a critic there wrote: "...Mme Lotte Lehmann, who is the purest and most magnificent soprano of the Vienna Opera, absolutely surpassed herself, vocally and histrionically, in her dramatic rendition of Leonore. A delirious audience showered her with unending applause."





Two great conductors with Lehmann as Fidelio. With the world-renowned Toscanini after a performance and with the under-appreciated (as a conductor) Richard Strauss backstage.



With Richard Strauss after he'd conducted a 1932 Salzburg performance of *Fidelio*.



“ I found [in the role of Leonore] the most exalted moments of my opera career and was shaken by it to the depths of my being. ”



Lehmann as Fidelio with two famous tenors of her time. Above, the Florestan was Alfred Piccaver; below Josef Kalenberg.





“...Lehmann is one of the few who have realized the mysterious something which this opera contains; she is in tune with the magical things in the Beethoven language, she has come inwardly near to the soul of Fidelio in an astonishing process of artistic travail. For years we have experienced no Leonore in Hamburg who reached so deeply into our hearts....In acting as in song this Leonore was the glowing flame of the evening. Historically an accomplishment polished to the last degree, wherein technical mastery could be taken for granted. Feeling was everything, guided vocally by powerful impulses, yet under emotions of the highest kind. A sound-miracle [ein Klangwunder].” unattributed Hamburg critic, 1927



In this photo, taken in a rehearsal for a Salzburg Festival performance of *Fidelio*, you can almost feel the excitement generated by two legendary musicians of their time: Toscanini and Lehmann. Just upstage from Maestro stands the highly respected stage director, Lothar Wallerstein.

# The Marschallin in *Der Rosenkavalier*

History will certainly remember Lotte Lehmann best as the Marschallin. In his book *Theme and Variations*, Bruno Walter wrote,

...as for Lotte Lehmann's work as the Marschallin, it was even then [1924] surrounded by the brilliance which has made her portrayal of that part one of the outstanding achievements on the contemporary operatic stage. Here, indeed, was that rare phenomenon of an artist's personality wholly merged with a poetic figure, and of a transitory theatrical event being turned into an unforgettable experience.

In 1935 Lehmann made the definitive recording of the role with which she became identified. The Vienna Philharmonic was conducted by Robert Heger. Here is an excerpt of the Marschallin's Act I monologue. Note the speech-like quality with which Lehmann sings this.

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## **Kann mich auch an ein Mäd'el erinnern**

Kann mich auch an ein Mäd'el erinnern, die frisch aus dem Kloster ist in den heiligen Ehestand kommandiert word'n. Wo ist die jetzt? Ja, such' dir den Schnee vom vergangenen Jahr! Das sag' ich so: Aber wie kann das wirklich sein, dass ich die kleine Resi war und dass ich auch einmal die alte Frau sein werd'. Die alte Frau, die alte Marschallin! "Siegst es, da geht's die alte Fürstin Resi!" Wie kann denn das geschehen? Wie macht denn das der liebe Gott? Wo ich doch immer die gleiche bin. Und wenn er's schon so machen muss, warum lasst er mich denn zuschaun dabei mit gar so klarem Sinn! Warum versteckt er's nicht vor mir? Das alles ist geheim, so viel geheim. Und man ist dazu da, dass man's erträgt. Und in dem "Wie" da liegt der ganze Unterschied	I well remember a girl Who came fresh from the convent to be forced into holy matrimony. Where is she now? Yes, seek the snows of yesteryear! This is what I say: But can it really be, That I was that young Resi And shall one day become the old woman... The old woman, the Fieldmarshal's wife! "Look you, there goes the old Princess Resi!" How can it come to pass? How does the dear Lord do it? While I always remain the same. And if He has to do it like this, Why does He let me watch it happen, With such clear sense? Why doesn't He hide it from me? It is all a mystery, so deep a mystery, And one is here to endure it. And in the "how" There lies the whole difference.
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This is the famous color photo of Lehmann as the Marschallin used on the cover of *TIME* magazine.

“ I am filled with joy in feeling the words and music flowing from me as if I myself were creating them, so completely have I become one with this role. ”



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The imposing Act III gown (above) is in contrast to the Act I dressing gown.

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Lehmann sang Sophie in Hamburg and London; was a success as Octavian in both Hamburg and Vienna, but became forever identified with the complex role of the Marschallin throughout Europe and the U.S. It seemed to many that she *was* the Marschallin, with all her wisdom, even off stage. In Volume II of this series, you'll find a chapter on Lehmann's Marschallin.



“ Only her face should mirror what is passing through her mind... ”

In a 1961 MAW master class Lehmann demonstrates the Act I monologue from *Der Rosenkavalier* found below with the translation. It's an historic opportunity for the world to experience Lehmann as the Marschallin.



**(Original Words  
& Translation)**

For her Marschallin in Graz, Austria, one unidentified critic wrote “...Lotte Lehmann, who was appearing for the first time in Graz, was resplendent as the Marschallin. She portrayed with moving poetry the last glow of a noble woman’s heart. Rococo magic blossomed around her figure. Every gesture, every tone testified to a wonderful mellowness and wisdom. The way in which Frau Lotte Lehmann spins her tones is incomparable. Her Feldmarschallin is one single song of beauty, free of ‘effects,’ and free of any attempt to ‘shine’ in the conventional sense. It is not too much to say that through Lotte Lehmann art becomes ennobled.”



## Legendary Lieder



Lehmann's Lieder career was as celebrated as her opera career. She took time to devote herself to the study necessary to develop this delicate art. Ferdinand Foll, who had known Hugo Wolf, became an early mentor. Bruno Walter and Lehmann's brother Fritz contributed to her growth in this demanding field. As Dalton Baldwin, Gérard Souzay's, long time pianist, said, "the Lieder singer is naked out there." There are no costumes, no props, no sets. The focus is solely on the singer and the pianist—and in the end, on the words of the poetry.

Early on, Lehmann sang with a little book with the poems, but Bruno Walter suggested that this broke the direct connection with the audience; she agreed and without the book, she found that she could give more attention to her hands, thus better supporting visually the varied emotions of the Lied.



We've selected one representative song from each of the major Lieder composers, beginning with the often-performed Mozart mini-drama, "Das Veilchen" (the Little Violet) to the words of Goethe. Here's the story of the unnoticed violet that Lehmann delights in telling.

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341a



Moving chronologically brings us to the many Beethoven Lieder that Lehmann performed. And instead of his serious side, we've chosen the lighter aspect of Beethoven. Lehmann seems to relish the situation of the cheeky boy stealing a kiss in this 1941 recording of "Der Kuss" (The Kiss).

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One can fill four CDs with Lehmann recordings of Schubert Lieder; in another chapter, we offer her *Winterreise*. Here is a 1947 recording of the rather formal "An den Mond" (Geuss, lieber Mond) to Höltz's words, not Goethe's. The title can be translated as "To the Moon." The Lieder expert Philip Miller considered this Lehmann's best Schubert recording.

The Nut Tree



Lehmann sang many Schumann Lieder in addition to the *Dichterliebe* and *Frauenliebe und -Leben* cycles. Her mastery of the Lied can be heard in this 1941 CBS radio broadcast of Schumann's "Der Nussbaum" (The Nut Tree) telling of the young girl who dreams of her impending marriage. Just listen to the intimacy Lehmann brings to the last words.

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The Lieder of Brahms were so important to her that she devoted whole recitals to them and recorded many. None of those recordings possessed more charm and character than this 1932 "Sandmännchen" (Little Sandman) which maintains its lightness in spite of the dreadful (her word) instrumental accompaniment.





One of the rare photos of Lehmann singing in recital. As usual, the overflow audience joins her on stage. At this point, she was still using a booklet of the poetry of the long recitals she offered. Bruno Walter convinced her to drop that and her career soared higher.

On 18 October 1938 Lehmann sang an all-Wolf recital in New York's Town Hall. At that time an all-Wolf program was rare. Furthermore, she dared to begin this recital with Wolf's most demanding song, Goethe's "Kennst du das Land." It's vocally strenuous and for the pianist, almost a virtuoso piece. The familiar poem translates as "Do You Know the Land," which may have had special appeal for Lehmann, who had only months before left her home in Austria shortly before the Nazis entered Vienna and annexed the country.

This whole recital was broadcast on AM radio. A fan placed a microphone in front of the radio's speaker and recorded the recital on acetate discs. Luckily for music-loving history, these discs found their way to a secure archive at the University of Missouri, Kansas City. It is from that set of discs that Lani Spahr resurrected this immortal performance. Even with such sonic limitations, every nuance of the sung poetry is clear and heart-wrenching in its import. Ulanowsky's pianism adds to the success of the performance.



"Live" Wolf:  
Kennst du das  
Land

Lehmann felt a deep connection with Strauss Lieder because she knew the composer personally and had even sung his songs with Strauss at the piano when she visited him at his cozy home in Garmisch. We've chosen "Du meines Herzens Krönelein" (You My Heart's Little Crown), which was Lehmann's last studio recording. At age 61, Lehmann's way with every subtle shading is as evident as at any time in her career.

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Lehmann's way with song is illustrated in the following review of a Rome recital she performed in April 1932. Critic Alberto Gaseo wrote:

"...Eighteen German Lieder, all sung in the original German. Monotonous recital? Not on your life! Signora Lotte Lehmann is such a brilliant, versatile interpreter that she easily holds the attention of the



audience.... Although expressing herself in a language that, in Italy, is familiar to very few people, she was able to make herself understood—at least in a general sort of way. Even those who knew nothing of German were listening with lively interest and obvious joy....It was an authentic success, one hundred per cent...."

Bruno Walter, eminent conductor and her frequent accompanist wrote:

"Her deeply penetrating understanding made her conscious of the beauty of her melodic line as well as of the spiritual and emotional contents of the words. She managed to combine these two elements of Lieder-singing in a frequently ideal synthesis, and thus to fulfill the composer's intentions."



## The Unknown Lehmann

Most classical-music listeners of today know little about singers of the past, including Lehmann. It isn't always easy to listen to the older recordings, and we do have many first-rate singers in our own time. They may not be as "intensely communicative" as Lehmann was; their portrayals may not "break through all the limitations of conventional operatic acting;" they may lack "the capacity to endow the vocal line with a breadth befitting Wagner's immense canvas yet to retain always the purely musical finish she might have bequeathed to a phrase of Hugo Wolf..." These quotes are from Lehmann critics of her time.

Even for the most ardent Lehmaniac, there is another unfamiliar, or at least under-appreciated aspect of Lehmann's career, and that is the huge number of recordings of works not part of her famous canon.

In Vienna, she actually appeared as Massenet's Manon more frequently than as the Marschallin or Fidelio. This 1924 recording of "Folget dem Ruf" (Obéïssons quand leur voix appelle) (Follow the Voice That Calls) demonstrates her flirtatious side, as Manon.

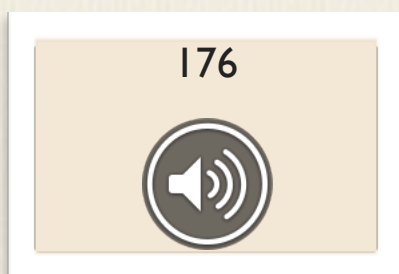
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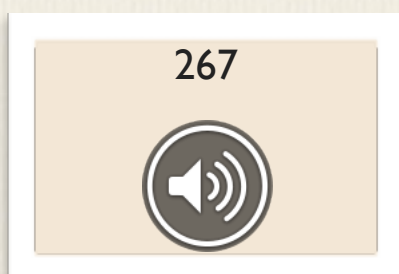
She sang in many operas that were composed in her time, but unheard in later years. In 1927 she created the title role of Heliane in Korngold's *Das Wunder der Heliane* (The Miracle of Heliane). Here's an excerpt from the opera's most famous aria in which you'll hear both the glorious sound of Lehmann's voice, and the intensity of the drama. What a difference the newly invented microphone made!



Lehmann sang the lead in *Mignon* by Ambroise Thomas in both Hamburg and Vienna. The opera was originally written in French to the Goethe story. In German-speaking lands it was translated into German and it's thus that we hear Goethe's famous original poem "Kennst du das Land" in this 1930 recording. This is one of the earliest poems that the young Lehmann learned and she always delighted in the chance to recite it.



Lehmann also performed then-living composers' Lieder that are seldom heard now. In 1932, for instance, she performed for the 50th birthday party for Josef Marx, given on stage in Vienna with the composer at the piano. In 1937 Lehmann recorded an ecstatic version of his "Selige Nacht" (Blessed Night) with Ernő Balogh, pianist. Though Marx isn't well-known today, RCA Victor thought highly enough of him in 1937 to offer Lehmann the chance to record this song.







082



Another segment of Lehmann's career that remains unknown is the familiar operas not usually associated with her. The demanding tessitura of *Turandot* might seem beyond her lyric soprano, but she sang the Vienna premier, and performed the role in Hamburg, Breslau, and Berlin as well. In this rare 1927 recording (082) you'll hear Lehmann handle the high "C's" with aplomb. You may also hear notes missing from the Ricordi score which have now been rediscovered and are again being performed.

Lehmann sang only one Verdi role, that of Desdemona in *Otello*. She performed it in Vienna, Budapest, Berlin, and London. In London, the demanding critic of the *Gramophone* wrote, “...Lotte Lehmann did so magnificently both as singer and actress that she rose to heights never attained here before...” *Herman Klein and The Gramophone*, edited by William R. Moran. In this 1932 recording (193), Lehmann sings the famous “Willow” aria that ends with Desdemona’s premonition of death.

193



She enjoyed great fame for her many-faceted portrayal of Eva in Wagner’s *Die Meistersinger*. Few singers in recorded history have ever portrayed a more impetuous Eva, as she greets Sachs, acknowledging their past love and her anticipated future. Even this 1920 recording (040) (microphones hadn’t yet been invented) captures much of Lehmann’s spontaneity. This almost improvised sounding aria is “O Sachs mein Freund” (Oh Sachs My Friend.)

040





Perhaps to compete with her Vienna Opera rival Maria Jeritza, Lehmann sang the role of Tosca. It wasn't her style of character and she didn't receive the same acclaim that critics and audiences gave to Jeritza, but she sang Tosca in Berlin as well as at the Metropolitan Opera, and in San Francisco. Here's a 1938 radio broadcast of Lehmann singing "Vissi d'arte" in the original Italian.

Vissi d'arte



Lehmann as Tosca.

Hermann Götz wrote *Der Widerspenstigen Zähmung* (inspired by *Taming of the Shrew*). Lehmann sang the opera a few times in Vienna and recorded the tuneful aria of Katharina in 1919 (028). She sang it in many concerts throughout the years, with great success. Though she didn't encourage her students to sing "mixed" concert recitals, she often did so herself. Perhaps it was in accord with the wishes of her sponsors.

028



There are many such "contemporary" operas that Lehmann sang in Hamburg and Vienna that just haven't endured. Eugen d'Albert's *Die toten Augen* was such a success for Lehmann that she sang it during her last weeks as a member of the Hamburg Opera company. Blind Myrtle is given sight by the touch of Jesus. According to the libretto, the first thing she's supposed to ask for is a mirror. Lehmann thought that detracted from Myrtle's character and wouldn't sing those words. The composer was so taken by Lehmann's suggestion that he actually allowed her to change his opera. Here, on the following page, is the 1933 recording that she made of the opera's most enduring aria (206).



206



Psyche wanders through columned halls.  
Sweet sounds and songs reverberate,  
Rose fragrance from golden chalices,  
Rich treasures glow and shine,  
Poor little Psyche!

Night times she feels her husband's kisses  
So pure that she must almost faint,  
She hears his voice in sweet delight,  
But never can she view her beloved.  
Poor little Psyche!

And furtively with a small lamp,  
She steals to him with soft steps,  
And sees splendor for blessed hours,  
Amor, the God, and then He vanishes.  
Poor little Psyche.



Lehmann as Myrtocle in *Die toten Augen*.

An aspect of Lehmann's career that some strictly "classical" music lovers find compromising is her participation in operetta and the popular music of the time. She sang various operettas in Hamburg, Vienna, and *Die Fledermaus* even in London. She recorded music from that as well as other operettas. She seems to have had a lot of fun while singing the following excerpt from Otto Nikolai's *Merry Wives of Windsor*. In this 1932 recording, you'll hear her conniving with her friends on how to trick Sir John: "Er wird mir glauben" (He'll Believe Me)(190).



190



Frau Fluth gathers her pals together to play a prank on the flirtatious Sir John, the fat glutton. She will pretend to love him and he'll fall for it, but it's all in fun. "A happy sense of humor spices up life, and to forgive is as good as the joke. After all, real love and faithfulness stay in the heart." For the full translation, tap below.

[Translation](#)



Lehmann as Frau Fluth

146



In 1929 Lehmann even sang a real pop hit, Hans May's "Der Duft, der eine schöne Frau begleitet" (The Aroma that Accompanies a Beautiful Woman). Listen for the real Viennese rubati that she brings to this song. (Just *try* conducting a square 4/4.)

183



In her old age, Lehmann would listen to only one of her recordings and that was this light, Bavarian-dialect folk song "Zuschau'n" (Peeking) which she had recorded when she was 43.

Some listeners find Lehmann's rather large output of devotional music (recorded in her early years) a bit embarrassing, but one hears conviction in these recordings that belies her own rather ambiguous religious beliefs. In this 1928 recording, Lehmann's voice balances well with the organ and sounds almost like an intimate prayer on Louis Roessel's "Wo du hingehst" (Where You Go Forth) (134).



The most troublesome (even annoying) recordings to hear today are the Lieder that Lehmann recorded for Odeon with salon-orchestra accompaniment. The record companies didn't think that the buying public was getting its value if there was only a piano. Not only does this violate the composers' intentions, but the quickly written and poorly played arrangements can sound soupy and corny to our ears. Compare the orchestra version of the 1929 Strauss "Ständchen" (Serenade) (156) with the 1941 version with the original piano accompaniment (353).







Even Lehmann fans may not know that she toured with Lauritz Melchior, performing shared recitals. They were even booked into Carnegie Hall. RCA made a recording (sadly with orchestra) of some of the Schumann duets that were featured on the tours. But there's still much to enjoy in the following 1939 recording of "Er und Sie" (He and She).

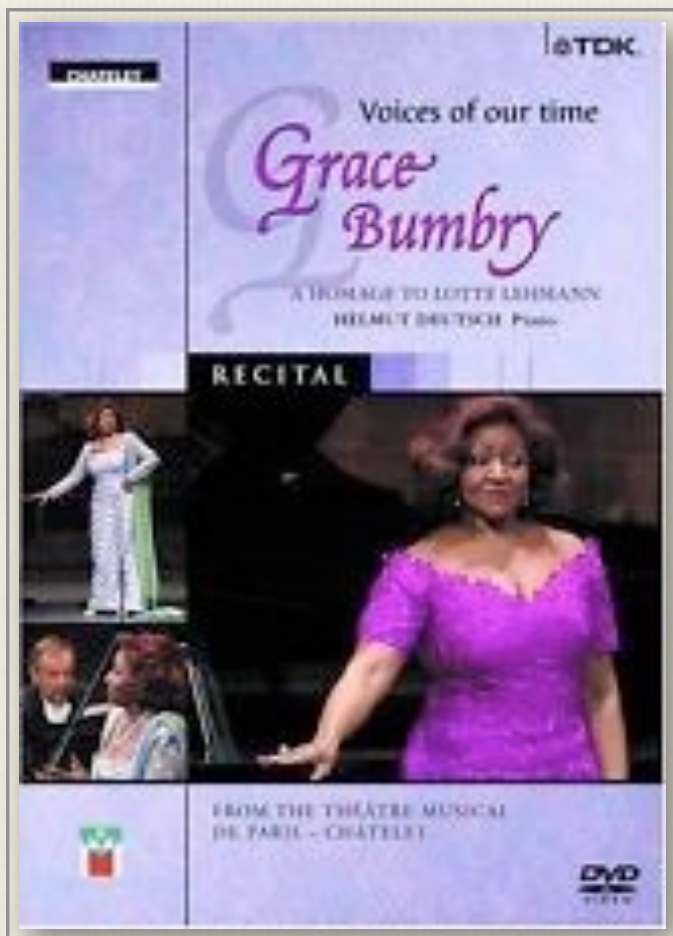
289



Melchior remembered their *Walküre* performances in Europe and the U.S.: "Her great amount of feeling, and the fact she was always entirely a woman, was of great inspiration to me. The way in which she threw herself into the part made me forget my nervousness." *Stage Magazine*, January 1939.



Though obviously a publicity shot, the two got along and sang frequently together both in Europe and America.



A DVD of a Bumbry recital to honor Lehmann

Her students (now mostly retired) have many Lehmann stories to tell and some, like Marilyn Horne and Grace Bumbry, have even given recitals honoring Lehmann. Benita Valente, a Lehmann student in her youth, wrote the Foreword to Volume II in this series of presentations. Another student, the late Carol Neblett, wrote the Foreword to Volume V. Mildred Miller and Lois Alba wrote the Forewords to Volumes VI and VII (Interviews).

Many people who closely follow Lehmann’s singing don’t realize that she recorded two LPs of poetry readings as well as

spoken excerpts from *Der Rosenkavalier*. You can hear a sample of each: Goethe’s “Der du von dem Himmel bist” (You Who Are From Heaven) and a portion of the Marschallin’s Act 1 monolog.

So much for the “unknown” side of Lehmann. Her fame, if that is the right word, is sustained by the many studio and live recordings that are frequently re-released. In 2018 Marston Records published her acoustic recordings and in 2020 that company offered Lehmann’s electric recordings made in Berlin from 1927–1933. There are other presentations of various Lehmann items on YouTube, eBay, and thematic collections that may be downloaded from the internet.

Lehmann biographies continue to be written (see [Bibliography](#)) and several of the books she wrote remain in print, all of which helps preserve a degree of her “legendary” status. You can read some of her poetry and prose in the chapter called [Last Word](#).

Der du von dem  
Himmel bist



Reading from  
Der Rosenkavalier





Critics continue to refer to the Lehmann standards that she set in the roles of the Marschallin, Sieglinde, and others. For instance, in the Jan/Feb 1992 issue of *Fanfare*, David Mason Green wrote: “Lehmann is for me...the ideal Mignon, but I like her Puccini interpretations almost as well.”

Reference is also frequently made to her Lieder recordings which are models for the kind of balance between the music and the words’ expressivity that was so important for Lehmann. In *Gramophone* magazine Alan Blyth reviewed a CD compilation of her Lieder: “Once again one exclaims, and is heartened by, the warmth of tone and generosity of spirit in all these interpretations; also the total exclusion of the reticence and insistence on good vocal manners that so often weaken the interpretations of her successors....”

Lehmann’s success as a teacher of interpretation is unparalleled in the annals of the opera and Lieder singer/students who have also taught. See both the contents of [The Third Career](#) as well as the list of her students at the end of that chapter. You can hear recordings of her master classes and private lessons in the interpretation of Lieder, Song Cycles, and Arias & Scenes in Volumes III-V of this series.



Lehmann and her students at the Music Academy of the West. One student is Grace Bumbry.

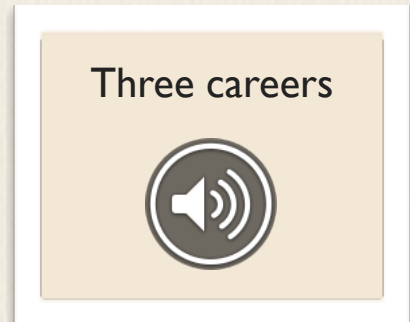


Lehmann spoke often and with pride of enjoying three lives —as an opera singer, a recitalist, and a teacher. She accomplished all three careers with distinction.

Typical of the kind of praise she continues to inspire, in the Sept/Oct 1990 edition of *Fanfare*, Marc Mandel wrote:

“Lehmann’s uniquely characteristic warmth and conviction help bring each heroine vividly to life; she projects a keen awareness of Tosca’s situation, honest innocence in “Un bel dì,” touching plaintiveness in Mimi’s narrative, and apt wonderment at Turandot’s newfound humanity. For that matter, the Chénier aria on the second disc is equally persuasive, even as juxtaposed against the more standard Lehmann fare of Wagner and Richard Strauss.”

The last sentences of Dr. Kater’s 2008 Lehmann biography reads: “In human terms, Lotte Lehmann undeniably led a full life, over mountain peaks and through valleys. But it was as one of the greatest singers of the twentieth century, if not of all time, that she made music history.”







# The Third Career



Lotte Lehmann enjoyed her third career just as much as she did her first two. Kathy Brown's 2012 book *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes* thoroughly describes Lehmann's teaching methods.

Presented here are audio and video documents of her teaching, and examples of her students' singing, as well as their comments on Lehmann. You'll find extensive audio of Lehmann's master classes in Volumes III–V.

In the following video excerpt, Lehmann reveals the secret to her great success in both Lieder and opera singing. Some great artists don't necessarily subscribe to this philosophy, but Lehmann did and she's suggesting to her students that they should consider the same principle.

Without singing a note, Lehmann demonstrates how the singer can respond to a piano introduction. Notice that the hands don't hang limply down at the side of the body and you sense that she is hearing the importance of every note. But really, there isn't much motion at all. The singer listens to the piano and reacts naturally.

Lehmann demonstrates—at the age of 73 and without much voice—the various elements of the Robert Schumann Lied, “Ich kann nicht fassen, nicht glauben” (I can't understand it, not believe it) from his cycle, *Frauenliebe und -Leben*. This is the moment in the story at which the young girl knows that *he* loves her.

Lehmann explains her approach to singing and sharing a song with her audience.



Lehmann shows how to take the music from the piano.



Lehmann shares how to show more than words can express.





The mysterious and pleading quality that Lehmann suggests is found in the words of one of Goethe's most famous lyrics, "Kennst du das Land." Here are the words she quotes, in English translation:

Do you know the land where the lemon trees blossom? Among dark leaves, the golden oranges glow. A gentle breeze from blue skies drifts. The myrtle is still, and the laurel stands high. Do you know it well?

A recitative is that portion of an opera in which a lot of information is offered without the aid of much melody. It's usually overlooked because singers want to get to the aria. Here, Lehmann takes the time to demonstrate the words of the Countess in the *Marriage of Figaro*. Though Mozart set Da Ponte's Italian words, it was the tradition in German-speaking lands to sing everything in the language of the audience. **(Translation)**

The student has performed the most famous aria from Weber's *Der Freischütz*. Lehmann illustrates with her body and face, a response to the music and situation when there's no singing. The character Agathe is impatiently waiting for her boyfriend, whom she hopes has won the shooting contest.

Lehmann shows how to imbue Goethe's words with the emotion inherent in them.



Lehmann demonstrates the Mozart recitative.



Lehmann illustrates a "dance of happiness."



In the following Brahms Lied, Lehmann says that the 17th-century poet Paul Fleming's words of the infatuated lover are unimportant and must just tumble out. Despite this admonition, she demonstrates with her usual clear diction, but "sings," (as usual during her teaching years), an octave below the soprano key.

---

O Schönste der Schönen benimm mir dies Sehnen,  
Komm, eile, komm, komme, du süße, du fromme!  
Ach, Schwester, ich sterbe, ich sterb', ich verderbe,  
Komm, komme, komm, eile, benimm mir dies Sehnen,  
O Schönste der Schönen!

Oh fairest of the fair, free me of this longing,  
Come, hurry, come, you sweet, innocent!  
Ah, sister, I die, I die, I perish,  
Come, hurry, come, free me of this longing  
Oh fairest of the fair!

Lehmann presents O liebliche Wangen.



A New York City critic voiced a negative opinion when Mme Lehmann sang an "All-Brahms" Town Hall recital. Today we would welcome such a chance to appreciate the many-sided nature of Brahms Lieder. Lehmann could milk the tragic songs, and make one laugh at the light-hearted ditties. Luckily many of the acetates of these recitals have been located, and the serious Lehmann fan can find them available in the box set that Music & Arts released.



Lehmann discusses the involvement of the whole body when singing, but cautions against extraneous or meaningless motion. I have witnessed Lehmann demanding of a student the most sensitive response to the words, psychological subtext, and complete engagement from the eyes to the feet.

In this demonstration of the Robert Schumann Lied, “Schöne Wiege meiner Leiden,” Lehmann illustrates the broad spectrum of responses to each line of this strophe. She doesn’t have the words in front of her and makes up a few as she goes along.



Lehmann describes the use of the whole body while singing.



Lehmann demonstrates the emotion of “She drives you away.”



---

Doch du drängst mich selbst von hinnen,  
bitter Worte spricht dein Mund;  
Wahnsinn wühlt in meinen Sinnen,  
und mein Herz ist krank und wund.

Yet you yourself pushed me away from you,  
bitter words at your lips;  
Madness filled my senses,  
and my heart is sick and wounded.

---

Classical singers often think that the smooth singing they seek can be obtained by connecting the notes with a slide. Here Lehmann observes that this habit makes a song sound sentimental and must be avoided. In the past, many singers, including Lehmann, used this portamento effect in their performances, weakening their presentation.

Lehmann wants to avoid sentimentality.



This demonstration of a Brahms song allows us to hear and see just what made Lehmann so appealing in her recital performances. Each phrase of Ludwig Uhland's poem elicits a reaction from her, whether vocal or physical, and this response doesn't cease when she's finished singing the words.

Lehmann sings a strophe of the Brahms Lied, "Sonntag."



---

Das tausendschöne Jungfräulein,  
Das tausendschöne Herzelein,  
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

That thousand-times beautiful girl,  
That thousand-times beautiful little heart,  
Would to God, that I could be with her today!

---



In this brief scene from *Lohengrin*, Lehmann summons up all the evil inherent in Ortrud's character and shows that the whole body must engage in the thought being expressed in singing.

Könntest du erfassen,  
wie dessen Art so wundersam,  
der nie dich möge so verlassen,  
wie er durch Zauber zu dir kam!

Have you never grasped  
that he of such mysterious lineage  
might leave you in the same way  
as by magic he came to you?

Lehmann demonstrates evil with her whole body.



Here are some individual songs and arias with Lehmann teaching their interpretation in master classes held at Cal Tech in Pasadena in 1952. In Wolf's "Auf einer Wanderung" Lehmann demonstrates a few words in her soprano voice and in "Du denkst mit einem Fädchen" emphasizes the fun. The two Strauss songs, "Heimliche Aufforderung," and "Zueignung" allow her to share her decades of performing experience of these Lieder.

Auf einer  
Wanderung



Du denkst mit  
einem Fädchen



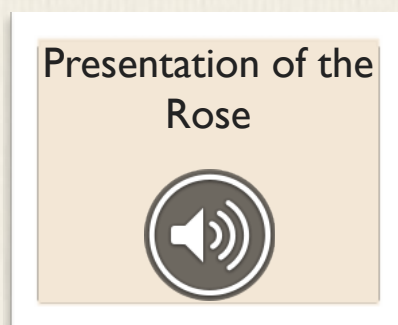
Heimliche  
Aufforderung



Zueignung



In the following excerpt “Du bist der Lenz” from Wagner’s *Die Walküre*, Lehmann demonstrates in full voice years after she had “lost her voice” or sung publicly. The second opera scene is from *Der Rosenkavalier*, and one of the singers is Marilyn Horne. The third scene is from the opera that Lehmann performed more than any at the Vienna Opera: Massenet’s *Manon*.



Lehmann teaches a master class at the Music Academy of the West.

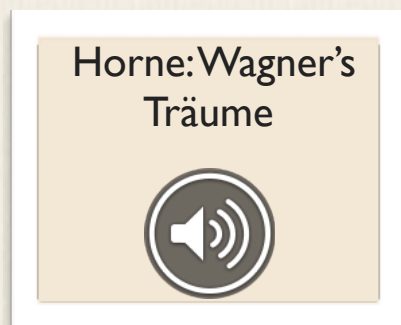




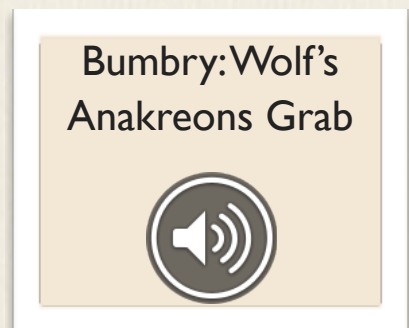
Lehmann demonstrates with the help of MAW's music director/conductor Maurice Abravanel.

## Lehmann's Students

Many of Lehmann students went on to world fame and others to highly successful careers. The most famous of her students, Marilyn Horne and Grace Bumbry, specialized in opera. Horne became an excellent bel canto singer, who, though she sang the verismo title role of Carmen, concentrated her talents in the coloratura characters found in operas by Rossini, Donizetti, and Bellini. Bumbry, like Horne,



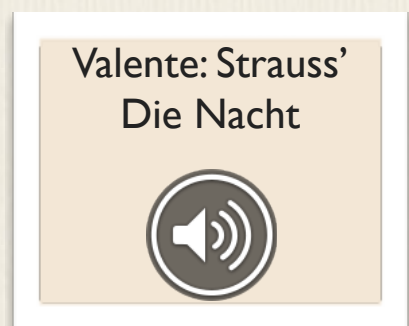
sang in major opera houses throughout the world but lived in Europe. Her fame



rests on the dramatic mezzo soprano roles associated with Verdi. Both Horne and Bumbry sang at the White House and were recipients of the Kennedy Center Honors award.

One can easily buy CDs and DVDs of these women in their prime as opera singers. Their work as Lieder singers is less well known. Beaumont Glass is Bumbry's pianist in Wolf's "Anakreons Grab." Horne sings Wagner's "Träume" with orchestra.

Other exceptional pupils included Benita Valente and Mildred Miller, who both appeared extensively at the Metropolitan Opera and also sang recitals. Valente was lauded for her Mozart and Handel singing, though she also sang certain Verdi roles. Her work in chamber music settings earned her the honor of having several pieces written for her voice and string quartet. Cynthia Raim is her pianist for "Die Nacht" by Strauss.



Miller sang mainly at the Metropolitan Opera from 1951–1974, often associated with the pants roles of Octavian, the Composer, Nicklausse, and Prince Orlofsky. She sang an amazing 338 performances there.

She tells of the first time she heard Lehmann and mentions the Brahms Lied, "Mein Mädels hat einen Rosenmund," which you can hear Lehmann sing. Then Miller speaks of the importance, for her, of the Schumann Lied, "Aus der Heimat...", which she sings with John Wustman, piano. Lehmann was so proud of her that she flew to New York when Miller made her Town Hall debut.





Miller speaks



276 b Mein Mädels...



Miller: Aus der Heimat...





Though best known for her many years of teaching in Japan, Marcella Reale was a successful opera singer with a repertoire of over sixty roles. Focusing on verismo roles, Reale performed widely in Europe and Japan, singing the role of Butterfly 300 times. Listen to her sing “Vissi d’arte” from *Tosca*.

Reale sings



Lehmann’s final pupil was Jeannine Altmeyer, whose excellence in Wagner operas has been preserved on DVDs. Her European performances included Salzburg, Covent Garden, and Bayreuth. After her retirement, she recorded a Lied (Schubert’s “Gretchen am Spinnrade”) that she’d studied with Lehmann. Val Underwood is her pianist.

Altmeyer sings



Carol Neblett studied privately with the then-elderly Lehmann. She enjoyed a worldwide career as an opera soprano and her recording of Korngold’s *Die tote Stadt* has become a classic. She had great success at the New York City Opera and sang as well at the Metropolitan Opera. Not famous for her Lieder, she did perform a tribute recital to her teacher for the Lehmann Centennial held at UCSB in 1988.

Neblett:  
*Tode Stadt Duet*



Neblett speaks



Tcheresky speaks



Tcheresky sings



Luba Tcheresky was an alumna of Lehmann’s Music Academy of the West for three years of master classes. She sang opera for a short time in Europe and in many genres in the United States. As with most of Lehmann’s students, she taught, in her case privately, for many years in New York City. Here’s a live performance of her singing Schumann’s “Im wunderschönen Monat Mai” with Beaumont Glass, piano.

Sproule speaks  
& sings



One of Lehmann’s most dedicated students was the Canadian soprano Shirley Sproule, who studied at the MAW in the summer seasons, as well as the short-lived winter ones. She enjoyed a minor career in Europe and taught later in Canada and the U.S. Sproule was almost 80 years old when she recorded her tribute, “Der Himmel hat eine Träne geweint” (Heaven Cried a Tear) by Schumann with Paula Fan, piano.



Evangeline Noël Glass studied at the MAW, appearing on the 1961 VAI opera and Lieder master class videos. She sang in such classes in Europe as well, where she taught with her husband, Lehmann's biographer, Beaumont Glass.

Noël speaks



The male students among Lehmann's master classes and private lessons didn't achieve the same fame as the women but were able to enjoy satisfying careers. William Cochran's beautiful tenor voice is heard here as Siegmund. The Salt Lake Symphony Orchestra is conducted by Maurice Abravanel (another MAW connection). He sang in major opera houses in the United States and at Covent Garden, and opera companies in Frankfurt, Munich, Hamburg, and Vienna.

Beaumont Glass speaks



William Olvis was born in Los Angeles. His talents carried him from Hollywood to New York, on to Europe, and back to New York, where he performed with the Metropolitan Opera. The excerpt is from the movie based on the life of Sigmund Romberg called *Deep in My Heart* (1954). But Olvis also sang opera, as you'll hear in the "Gewitter und Sturm" aria from *Der fliegende Holländer*.

Cochran sings



Olvis sings the Serenade



Olvis sings Gewitter und Sturm



Harve Presnell had a very successful career in Broadway and Hollywood movies, most notably *The Unsinkable Molly Brown*. Presnell had sung with orchestras and opera companies, but his fame was due to his work in musical theatre and later as a character actor in films. We have a chance to hear him "classical" in the excerpt from Orff's *Carmina Burana*, conducted by Eugene Ormandy.

Presnell: Omnia Sol temperat



In the following tracks, we can hear Norman Mittelmann talk about studying with Lehmann and then hear him sing Schumann's "Die beiden Grenediere" with Gale Enger on piano recorded in 2005, long after he'd retired. Mittelmann began singing opera in Lehmann's productions at the MAW. In 1958 he made his debut in his Canadian homeland and later sang in major European and North and South American opera houses. Mittelmann made his Metropolitan Opera debut in 1961 and sang there for the next 20 years.

One of the students for whom Lehmann held the most hope was Lincoln Clark, who expanded his career, and gradually left singing behind. We'll let him tell the story.

The fame of Lehmann's student Lotfi Mansouri was not at all as a singer but as a director of operas. His work with the Canadian Opera Company, as well as the San Francisco Opera brought him deserved recognition. Mansouri was responsible for the introduction of surtitles, which have done so much to make opera successful. His memories speak fondly of his work at the Music Academy of the West.

Many singers worked only peripherally with Lehmann. Marni Nixon is most famously known as the singing voice behind the star in the movies *The King and I*, *West Side Story*, and *My Fair Lady*. But her singing and acting career spanned Broadway, opera, concerts, and recordings both in avant-garde and standard repertoire. Her memory of working with Lehmann includes one under-appreciated element of singing: subtext. At the age of 75, she recorded Schoenberg's cabaret song "Galathea" with pianist Thomas Bagwell. A nice further connection: they recorded in New York's Town Hall, where Lehmann felt so at home.

Mittelmann speaks



Mittlemann sings



Clark speaks



Mansouri speaks



Nixon speaks



Nixon sings





Long before Lehmann taught at the Music Academy of the West, she coached many singers, including Jane Birkhead, Eleanor Steber, Risë Stevens, Rose Bampton, Nan Merriman, Dorothy Maynor, Anne Brown (the original Bess in *Porgy and Bess*), and Jeannette MacDonald.

J. Birkhead



During Lehmann's Music Academy of the West years, and privately thereafter, star students included those mentioned above, as well as Karan Armstrong, Judith Beckmann, Kay Griffel, and Maralin Niska.

Manhattan School of Music students in the 1965 Town Hall master class included: Marc Vanderwerf, Barbara Blanchard, Celina Kellogg, and Glenda Maurice.

Established singers who valued Lehmann's coaching included Hermann Prey, [Gérard Souzay](#), Hilde Güden, Janet Baker, Thomas Moser, Rita Streich, Raimund Herincx, and Alberto Remedios.

Lotte Lehmann was the director/advisor of the 1962 *Der Rosenkavalier* for the Metropolitan Opera. For that occasion, she coached the famous cast of females that included Régine Crespin as the Marschallin, Anneliese Rothenberger as Sophie (whom LL called the best Sophie in the world) and the reluctant Hertha Toepper, as Octavian.

We look with some dismay at these names, because many of them, sadly, have already died.



Lotte Lehmann coaches Régine Crespin. LL wrote: "To work with that great artist was sheer joy from beginning to end...never did I hear the beginning of the trio in the last act sung so divinely, with the most tender of pianissimos, almost unearthly in its silvery beauty."

## A List of Lehmann's Students



Grace Bumbry, Lehmann, Chieko Sakata, Douglas Miller, Luba Tcheresky, and Leslie Guinn in Lehmann's Metropolitan Opera box, 26 March 1958.

Listed here are Lotte Lehmann's students. We apologize to any students we may have missed. What an impressive array of performers! Some rose to prominence, but all to some degree went on to enrich the world of vocal music.



Lois Alba  
Talaine Alexander  
Josephine Allen  
Judith Allen  
Jeannine Altmeyer  
Lucine Amara  
Karan Armstrong  
Tami Asakura  
June Ava  
John Baird  
Janet Baker  
Rose Bampton  
Noelle Barker  
Helen Barlow (Harrison)  
Sara Baum  
Shirley Bay  
Kathryn Blum Barone  
Irving Beckman(n)  
Judith Beckman(n)  
Peter Bedford  
Patricia Beems  
Christie Benson  
Theresia Bester  
Jane Birkhead  
Barbara Blanchard  
Anne Bollinger  
Helen Bolton  
Anne Brown  
Grace Bumbry  
Christabel Burton (Bielenberg)  
Ariel Bybee  
Larry Case  
Olga Chronis  
Lincoln Clark  
Patricia Clark  
Enid Clement  
Janice Cloud  
Elaine Cochran  
William Cochran

Jean Cook  
Ronald Combs  
Coleman Cooper  
Dr. Sister Marietta Coyle  
Robin Craver  
Elizabeth Crook  
Grace de la Cruz  
Sharon Currier  
Ellen Dales  
Gretchen d'Armand  
Dolores Davis  
Martha Martin Deatherage  
Archie Drake  
Ruth Drucker  
Barbara Dunbar  
Helen-Kay Eberley  
Eleanor Edwards  
Kenneth Edison  
Cecilie Elsworth  
Margaret Ennis  
Elizabeth Erro (Hvølboll)  
Magda Ertl  
Joseph S. Eubanks  
Jean Evans  
Theresa Fagnan  
Earl Fisher  
Ruth Gaines (Gates?)  
Oma Galloway  
Edna Garabedian  
Don Garrard  
Eric Garrett  
Elsa Gaze  
Ava Gerset  
Janice Gibson  
Charles Glass  
Victor Godfrey  
Elvira Gonnella  
Olen R. Gowens  
Donald Gray

Lily Gribbin  
Kay Griffel (Sellheim)  
Hilde Guden  
Leslie Guinn  
Jane Guthrie  
Marilyn Hall  
Glenice Halliday  
Betty Hanson  
Helen Barlow Harrison  
David Hartley  
Kathryn Harvey  
Elizabeth Hawes  
Marvin Hayes  
Joan Heels  
Elisabeth (Betty) Hellawell  
Raimund Herincx  
Nancy Hinnens  
Ronald Holgate  
Martha Holmes  
Marilyn Horne  
Judith Huston  
Julie Idoine  
Kay D. Ingalls  
Georgina Iva  
Evelyn Gale Jacobs  
Enid Jacobson  
Rhianon James  
Gloria Jennings  
Patricia Jennings (Armstrong)  
Emma Jost  
Ava June  
Beverly Ka'ana  
Antoinette (Toni) Keet  
Celina Kellogg  
Iris Kells  
Stephen Kemalyan  
Julia Kemp (Rothfuss)  
Joy Kim (Slote)  
Maria Lagios

Ruth Landis  
Georgia Laster  
William Latimer  
Alice Lee  
Soo Bee Lee  
Martha Leiter  
Margaret Lensky  
Ray Leonard  
Diane Leoncavallo  
Arnold Lewerence  
John Limpus  
Martha Holmes Longmire  
William Longmire  
Paul Loomis  
Susan Nalbach Lutz  
Jeanette MacDonald  
Rev. Patrick Maloney  
Lotfi Mansouri  
Dorothy Maynor  
Leila McCormack  
Kay McCracken (Duke) (Ingalls)  
Adair McGowan  
Jane McGowan  
Margery McKay  
Lotfi Mansouri  
Raymond Manton  
Glenda Maurice.  
Brunetta Mazzolini (Graham)  
Nan Merriman  
Edith Meyers  
Joseph K. Meyers  
Douglas Miller  
Niven Miller  
Mildred Miller  
Richard Milius  
Kenneth Mills  
Ronald Mitchell  
Norman Mittelmann  
Allan Monk



Carol Monson  
Thomas Moser  
Carol Ann Müller  
Ron Murdock  
Sally Murphy  
Eleanor Murtaugh  
Bonney Murray  
Timothy Mussard  
Rosalind Nadell  
Roy Neal  
Carol Neblett  
Nitza Niemann  
Alice Marie Nelson  
Maralin Niska  
Katsuumi Niwa  
Evangeline Noël (Glass)  
Gloria Nygaard  
William Olvis  
Rose Palmai-Tenser  
Sue Patchell  
Ian Paterson  
Johanna Peters  
Maria Petrova-Elson  
John Pflieger  
Linda Phillips  
MaryBeth Piel  
Guy Pierce  
Judith Pierce  
Naka Pillman  
Beata Popper  
Harve(y) Presnell  
Hermann Prey,  
Marcella Reale  
Alberto Remedios  
Brenda Roberts  
Sheila Rosenthal  
Elise Ross  
Mona Ross  
Guy Rothfuss  
Shirley Rothfuss  
Martile Rowland  
Sylvia Rowlands  
Elizabeth Rust  
Chieko Sakata  
Roy Samuelson  
Dorothy Sandlin  
Laura Sarti  
Emerentia Scheepers  
Honor Sheppard  
Hazel Schmid  
Conrad Schultz  
Vernon Sell  
Kenneth Shelton  
Jeannette Sinclair  
Myron Slater  
Gretchen Smith  
Gérard Souzay  
Shirley Sproule  
James Standard  
Eleanor Steber  
Rita Streich,  
Richard Stromberg  
Loris Sutton  
William Swan  
Page Swift  
Daniel Taft  
Luba Tcheresky  
Dermot Troy  
Riki Turofsky  
Delcina Stevenson  
Mary Lou Sullivan-Delcroix  
Benita Valente  
Henrietta Valor  
Marc Vanderwerf  
Kristi Vensand  
Eric Vietheer  
Maureen Walton  
Joan Watson

Alan Wagner  
Jeannine Wagner  
Joan Watson  
Maurice Wear  
Lenno Wells  
Shirley Westwood  
Elizabeth Wheatley  
Elizabeth Winkie  
Linda Williams (Eddy)  
Seoung Lee Wilson  
Joan Winden  
Kenneth Wohn  
Rae Woodland  
Elizabeth Wrigley  
Carol Wright  
Roland Wyatt  
Shige Yano-Matsuura  
Maria Zahlten-Hall

The following student names have been taken from the master class recordings,  
so the spelling is only approximate.

Ronald Anderson  
Noël Barka  
-----Beckey  
Maria Bense  
Ruth Case  
----- Chun  
Suená Donau  
Eleanor Edwards  
Rosalind Enns  
Carolyn Forbay  
Elizabeth Hall  
Geraldine Hall  
Wesley Hanson (Hampson?)  
Joanne Haimee  
Harold Hicks  
Carolyn Honig  
Edith Johns  
Gene Kelsey

Maria Legis  
John McCCasey  
Kevin Mills  
Carol Ann Muller  
Judith Otin  
Beverly Pierce  
Natalie Pierce  
Karen Robey  
Georgia Roster (Raster)  
Marvin Sperry  
Suzanne Stregel  
Thomas Waterman  
Eileen Weldon



## Non-Lehmann Students

A few singers have sometimes been listed as Lehmann students in error. Mattiwilda Dobbs (Lotte Leonard was her teacher), Elisabeth Schwarzkopf, and Shirley Verrett, never studied with Lehmann. There may be a reason for the last mentioned error: “So taken was one of the judges that he offered to pay for [Verrett] to study with the German diva Lotte Lehmann. Despite her parents’ encouragement (singing was fine, it was the licentiousness of opera that they abhorred), she declined and instead pursued real estate law and accounting at a local college.” [Obviously later applying herself to the world of opera and song.]



Lehmann coaching Evangelina Noë Glass in a Vienna master class



On 9 April 2018 Dalton Baldwin wrote to me in answer to my questions about how he and Gérard Souzay came to coach with Lotte Lehmann. Here's his reply: "Gérard Souzay and I had a recital in Santa Barbara and Lotte came backstage afterwards—thus began her infatuation with a handsome French baritone! We stayed at her Hope Ranch Park home several times—Lotte coached him in Lieder.

We spent evenings listening to her recordings especially *Winterreise*. She came to our Carmel [California] recital and introduced us to Noel Sullivan...

[1890–1956, an amateur singer, patron of the arts, and philanthropist. Since Sullivan died in 1956 this means that the coaching that Baldwin refers to occurred before that.]

The greatest thrill of all was when she flew over for our recital in Munich—the audience went wild. [Later] she painted a kind of comic strip scene where she, as Salome, holds the head of John the Baptist (Souzay) only to be thwarted by an angel (me [Dalton])."

Baldwin spoke in 2017, on a poor-quality recording, that "there's no one who's ever come along who could equal Lotte in deep, spontaneous expression. I've never, ever come across anyone who can equal her in my 65 years of career. Of course Gérard is an exception; also he sang in so many different languages..." [Baldwin goes on to speak about the great Salzburg *Fidelio* that Lehmann sang with Toscanini. He reminds us that Toscanini fell in love with Lehmann and wrote her many pornographic love letters...] "What was it that attracted him? This Italian guy with a mustache to this oversized German prima donna...It wasn't just her body. It was the totality of her expressiveness...just overwhelming. He was crazy about the woman!"

Souzay on LL







# Early Recordings



The 1933 *Rosenkavalier* recording team: Heger, Olszewska, Schumann, and Lehmann.

This chapter will introduce you to early recording techniques in a general way and, more specifically, how they related to Lehmann recordings.

The first demonstration of disc recording and reproduction occurred in 1888, the year of Lehmann's birth. The cylinders that Edison invented had been demonstrated as far back as 1877, but since Lehmann never recorded for a cylinder as a consumer product, we'll concentrate on discs.



How a duet was recorded.



Lehmann made her first recordings in 1914. To give you an idea of how early in the history of recorded sound that is, the first singer of international fame to record on disc was Clara Butt in 1899. Caruso, whose Victor recordings almost made the recording industry, sang his first recordings in 1903.



Frieda Hempel recording. Note the horns capturing both her voice and the orchestra.

## Acoustic Recording

In 1914, the year of Lehmann's first recording, the process was still fairly primitive, but as the years went by the resulting sound was improved through the use of many technical advances. This was the "acoustic" process: no electric microphone was used. Instead, there was a horn made of wood or metal (later stiffened fabric) that concentrated the vibrations of the singer and accompaniment down to the point of a needle which etched them into warm wax. There was no such thing as "splicing" a tape; if something went very wrong another "take" was required. The whole aria or song was recorded again. Some performers needed many takes; Lehmann seldom went beyond three, and usually, the first or second performance sufficed.

001 Lehmann 1914  
Einsam...





Though Lehmann's first recordings, for Pathé, were issued on discs, the master was a cylinder. The sound from this cylinder was later transferred to disc. These first recordings had no paper label, but rather were etched with the information: "Lotte Lehmann, Stadttheater Hamburg." Instead of the needle starting from the outer edge, these discs began in the center and moved outward. Since the climax of an aria or song occurs at the end, this offers an advantage. The outer grooves offered more space for these vibrations and were moving at a faster speed, producing greater fidelity. Why this was discontinued is a mystery. The rotating speed (revolutions per minute or rpm) for Lehmann's first discs was probably about 87!



Pathé Orchestra at Pathé Frères.

We often hear the term "78s" when referring to early (pre-LP) recordings, but there was a great variance in the speed. If care isn't taken when playing or transferring early recordings, the incorrect speed can change not only the pitch of the music but the tonal quality of the singer. To add to the confusion, a label might state 78rpm but have been recorded at 74rpm or even 72rpm. When played at 78rpm the result can be as much as a semitone higher! The correct "pitching" of an early disc is made more complicated by the lack of a true international tuning "A," which can still be a problem. Further, the artist might choose to

perform the piece in a key different from the original. This was especially true for Lehmann at the end of her performing and recording career when it was common for her to sing in a lower key.



Another aspect of early recordings that must be considered when listening to them, is the limit in the frequency range (both upper and lower) that could strip a singer of the richness of overtones (harmonics). The resulting sound can be “pure” or dull, depending on your perspective. Some singers, famous on the opera and concert stage, did not sound as good in the studio. Lehmann’s voice, however, recorded well. Horst Wahl has written an account (see page 106) of a Lehmann recording session at the end of the acoustic era.

Acoustic recording did not preserve sibilants well and voiceless consonants (t and k) are difficult to identify. When listening to an acoustic recording of an unfamiliar song or aria, it’s helpful to have the lyrics or sheet music handy to help identify the words. On another technical matter, let me quote John Steane from his book, *The Grand Tradition* (1974). “Wear on the matrix is...insidious; the matrices of popular recordings deteriorated.” The matrix printed the “mothers” which printed the stampers, which in turn printed the consumer discs; the result of an overused, worn matrix was distorted reproduction. Further, inferior materials, such as the shellac used for the final product, forced the voice “to fight its way through a turgid hiss of surface noise that all but overwhelms it.” (Steane)

In addition, the recording horn had its own acoustic properties, its own reverberation, which compounded those of the singer. Thomas Stockham, Jr., an acoustician writes, “the most serious defect is the resonant and reverberant quality given to the voice and musical instruments by the primitive recording horns used to focus the sound onto the original wax discs....Offensive loud bursts of sound



also occur when certain tones are played or sung.” Imagine blowing across a bottle—it has a pitch. Likewise, the horn had its own pitch and when that and the pitch of the singer or instrumentalist met, this “sympathetic vibration” caused a kind of explosion of distortion.

The orchestras used for these early recordings were often banked on bleachers around the recording horn.



The double bass (whose sound made the cutting stylus bounce) was replaced by the tuba, and the violins had amplifying horns built into their instruments. These strange-looking contraptions were called “Stroh” violins, after their inventor.

The singer had to take care to sing into the very center of the horn. Lehmann remembered the producers making chalk marks on the floor, put there to remind her where she should stand at particular moments of the aria or song. To avoid distortion or the needle jumping, she needed to retreat from the horn on certain notes or the loudest ones. Lehmann referred to this as “more dancing than singing.” The result is that climaxes were altered because of this concern that the





The horn tender, who let the singer know when to move away from the horn.

cutting needle might jump out of the groove or even break through to another groove. Despite these limitations, we now marvel at the ability of the artists to concentrate on singing as they moved about and dealt with the other technical considerations. At the end of this chapter you can hear a recent attempt to record acoustically.



Lauritz Melchior in a mock-acoustic recording.

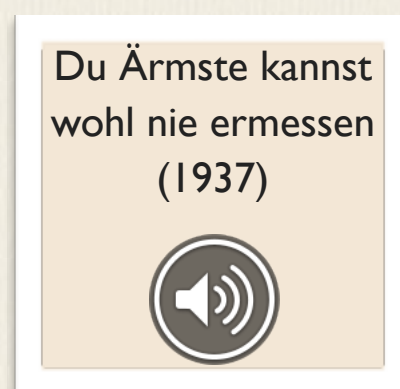
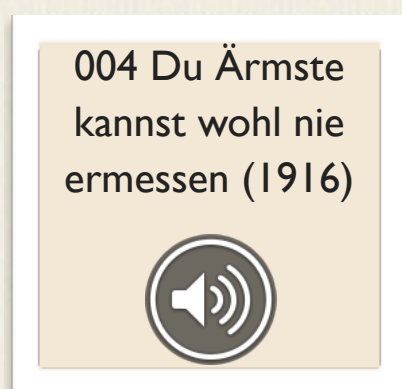


Another artistic restriction was the limited length of a single take. There must have always been pressure to finish an aria or song within the four minutes available on a disc. This led to cuts being made or just a faster tempo employed. For a short song, an introduction might be composed. A famous critic of the time, Herman Klein, wrote of a recording where the contrast between the cavatina and faster cabaletta was spoiled. “The object of this was, I imagine, to bring the whole piece within the necessary time-limit, but that is no excuse for spoiling the music. It is infinitely better to make a liberal ‘cut’ than alter the character of the piece.” One can see that few good choices were available.

The few Lieder recordings that Lehmann made before the microphone was employed used orchestra or added violin to the piano accompaniment originally intended by the composer. The result isn’t as annoying to our ears as the salon orchestras that accompanied her later electric song records.



Even with surface noise and sonic limitations, there is still much beauty to be enjoyed from acoustic recordings. Our ears quickly adjust to the limits and learn to filter out the surface noise and other distortions. Our appreciation for the historic moment is great. We’re able to hear someone like Lehmann at the very beginning of her career and we can hear singing traditions and styles of that period. The chance to compare Lehmann in her early and later interpretations of the same aria or song is another blessing of these acoustic recordings.

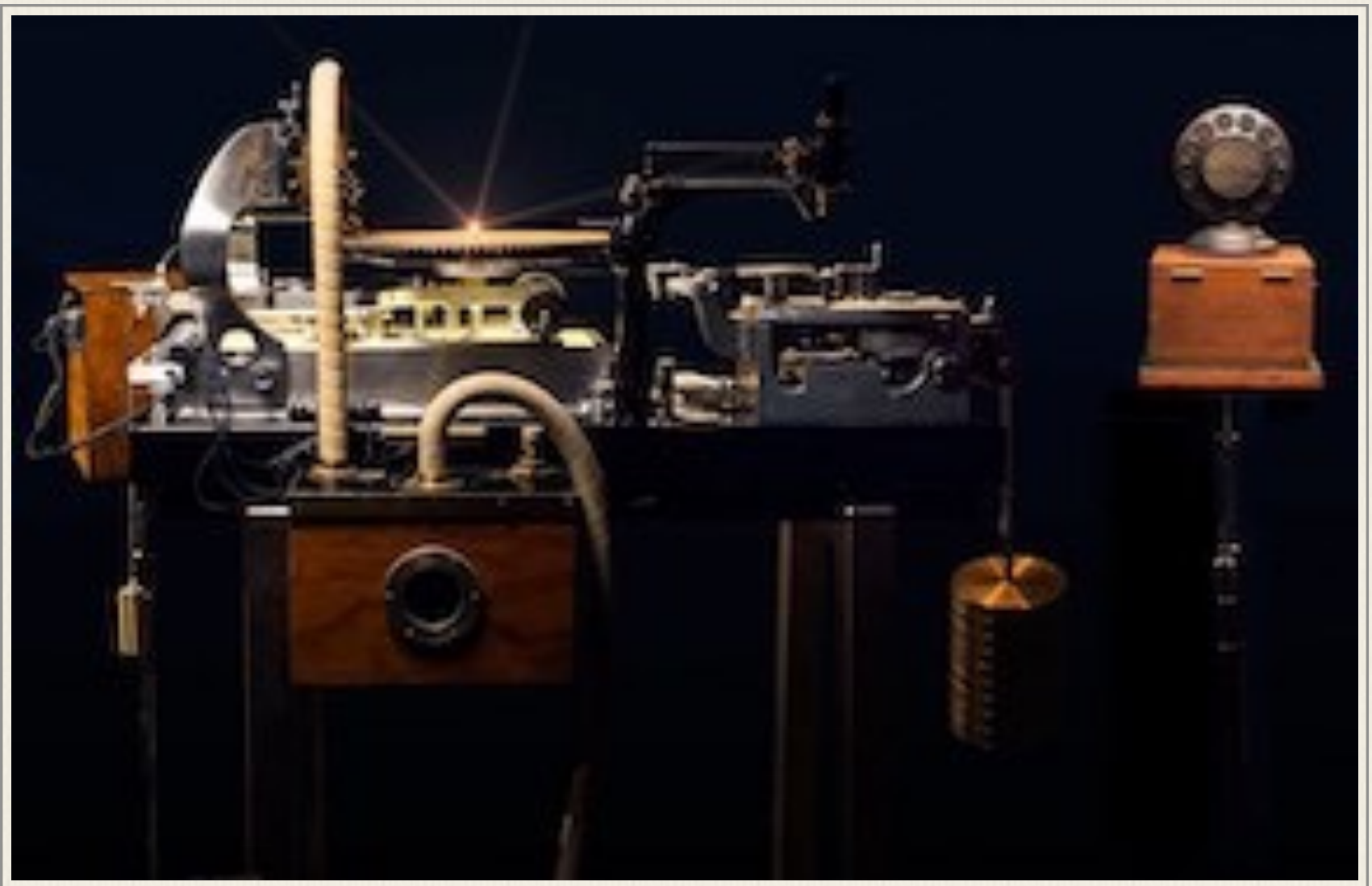


It’s interesting to note the controversy caused by the introduction of the microphone. It didn’t seem (according to many conservatives) to offer the pure acoustic of the singer’s vibrations etched into the disc. The advantages in dynamic range (loud/soft), clear diction for singers (this is where Lehmann had a huge advantage) and finally, a more accurate recording of the sound, weren’t immediately obvious.

Mark Obert-Thorn is one of the best known of the present-day transfer specialists. These experts know a lot about early recordings and have the ears and technical equipment to bring out the best sound while limiting the surface noise of the shellac. Mr. Obert-Thorn has offered the following explanations concerning the acoustic recordings and the evolution to the electric era; his analysis provides a good transition into the next section of this chapter.

Acoustic recordings generally used weighted pulleys to drive the cutting tables. They were generally consistent in speed across a side. With the introduction of electrical recording, electronic motors were increasingly used, with more variable results in terms of speed and pitch. That's why, for example, English Columbia acoustics prior to 1925 don't have pitch fluctuation, but their electric recordings from 1926 to 1928 have enormous pitch instability problems. Some of this was due to the variable dependability of direct current electrical lines.

As far as the general starting pitch of recordings, this was not standardized until the 1930s. Some of these were just based on individual company standards (Columbia favored 80 rpm until the end of the '20s). Phonographs usually had pitch adjustment mechanisms for home playback. I think that 78.26 rpm was set as an international standard sometime in the 1930s.



A combination of acoustic and electric in one photo: pulleys and an electric microphone



## Electric Recording

“Electric” recording emerged about 1925. It refers to the use of a microphone, the turntable now being turned by an electric motor. Odeon was Lehmann’s recording company at the time. Because of patent restrictions on the microphone, Odeon was late taking up this new invention. By August 1926, when Lehmann recorded the *Rosenlieder* cycle (see page 106), they finally were able to use a microphone. But Lehmann was unhappy with the result, which to her sounded metallic and tinny. There was, however, an alternative: the recording engineer Horst Wahl, had invented a new recording method using a larger horn with tape around it, which was, of course, the old acoustic method. Lehmann recorded the whole set of songs again. Even though a horn was used instead of a microphone, it was,

to Lehmann and Wahl, a better sound and it was this set that was published. To keep up with the competition, the catalog and the record label listed this as an electric recording, but in fact it was still acoustic. Here is a portion of one of the

078 Weisse und  
Rote Rose



recordings from that set that was acoustic. Listen to the warmth of the sound and the fact that you can hear the hard consonants. Wahl had indeed really refined the acoustic horn to that degree.



A seldom-seen photo of Lehmann as she appeared during her early electric recording years.

By February of 1927 Odeon was exclusively using the microphone and the resulting sound had vastly improved.

Finally, the words, with all the enunciation for which Lehmann was famous, were able to be heard. Sadly, all the defects of the accompanying orchestras were also apparent! It is hard to believe that members of the Berlin State Opera Orchestra played so out of tune! Of course, it wasn't the whole ensemble, the conductors weren't always first rate, there was no rehearsal time allowed, and the sound of the recording studios was primitive. But the poor intonation of the strings makes for distracting listening to many of these recordings and especially to an otherwise admirable recording that Lehmann made of Schubert's "An die Musik" in 1927.

This is only one example in which the accompaniment is bothersome to the listener now many years removed from the original recording. The obvious indifference to intonation included the piano which often was un-tuned. It has been suggested that improper playback speeds and other technical matters might account for some of these intonation problems. If this were the case, why does Lehmann always sound in tune?

Earlier I mentioned that art songs were orchestrated for early recordings—record companies assumed that their listening (buying) public might feel cheated with just the original piano accompaniment. Thus, the café orchestra, the salon orchestra, or the instrumental trio often accompanied Lehmann's early Lieder recordings. The in-house arrangers took liberties to "improve" on the harmonies of such masters as Schubert and Schumann. Added inner lines and extended introductions were often part of the process. Lehmann told me that she never suggested anything to the companies and found the accompaniments to *Frauenliebe und -Leben* "dreadful."

One of the limitations of recording after 1927 was the use of just one microphone. Whether recording a singer with a Wagnerian orchestra or a piano, the microphone was placed near the singer, with the result that the accompaniment was

095 Sei mir  
gegrüsst (1927)



091 An die  
Musik



131 An meinem  
Herzen





never at the dynamic level we expect in a concert hall or opera house.

The same limitations of about four minutes per side still continued for electric recordings. In 1930 Lehmann made her first “Erlkönig” recording. There is a clear scramble to fit it on a 10-inch side when a 12-inch disc was really needed. The pianist couldn’t manage the triplets, Lehmann is rushed and the result is disappointing. Later recordings corrected this. (See the chapter [Comparisons](#).)

During the electric recording era, there was still both frequency and amplitude loss, though not to the same extent as with acoustic recordings. When Lehmann (or others) sang a loud climax, the engineers turned down the volume to avoid distorting. They sometimes overdid this, short-changing us some wonderful moments, but they were doing the best they could within the technology available at the time.

When I interviewed Lehmann by telephone in her 85th year, I asked about the rehearsal for a recording of the now-classic *Die Walküre* with Bruno Walter conducting. Was there a lot of preparation, rehearsal and such? “Ach no, Gary. We knew it already!” was the response. And this was not unusual. For some reason, there was a very casual attitude towards recording. It was seen as a “commercial” rather than an “artistic” endeavor. Lehmann herself recalls joking with her close friend Elisabeth Schumann, that they’d made some recordings this month “for a little extra mad money.”

Sometimes when the 78s were transferred to LPs, it was thought necessary to improve the sound with an echochamber (resonance) effect. The effort to eliminate the hiss of the surface noise could wipe out the high harmonics of the voice. With CDs, the problem of surface noise is often well handled, but some hear a great loss in the harmonics and overtones that give a voice character.

Nearly all the operatic music Lehmann recorded is in German, no matter the original language. It was the custom of the time for opera to be sung in the language of the country in which it was performed. Hence this ecstatic 1932 recording of Butterfly’s entrance is in German—and nothing seems to be lacking.

174 Der Erlkönig



192 Butterfly  
Entrance



In opera performances, the following Lehmann example was not an anomaly. Lehmann (and other famous soloists) sang French roles in German even in Paris! To be fair, the French singers sang the German roles in French. So we have the almost comical confluence of a great singer such as Lehmann, performing a Wagnerian opera in Paris, in which she was the only one singing the original language.

Speaking of Wagner, we have some technical information about the classic *Die Walküre* recording that Lehmann, Melchior, et al recorded under the direction of Bruno Walter and her iconic *Der Rosenkavalier*. Once again I draw on the expertise of Mark Obert-Thorn. He begins by explaining the issue of early recordings of complete operas “live.”

The continuous opera recordings from the '20s used two turntables and switched between them at pre-arranged points. Later, during the mid-1930s, EMI recorded entire operas at Covent Garden onto 33 1/3 wax masters that were then used as the basis for dubbing individual sides—sort of like what American Columbia did later, using lacquers. But for studio sessions like those for *Der Rosenkavalier* and *Die Walküre*, two turntables (two cutting tables at a time, one for the master and one for the backup) were used to record discrete pre-planned four-or four and a half minute chunks of music, not for continuous recording. Usually, the volume on one of the cutting tables would be lower, in case the other one recorded at too loud a level, in which case the matrix would be rejected. This was an improvement over the early electric practice of making multiple recordings of the same matrix just to ensure that there was at least one acceptable backup should the matrix passed for release fail. The wax recordings were shipped to a processing plant within days of recording where they would be electroplated with a metal coating. They thus became the “mothers” (matrices) from which stampers could subsequently be grown. Microphones transferred electronic impulses to the cutting heads during recording, causing the recording styli to vibrate and leave an impression of the sound on both sides of the grooves of matrices.

This information allows us to better understand why *any* rehearsal was needed by these singers and instrumentalists who had performed the music many times. The technicians only needed to figure out where to make the breaks so that the music could fit on 12-inch shellac discs. It makes one admire even more the artists’ ability to keep up the emotion from the previous take after the inevitable stop every four minutes or so.

Mr. Obert-Thorn concludes his technical information about electrics:

Starting in 1939, American Columbia began making their master recordings onto lacquer discs turning at 33 1/3 rpm. All of their US 78 rpm recordings were then dubbed from those long-playing lacquers. Victor began recording backups on 33 1/3 lacquers around 1944, but their



78 rpm releases were done direct to disc simultaneously. The lacquers really came into play when 45s were introduced in 1949 and later for LPs in 1950. RCA didn't begin using tape on a regular basis until late in 1949.

As you'll read in the Discography, Lehmann recorded for RCA in both the late 1930s and late 1940s. In between those periods, she also recorded for Columbia.



## Lehmann's Recording of *Rosenlieder*

### Correspondence from Horst Wahl

To my great joy, I have discovered that some of my earliest professional recordings, produced more than 64 years ago for the Odeon recording firm, have just been resurrected on a compact disk. Lotte Lehmann's interpretation of the *Rosenlieder* of Count Philipp zu Eulenburg [and Werner's song] is on Pearl GEMM CD 9409.

Eulenburg (1847-1921) belonged to Kaiser Wilhelm II's closest circle of friends and was elevated to the rank of prince in 1900. His hobby was the composition of songs in the folk tradition, and his *Rosenlieder* cycle enjoyed great popularity in the period just before the first World War. As it did not present great difficulties in its vocal, piano or violin parts, it was often quite satisfactorily performed during evening soirées by music-loving amateurs.

At the time the *Rosenlieder* recordings were made, on 5 August 1926, I was still quite a young man and had been employed a year and a half on the retail sales staff of Odeon. My acquaintance with Lotte Lehmann began in May of 1925 when the artist entered our retail outlet

on Leipziger Street in Berlin one day to listen to a few new recordings of prominent sopranos. Although I was, of course, quite familiar with her appearance in photographs and on the Berlin Opera House stage, I did not immediately recognize her as she was wearing the latest rage in women's hats of the period. It was rather a pot-like affair and covered her face down to the eyes. When she asked me which sopranos I would especially recommend, I replied with cool placidity and the deepest certainty, "Well, if you ask my opinion, madam, there is only one—Lotte Lehmann. She is the greatest of them all."

You can well imagine how such a young coxcomb as I might have felt when from under the stylish helmet came the vigorous reply, "Thank you, young man, that is who I am."

There have been few times in my life as perplexed and confused as those moments. I might as well have been struck by lightning. From this moment on began a deep friendship [and more...] which lasted for ten years and which belongs to the most wonderful experiences of my long life.

I had at that time a sound studio in Berlin on Augsburger St., where for three years I had produced for the private use of my customers, acoustic recordings on zinc, acetate or other synthetic materials. Among my clients were such important singers as Joseph Schwarz, my neighbor; Meta Seinemeyer, Sabine Meyen, Hedwig Francillo-Kauffmann, Margarethe Matzenauer, Michael Bohnen, and Alexander Kirchner.

When I mentioned this sideline occupation to Lotte one day, she immediately decided to test her voice on my equipment. Among the test recordings were duets which we sang together, (I had studied voice with Prof. Bernhard Ulrich), among them the *Rosenlieder* of which we were both especially fond.



Lehmann in a flapper mode with the "pot hat" or "helmet," worn when she met Horst Wahl.



As we listened to these recordings, the sound of her voice and also of the accompanying piano was so remarkably natural sounding by acoustic recording standards of the day, that she asked me if this lieder cycle might not be commercially produced by Odeon.

At that very time, a major technological change was rolling through all recording firms: electric recording. Odeon had already taken its first steps in this direction, and it appeared as if the *Rosenlieder* with its simple piano and violin accompaniment would be an ideal test.

During the first electric recording session with Lehmann on 2 August 1926, I was otherwise employed and not at hand. Three days later we (Lotte, Dajos Bela, Mischa Spoliansky, Georg von Wysocki, Odeon artistic director, and myself) listened to the sample recordings.

It was sadly obvious to all of us that the electric microphone had not done justice to either Lotte's wonderful voice or Dajos Bela's lovely violin. Both came over the loudspeaker with much too sharp a sound.

After a conference with the management of the firm, Lotte was able to get permission for me to record these songs acoustically, using my own methods. To this end I then brought to the Odeon studio my own large horns, one for the singer and one for both accompanists.

Whereas the Odeon "Trichter" [horns] were made of cloth, the horns I had made for myself were of metal wound with insulating tape to prevent self-vibration. The larger diameter of these horns allowed the singer to come so near the device that occasionally her head would project into it. Happily for me, the calm and not overly tempestuous nature of the music worked all to the good, and most of the danger of "blasting" was avoided.

Lotte Lehmann signed the release for publication of the *Rosenlieder* on 14 December 1926. This lieder cycle was first offered to the public in March of 1927 under the errant nomenclature "Electric Odeon Recording," and in succeeding years, due to its high quality, it continued to be listed in all the catalogs as "electrically recorded."

Mischa Spoliansky, like Lotte Lehmann, lived a long life, and even in his late 80s appeared on German television recounting incidents of his artistic life.

In these songs Lotte quite consciously used a short and frequent taking of breath as a medium for musical expression, evoking her passionate presence. Instead of the higher range usually found in her other recordings, her voice moved here within a quite enchanting mezzo range.

If I allow a little self-praise here, the reproduction of the original *Rosenlieder* belongs to the best of acoustic recordings and is nearly impossible to distinguish from early electrics. Voice and accompaniment are both well balanced. The clearly audible breath brings the singer to vivid life before us. The current reissue on compact disk presents the first publication of the *Rosenlieder* since they were issued on 78rpm shellacs.

(From personal correspondence between the author and Horst Wahl.)

You may wish to hear one of the acoustically recorded *Rosenlieder* again. Note: The following pages offer a modern perspective on early recordings.

078 Weisse und  
Rote Rose



# An Experiment with Early Recording Techniques

In April 2018 the following experiment took place, as reported in the *New York Times*:

Susanna Phillips, a star soprano at the Metropolitan Opera, was listening to a recording of herself one recent afternoon, as she had done so many times before. This time, though, something wasn't quite right.

"I can't tell it's me," she said. Her rich tone sounded thin; her usually steady vibrato was strangely shaky.

The difference was the way her voice had been captured: that is, the same way they used to do it more than a century ago. It was a method that offered a pale—if, back then, magical—approximation of opera's greats.

Whenever Luciano Pavarotti was asked to name the greatest tenor ever, he always answered Enrico Caruso, who became a household name from his recordings, made from 1902 until his death in 1921.

But how did Pavarotti know? Especially on Caruso's breakthrough records, the sound is scratchy, wiry and wobbly. The same holds true for early recordings of Nellie Melba, Luisa Tetrazzini and other luminaries of that era. While there are entrancing hints of astonishing voices, it's hard to tell what they were really like. If only we could record a singer today on the equipment used back then and compare the playbacks to modern recordings.

Well, that precise experiment took place earlier at the New York Public Library for the Performing Arts at Lincoln Center, thanks to the curiosity of Piotr Beczala, a leading Met tenor.

Touring the Met's archives a couple of years ago, Mr. Beczala mentioned that his dream was to record some arias under early-20th-century conditions. He wanted to learn firsthand how faithful—or far-off—the results would be.

Peter Clark, the company's archivist, mentioned Mr. Beczala's fantasy to Jonathan Hiam, the curator of the performing arts library's Rodgers and Hammerstein Archives of Recorded Sound; Mr. Hiam then contacted Jerry Fabris, from the Thomas Edison National Historical Park in New Jersey, who knows a collector in Illinois who makes wax cylinders like those Edison once produced.



So on his day off from the Met's revival of Verdi's *Luisa Miller*, Mr. Beczala got together with Ms. Phillips and the technical team to try out the vintage operation.

The library owns Edison cylinder machines, as well as an early Berliner gramophone—a competing technology that used flat discs. In 1912, Mr. Fabris explained, flat-disc phonographs finally outsold the cylinder ones and before long took over the market.

Mr. Fabris had brought similar equipment from New Jersey: an Edison Home Phonograph with a large black bell horn, a rotating holder for the wax cylinders and a hand-crank device to wind up the internal springs; and a similar-looking Edison Fireside Phonograph to play back the recordings. Both machines date from around 1909.

The material surrounding the wax cylinders is not really wax, he said, but something called metallic soap. Before using the cylinders, he had to warm them up under a light to make the material soft enough for the stylus to cut grooves as the disc spun.

“You want it to be like butter,” Mr. Fabris explained.

The process is better at recording midrange sounds and has trouble with high frequencies. (Ms. Phillips was warned that it tends to favor tenors over sopranos.) Wide dynamic variables also test the machine's capacity: Not knowing this, Ms. Phillips had prepared “Per pietà,” an aria from Mozart's *Così Fan Tutte* that moves through extremes of high and low, loud and soft.

But Mr. Beczala was first up, singing “Quando le sere al placido” from *Luisa Miller*, accompanied by Gerald Moore, who played on a small upright piano so as not to compete with the voices. Putting the cylinder in place, Mr. Fabris was careful not to touch the surface: Even a slight thumbprint can create an impression. While Mr. Beczala sang, Mr. Fabris held a small brush in one hand and a little squeezable air bag in the other to disperse the dust-like shards of wax that are created when the stylus cuts into the cylinders.

Since the machine has no meter to check levels, Mr. Beczala tried out the opening of the aria twice, the second time moving closer to the machine. Both times, the ringing, virile quality of his sound came through fairly well, though dynamic variations essentially disappeared. Mr. Beczala was most rattled that his intonation sounded off—though this was a flaw of the equipment, not of his solid technique.

Finally, it was time to record the aria—or at least the first half or so, since each cylinder can hold only a little more than two minutes of music. “It’s like a black hole,” Mr. Beczala said, staring at the bell horn. “It takes you in.”

Listening to the playback, he commented that the resonance was not bad and that the high notes were O.K. But his softer singing sounded faint and distant, and the consonants, he said, “are non-existing,” though in the room his diction was excellent.

“The Flower Song,” from Bizet’s *Carmen*, came through more clearly. “I tried to sing more crisp than usual,” Mr. Beczala said.

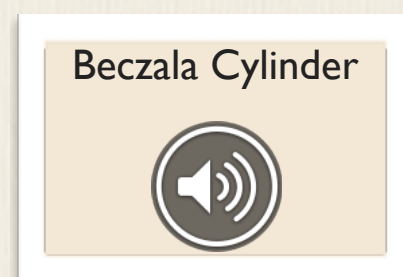
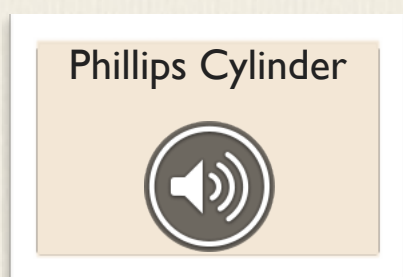
When Ms. Phillips tried out the faster section of “Per pietà,” full of florid runs and roulades, she proved a quick study at the skill of leaning forward for soft passages and way back for louder ones, standard practice during Caruso’s era.

“You have to romance the horn,” she said.

To end the session, the two singers tried out some of the Act I love duet from Donizetti’s *Lucia di Lammermoor*. The machine is “not forgiving,” Ms. Phillips said, adding: “The tone quality changes, but not the dynamic. That’s infuriating to me.”

The contrast between their big, healthy voices and the crackly, thin recorded playbacks was stark. It proved just how difficult—indeed, impossible—it was to capture the sounds of the legendary singers a century ago.

Yet context is everything. For opera lovers in the 1910s, it must have seemed simply miraculous that the great voices could appear at will, however flawed their sound, in your living room. Here’s a [YouTube video](#) of the event.







# Comparisons



Dusolina Giannini, Lotte Lehmann, and Ezio Pinza shopping in Salzburg.

A second chapter of Comparisons can be found in  
Volume II.

“Liebestod” from Richard Wagner’s *Tristan und Isolde*

“Wenn du mein Liebster” by Hugo Wolf

*Arabella* excerpt by Richard Strauss

“Zueignung” by Strauss

“Im Abendrot” by Franz Schubert

“O Sachs, mein Freund!” from Wagner’s *Die Meistersinger*

“Verborgenheit” by Wolf

“La vie antérieure” by Henri Duparc

“Du bist der Lenz” from Wagner’s *Die Walküre*

“Der Erlkönig” by Schubert

“Schmerzen” by Wagner

“Nacht und Träume” by Schubert

“Morgen!” by Strauss



Drawing of Lotte Lehmann by Louis Lupas.



This chapter allows you to compare Lehmann recordings with other singers generally of her era. Various recording techniques and venues—live, acoustic, electric—make for engaging listening and fascinating comparisons.

Do the singers set the mood? Are they able to tell the story? Notice the colors of the voice (strident or gentle, bold or flirtatious) that the artists employ. How do



they shape a phrase so that we know what's important and where the music is heading? Much more is involved than just “a beautiful voice.” Does the singer bring a feeling that there's a person behind the singing who is affected by the words, the situation, the emotion? There are many ways to sing a particular piece; many singers can make a convincing case.

Lehmann recordings with a three-digit number are part of the Discography in the [Appendix](#).

## Comparison:

In his *Singers of the Century, Volume 3*, J.B. Steane writes:

At the start of her career, it sometimes had to be explained that the Lehmann announced for that evening's performance was not Lilli but Lotte. Not that it could have taken anybody very long to tell the difference. With forty years between them, Lilli was old enough to be Lotte's mother if not her grandmother (there was in fact no family relationship at all)...Yet even that amounted to little compared with the difference in personality. Lotte was charming, Lilli was stately. Lilli was respected; Lotte was loved.



## “Liebestod” from Richard Wagner’s *Tristan und Isolde*

Lehmann fan Judith Sutcliffe reminded me of a radio program of “Liebestod” (Love-death) comparisons that Jim Svejda broadcast some years ago. This is my attempt to reassemble those wonderful singers.

Isolde’s “Liebestod” from Wagner’s *Tristan und Isolde* is her closing apostrophe (also the last singing heard in the opera). Isolde kneels by the body of her dead lover; she, in ecstatic transport, visualizes him alive, his figure in splendor shining before her. Wagner called it Isolde’s transfiguration (Verklärung).

The singers are Lilli Lehmann, a voice to be reckoned with, even at the age of 59; Maria Callas, singing in Italian with all her passion; Kirsten Flagstad, one of the great helden-sopranos of her time; Birgit Nilsson, with her strong intense voice; and Lotte Lehmann, a voice unable to cope with the whole role, but whose word-colors allow her recording to fare well. As Lehmann herself said, “Whenever I attempted to sing of love, it turned to pain. And again, when I tried to sing of pain, it turned to love. Thus were love and pain divided in me.” This applies especially to the words of the Liebestod.

The words and translations are long so please tap the pop-up below to follow along with these singers. Use the translation’s slider bar on the right to guide through the text.



Odeon, Lehmann’s Berlin recording company, issued this stamp to add authenticity to their disks.

### (Translation)

Lilli Lehmann



Callas



Flagstad



Nilsson



178 Lotte L





## “Wenn du mein Liebster” by Hugo Wolf

One of the most respected sopranos of Lehmann’s era was Elisabeth Rethberg, who, like Lehmann, sang both opera and Lieder. These two performances of Wolf’s “Wenn du, mein Liebster, steigst zum Himmel auf” were recorded around the same time: Rethberg’s is from an HMV 1934 studio recording with Coenraad V. Bos, piano, and Lehmann’s is a live 1938 Town Hall radio broadcast with Paul Ulanowsky, piano.



“Wenn du, mein Liebster, steigst zum Himmel auf” was originally Italian folk poetry. It was translated into German by Paul Heyse—the version that Hugo Wolf set to music. It offers an interesting combination of religious and love fervor, in which, predictably, Lehmann stresses the latter. Note the strange drop in harmony on the third line and listen for the piano postlude that certainly reflects the glories of heaven!



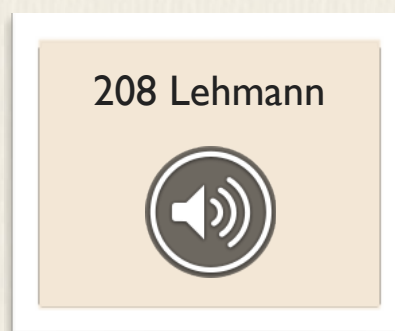
### Wenn du mein Liebster

Wenn du, mein Liebster, steigst zum Himmel auf,  
Trag’ ich mein Herz dir in der Hand entgegen.  
So liebevoll umarmst du mich darauf,  
Dann woll’n wir uns dem Herrn zu Füßen legen.  
Und sieht der Herrgott unsre Liebesschmerzen,  
Macht er Ein Herz aus zwei verliebten Herzen,  
Zu Einem Herzen fügt er zwei zusammen,  
Im Paradies, umglänzt von Himmelsflammen.

When you, my dearest, ascend to heaven,  
I will carry my heart to you in my hand.  
So lovingly will you then embrace me,  
Then we will lie at the Lord’s feet.  
And the Lord God, seeing our love-sorrows,  
Will make One Heart out of two loving hearts,  
He will add two together to make one,  
In Paradise, surrounded by heaven’s flames.

## “Mein Elemer!” from *Arabella* by Richard Strauss

This comparison is with Lehmann’s rival, Viorica Ursuleac from a 1942 Salzburg Festival performance with her husband, Clemens Krauss, conducting the Vienna Philharmonic. On 1 July 1933 Ursuleac had the honor of singing the world premiere performance in Dresden; Lehmann sang the Vienna premiere a few days later and made this recording in November of that year with the Berlin State Opera Orchestra conducted by Richard Jäger. Critics suggest that Ursuleac’s voice may not have recorded well. I’m not sure what that means technically, but here’s your chance to hear two interpretations.



### Mein Elemer!

Mein Elemer!—Das hat so einen sonderbaren Klang...

Er mein—ich sein. Was ist denn das,  
mir ist ja, wie wenn eine Angst mich überfiele—

und eine Sehnsucht ja, nach was denn auf der Welt?

Nach dem Matteo?

Weil er immer sagt,  
er kann nicht leben ohne mich, und mich so anschaut

mit Augen wie ein Kind?

Nach dem Matteo sehnt sich nichts in mir!

Ich möchte meinen fremden Mann noch einmal sehn!

Ich möchte einmal seine Stimme hören!—

Dann wäre er wie die Anderen für mich.—

My Elemer!—That has such a strange sound...

He “mine”—I “his.” What is this then,  
to me it’s just, as when a fear has fallen over me—

and a longing, after what then in all the world?

Longing for Matteo?

Because he always says,  
he can’t live without me, and looks at me

with the eyes of a child?

For Matteo there is no feeling in me!

I’d like to see my strange man again!

I’d like to hear his voice!—

Then he’d be like the others for me.—





Lehmann is forever associated with the role of the Marschallin, perhaps the definitive Marschallin. In this Steichen photo there is just a hint of insecurity not generally associated with Lehmann's account of this role. Or could it be the confident come-hither look of a seductress?

## “Zueignung” by Strauss

Now let’s hear “Zueignung” (Dedication), one of the most often sung Lieder of Strauss. Gerhard Hüsch, in a 1934 studio recording, is followed by Lehmann’s 1938 radio broadcast of the same Lied. Frank Black conducts the NBC Orchestra.

We have a chance to hear the familiar “Zueignung” in an unusual orchestral setting. This final strophe of Hermann von Gilm zu Rosenegg’s poem allows a singer to open up his or her emotional side. Hüsch was famous for never “over-singing”—rather he concentrated on the smooth line with a rounded tone.



Ja, du weißt es, teure Seele,  
Daß ich fern von dir mich quäle,  
Liebe macht die Herzen krank,  
Habe Dank.

Einst hielt ich, der Freiheit Zecher,  
Hoch den Amethysten-Becher,  
Und du segnetest den Trank,  
Habe Dank.

Und beschworst darin die Bösen,  
Bis ich, was ich nie gewesen,  
Heilig, heilig an’s Herz dir sank,  
Habe Dank.



Yes, you know it, precious soul,  
How I suffer when I’m far from you,  
Love makes the heart ache,  
Thank you.

Once I, drinker of freedom,  
Held high the amethyst beaker,  
And you blessed the drink,  
Thank you.

And you exorcised the evils in it,  
Until I, as I had never been before,  
Blessed, blessed sank upon your breast,  
Thank you.



## “O Sachs, mein Freund!” from Wagner’s *Die Meistersinger*

You can really hone your skills in comparison listening in this next set. Both recordings were made within a few years of each other. Each singer had made her mark as Eva by this time in her career; Delia Reinhardt was four years younger than Lehmann. Her name is also associated with Lehmann for appearing as her Octavian in Covent Garden’s 1924 *Der Rosenkavalier* dream cast that included Elisabeth Schumann and Richard Mayr.

“O Sachs, mein Freund!” (O Sachs, my Friend) from Wagner’s *Die Meistersinger* must be one of the most passionate outpourings in all of opera. Let’s hear the 1928 electric recording that Delia Reinhardt made with George Sébastian conducting, and compare that with the acoustic 1925 session that Lehmann recorded with Hermann Weigert conducting.

*Die Meistersinger* is a long opera with a complicated plot. The section “O Sachs, Mein Freund!” tells its own little story. At this moment Eva’s emotions are fiery and almost delirious.



Lehmann as Eva

Reinhardt



066 Lehmann



## O Sachs, mein Freund!

O Sachs! Mein Freund! Du teurer Mann!  
Wie ich dir Edlem lohnen kann!  
Was ohne deine Liebe,  
was wär' ich ohne dich,  
ob je auch Kind ich bliebe,  
erwecktest du nicht mich?  
Durch dich gewann ich,  
was man preist,  
durch dich ersann ich,  
was ein Geist;  
durch dich erwacht',  
durch dich nur dacht'  
ich edel, frei und kühn;  
du liessest mich erblühn!  
Ja, lieber Meister, schilt mich nur:  
ich war doch auf der rechten Spur.  
Denn, hatte ich die Wahl,  
nur dich erwählt' ich mir;  
du warest mein Gemahl,  
den Preis reicht' ich nur dir.  
Doch nun hat's mich gewählt  
zu nie gekannt' Qual;  
und werd' ich heut' vermählt,  
so war's ohn' alle Wahl:  
das war ein Müssen, war ein Zwang!  
Euch selbst, mein Meister, wurde bang'.

O Sachs! My friend! Dear man!  
How can I reward you, noble man?  
What would I be without your love,  
without you?  
Wouldn't I have remained always a child  
if you had not awakened me?  
Through you I have won  
what people prize,  
through you I learned  
the workings of the spirit;  
by you awoken,  
only through you did I think  
nobly, freely, and boldly;  
you made me bloom!  
Yes, dear Master, scold me if you will;  
but I was on the right path,  
for, if I had the choice,  
I would choose none but you;  
you would have been my husband,  
I would have given the prize to none but you.  
But now I am chosen  
for unknown torment,  
and if I am married today,  
then I had no choice:  
that was necessity, compulsion!  
You yourself, my Master, were dismayed.



## “Im Abendrot” by Franz Schubert

Let’s hear Lehmann in her prime in a 1935 studio recording of Schubert’s “Im Abendrot” (At Sunset) with Ernő Balogh, piano. The comparison will be to her exact contemporary and best friend, Elisabeth Schumann, in a 1927 recording with her second husband, Carl Alwin.



Lotte Lehmann called Schubert’s “Im Abendrot” her favorite song when I interviewed her for her 85th birthday. Christopher Nupen used this Lehmann recording at the end of his documentary on Schubert. Karl Lappe wrote the words.

250 Lehmann



E. Schumann



### Im Abendrot

O wie schön ist deine Welt,  
Vater, wenn sie golden strahlet!  
Wenn dein Glanz herniederfällt  
Und den Staub mit Schimmer malet,  
Wenn das Rot, das in der Wolke blinkt,  
In mein stilles Fenster sinkt!  
Könnt ich klagen, könnt ich zagen?  
Irre sein an dir und mir?  
Nein, ich will im Busen tragen  
Deinen Himmel schon allhier.  
Und dies Herz, eh’ es zusammen bricht,  
Trinkt noch Glut und schlürft noch Licht.

Oh, how beautiful is your world,  
Father, when it shines golden!  
When your brightness descends  
And paints the dust with luster,  
When the red, which gleams in the clouds,  
Sinks in through my quiet window!  
How could I complain, how could I be afraid?  
How could there be error between You and me?  
No, I will carry in my breast  
Your Heaven already here.  
And this heart, before it breaks,  
Shall drink the glow and sip the light.

## “La vie antérieure” by Henri Duparc



Lehmann, photographed at about the time that she recorded  
“La vie antérieure.”

Lehmann sang *mélodie* (French art song) as well as *Lieder*. Let's hear Duparc's “La vie antérieure” (The Former Life) to the words of Baudelaire. Ulanowsky was Lehmann's pianist in this final RCA studio recording session of 1949. Magdeleine Panzéra Baillot played for her husband, Charles Panzéra, in this 1932 recording.



A few words are needed for the unappreciated (in our time) Charles Panzéra (1896–1976). One of the most highly respected baritones between the wars, Gabriel Fauré himself entrusted the premier of his *mélodie-cycle L'horizon chimérique* to him. Composers such as d'Indy, Roussel, Ropartz, Honegger, and Milhaud also wrote with Panzéra in mind.

Graham Johnson from his *French Song Companion*, wrote: “[In] ‘La vie antérieure,’ a perfect complicity between composer and poem,...we find epic grandeur totally without bombast, and a sense of perfect truth in the response to the poet’s images.” Listen for the way each singer develops the exotic scene with the unfulfilled erotic desire heard in both the words and music.

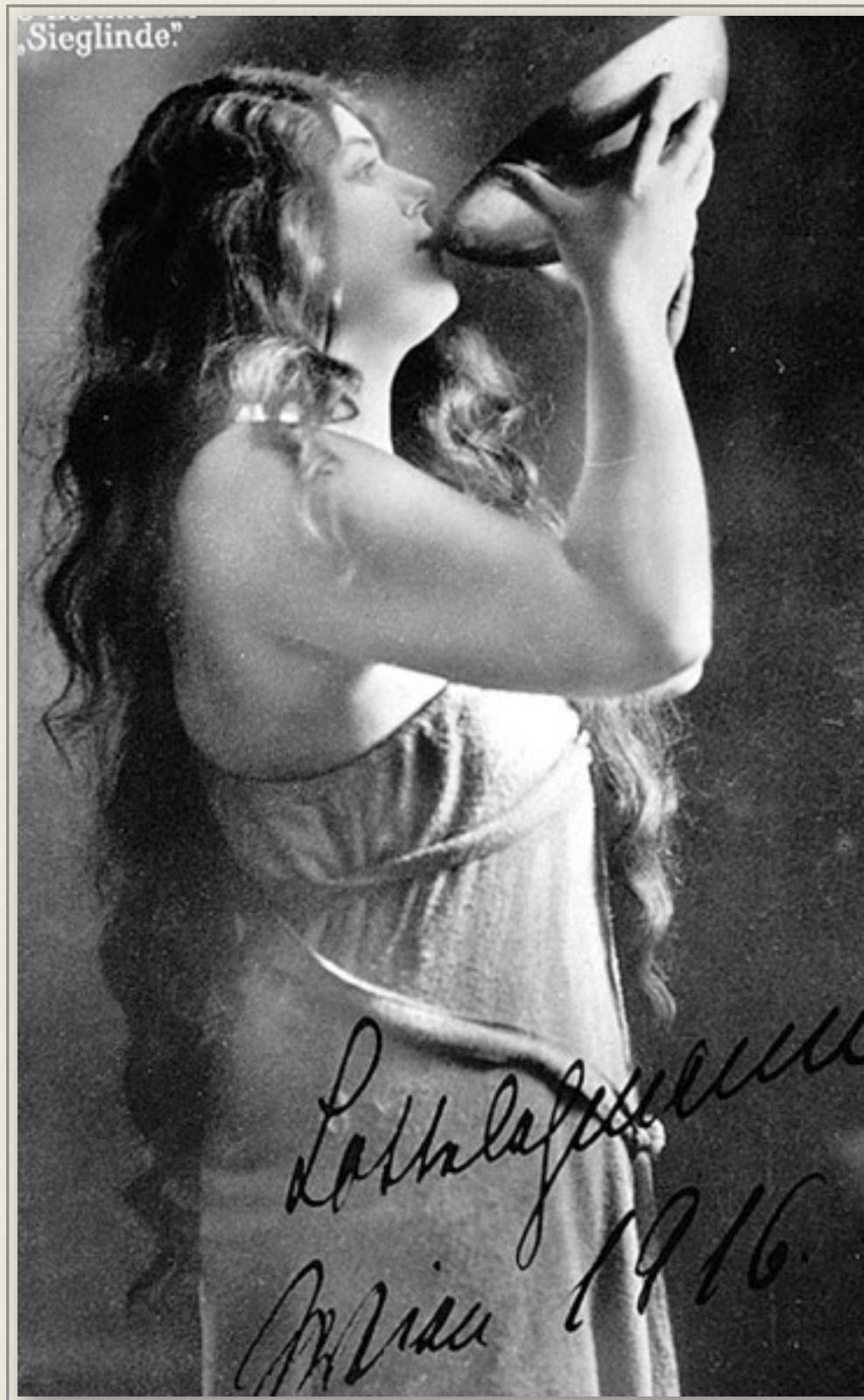


## La vie antérieure

J'ai longtemps habité sous de vastes portiques  
Que les soleils marins teignaient de mille feux,  
Et que leurs grands piliers, droits et majestueux,  
Rendaient pareils, le soir, aux grottes basaltiques.  
Les houles, en roulant les images des cieux,  
Mêlaient d'une façon solennelle et mystique  
Les tout puissants accords de leur riche musique  
Aux couleurs du couchant reflété par mes yeux...  
C'est là, c'est là que j'ai vécu dans les voluptés calmes  
Au milieu de l'azur, des vagues, des splendeurs,  
Et des esclaves nus tout imprégnés d'odeurs  
Qui me rafraîchissaient le front avec des palmes,  
Et dont l'unique soin était d'approfondir  
Le secret douloureux qui me faisait languir.

Long I had lived beneath immense colonnades  
Dyed with a thousand fires by ocean suns,  
And whose great columns, erect and majestic,  
Seemed, at night, just like basalt grottoes.  
The rolling waves tossing the mirrored skies  
Blended in a solemn and mystic way  
The all-powerful chords of their rich music  
Colored like the sunset reflected in my eyes...  
It is there, there that I lived in tranquil luxury  
In the midst of the blue, the waves & the wonders,  
And the nude slaves drenched with fragrance  
Who refreshed my brow with palm leaves,  
And whose sole care was to fathom  
The painful secret that made me languish.

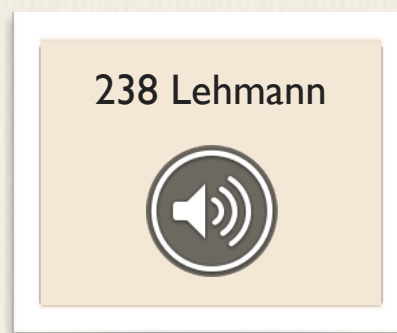
## “Du bist der Lenz” from Wagner’s *Die Walküre*



Kirsten Flagstad was a helden-soprano (heroic soprano), whereas Lehmann was a lyric soprano, but they did sing some of the same roles, such as Sieglinde. “Du bist der Lenz” is heard in a 1937 recording that Flagstad made with the Philadelphia Orchestra under Eugene Ormandy. Lehmann’s recording is from the HMV 1935 recording with the Vienna Philharmonic conducted by Bruno Walter. Flagstad was considered cool and unemotional in her singing while Lehmann was charged with being too emotionally expressive.



“Du bist der Lenz” is one of the few arias in *Die Walküre*, and as such, many sopranos sing it, even on recital programs. The opera’s story is too long to give even a general idea. The words below will tell you enough for this aria’s meaning.



## Du bist der Lenz

Du bist der Lenz, nach dem ich verlangte  
in frostigen Winters Frist.  
Dich grüßte mein Herz mit heiligem Graun,  
als dein Blick zuerst mir erblühte.  
Fremdes nur sah ich von je,  
freudlos war mir das Nahe.  
Als hätt' ich nie es gekannt, war, was immer  
mir kam.  
Doch dich kannt' ich deutlich und klar:  
als mein Auge dich sah,  
warst du mein Eigen;  
was im Busen ich barg, was ich bin,  
hell wie der Tag taucht' es mir auf,  
o wie tönender Schall schlug's an mein Ohr,  
als in frostig öder Fremde  
zuerst ich den Freund ersah.

You are the Spring for which I longed  
in the frosty winter season.  
My heart greeted you with holy terror  
when your first glance set me on fire.  
I had only ever seen strangers;  
my surroundings were friendless.  
As if I had never known, everything that  
came my way.  
But I recognized you plain and clear;  
when my eyes saw you,  
you were mine;  
what I hid in my heart, what I am,  
bright as day it came to me,  
like a resounding echo it fell upon my ear,  
when cold, lonely and estranged  
I first saw my friend.

## “Der Erlkönig” by Schubert



Lehmann was justly famous for her version of Schubert’s “Der Erlkönig”, which you can hear with her introductory remarks in a 1941 CBS radio broadcast; the pianist is Paul Ulanowsky. Alexander Kipnis’ interpretation is similarly highly dramatic, from 1936 with Gerald Moore. Both singers color their voices for the narrator, the father, his frightened son, and seductive, evil Elfking. Lehmann consistently used the same whispered “war tot” at the end of the song. Though Schubert wrote pitches for the notes (which you’ll hear Kipnis sing), Lehmann sacrificed the final ending cadence for the drama she achieved with the spoken or whispered words.

“Der Erlkönig” is often spoofed, but this spooky story by Goethe has held its fascination since the time the 17-year-old Schubert wrote the music for it in 1804.



# Der Erkönig

Wer reitet so spät durch Nacht und Wind?  
Es ist der Vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm,  
Er faßt ihn sicher, er hält ihn warm.

«Mein Sohn, was birgst du so bang dein Gesicht?»  
«Siehst, Vater, du den Erlkönig nicht?  
Den Erlenkönig mit Kron' und Schweif?»  
«Mein Sohn, es ist ein Nebelstreif.»

“Du liebes Kind, komm, geh mit mir!  
Gar schöne Spiele spiel ich mit dir;  
Manch bunte Blumen sind an dem Strand,  
Meine Mutter hat manch gülden Gewand.”

«Mein Vater, mein Vater, u. hörst du nicht,  
Was Erlenkönig mir leise verspricht?»  
«Sei ruhig, bleibe ruhig, mein Kind:  
In dürren Blättern säuselt der Wind.»

“Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter sollen dich warten schön;  
Meine Töchter führen den nächtlichen Reihn  
Und wiegen und tanzen und singen dich ein.”

«Mein Vater, mein Vater, und siehst du nicht dort  
Erlkönigs Töchter am düstern Ort?»  
«Mein Sohn, mein Sohn, ich seh es genau:  
Es scheinen die alten Weiden so grau.»

“Ich liebe dich, mich reizt deine schöne Gestalt;  
Und bist du nicht willig, so brauch ich Gewalt.”  
«Mein Vater, mein Vater, jetzt faßt er mich an!  
Erlkönig hat mir ein Leids getan!»

Dem Vater grauset's, er reitet geschwind,  
Er hält in Armen das ächzende Kind,  
Erreicht den Hof mit Müh' und Not:  
In seinen Armen das Kind war tot.

Who rides, so late, through night & wind?  
It is the father with his child.  
He has the boy well in his arms  
He holds him safely, he keeps him warm.

“My son, why do you hide in fear your face?”  
“Father, do you not see the Elfking?  
The Elfking with crown and cape?”  
“My son, it's a streak of fog.”

“You dear child, come, go with me!  
(Very) beautiful games I'll play with you;  
Many a colorful flower is on the beach,  
My mother has many golden robes.”

“My father, my father, and don't you hear,  
What the Elfking quietly promises me?”  
“Be calm, stay calm, my child;  
Through dry leaves the wind is sighing.”

“Do you, fine boy, want to go with me?  
My daughters shall wait on you nicely;  
My daughters lead the nightly dance,  
And rock & dance & sing to amuse you.”

“My father, my father, and don't you see there  
Elfking's daughters in the gloomy place?”  
“My son, my son, I see it clearly:  
There shimmer the old willows so grey.”

“I love you, your beautiful form entices me;  
And if you're not willing, then I'll use force.”  
“My father, my father, he's touching me now!  
The Elfking has done me harm!”

It horrifies the father; he swiftly rides on,  
He holds the moaning child in his arms,  
Reaches the farm with great difficulty;  
In his arms, the child was dead.

Kipnis



Lehmann



# “Die Lotosblume”



Lehmann's painting of "Die Lotosblume" (The Lotus Flower)

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## “Die Lotosblume” by Schumann

In 1941 Lehmann sang on a weekly CBS radio broadcast that included a performance of Robert Schumann’s “Die Lotosblume” (The Lotus Flower) with Paul Ulanowsky. Notice Lehmann’s long phrases and careful story-telling. Tenor Anton Dermota recorded the Lied in 1950 with his wife Hilde Dermota, pianist. He was famous for his smooth, lyric line. Heinrich Heine is the poet.



Die Lotosblume ängstigt  
Sich vor der Sonne Pracht  
Und mit gesenktem Haupte  
Erwartet sie träumend die Nacht.

The lotus flower is anxious  
In the sun’s radiance,  
And with hanging head  
Waits, dreaming, for the night.

Der Mond, der ist ihr Buhle  
Er weckt sie mit seinem Licht,  
Und ihm entschleiert sie freundlich  
Ihr frommes Blumengesicht,

The moon, who is her lover,  
Awakens her with his light,  
And for him she happily unveils  
Her innocent flower-face.

Sie blüht und glüht und leuchtet  
Und starret stumm in die Höh';  
Sie duftet und weinet und zittert  
Vor Liebe und Liebesweh.

She blooms and glows and gleams  
And gazes silently upwards;  
She sends forth fragrance, and weeps and trembles,  
With love and love’s torment.

## “Verborgenheit” by Wolf

Now a comparison of Wolf’s “Verborgenheit” (Secrecy or Seclusion), first with Lehmann live in 1938 and then in a 1941 studio recording with her spoken introduction. Both are with Paul Ulanowsky. Notice the spontaneity that results from the presence of an audience.

After that, let’s sample two more recordings of that song recorded in the same period. First, the highly respected baritone Herbert Janssen, with Michael Raucheisen, piano, recorded in 1935. Then you can hear the Lieder specialist, tenor Karl Erb, with Bruno Seidler-Winkler, piano.

“Verborgenheit” is one of Wolf’s best-loved songs. It was written during one of his intense compositional efforts setting to music the words of a single poet. In this case, the poet was Eduard Mörike, and in this song, the musicians must try to balance religious feeling with sensual longing.





Lehmann live



343 Lehmann  
in studio



Janssen



Erb



## Verborgenheit

Laß, o Welt, o laß mich sein!  
Locket nicht mit Liebesgaben,  
Laßt dies Herz alleine haben  
Seine Wonne, seine Pein!

Was ich traure, weiß ich nicht,  
Es ist unbekanntes Wehe;  
Immerdar durch Tränen sehe  
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewußt,  
Und die helle Freude zücket  
Durch die Schwere, so mich drücket,  
Wonniglich in meiner Brust.

Laß, o Welt, o laß mich sein!  
Locket nicht mit Liebesgaben,  
Laßt dies Herz alleine haben  
Seine Wonne, seine Pein!

Oh, world, let me be!  
Don't entice with love's gifts,  
Let this heart in solitude have  
Its bliss, its pain!

Why I mourn, I know not.  
It is unknown misery;  
Always through tears I see  
The sun's dear light.

Often, I am scarcely conscious  
And the bright joy breaks  
Through the pain, thus pressing,  
Blissfully into my breast.

Oh, world, let me be!  
Don't entice with love's gifts.  
Let this heart in solitude have  
Your bliss, your pain!

## *Wesendonck Lieder*: “Schmerzen” by Wagner

Frida Leider was a great Wagnerian singer, able to sing the heroic soprano roles with ease, style, and beauty of tone. On the personal side, Melchior said she was the most fun to work with and Leider maintained a lifelong friendship with Lehmann as well. In this 1931 recording, Frida Leider sings “Schmerzen” with the London Symphony Orchestra conducted by John Barbirolli. Lehmann’s recording is from 1929 with the Berlin State Opera Orchestra conducted by Frieder Weissmann. She later recorded it with piano (as she recorded most of the *Wesendonck Lieder*) and programmed it repeatedly on recitals.

All of these *Wesendonck Lieder* were written with piano accompaniment, but sound very natural in a Wagnerian-style orchestral arrangement.

James Leonard writes about the *Wesendonck Lieder* cycle and “Schmerzen”:



Lehmann’s expressive painting.

“[In 1848] Wagner fled to Zurich where...he met Otto Wesendonck in 1852...Wesendonck had more to offer than merely his wallet: he had a guest house and a beautiful wife. It was just what Wagner needed. He [Wagner] and his wife moved in in 1856 and he started writing the libretto for...*Tristan und Isolde*....Wagner began composing what became the *Fünf Gedichte von Mathilde Wesendonck* in November 1857. The third song he wrote was ‘Schmerzen’... [A] morbidly erotic song that joins love and death in passionate embrace, Wagner sets Mathilde’s poem with highly charged chromatic music that starts with a cry of pain and ends with the bliss of ecstasy...” From “All Music” notes.





F. Leider



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## Schmerzen

Sonne, weinest jeden Abend  
Dir die schönen Augen rot,  
Wenn im Meeresspiegel badend  
Dich erreicht der frühe Tod;  
Doch erstehst in alter Pracht,  
Glorie der düstren Welt,  
Du am Morgen neu erwacht,  
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,  
Wie, mein Herz, so schwer dich sehn,  
Muß die Sonne selbst verzagen,  
Muß die Sonne untergehn?

Und gebietet Tod nur Leben,  
Geben Schmerzen Wonne nur:  
O wie dank ich, daß gegeben  
Solche Schmerzen mir Natur!

Sun, you weep each evening  
Your beautiful eyes red,  
When, bathing in the ocean's mirror  
You are seized by early death;  
Yet you rise in all your old splendor,  
Glory of the gloomy world,  
Newly awakened in the morning  
Like a proud, victorious hero!

Ah, why should I then complain,  
Why, my heart, are you so heavy,  
If the sun itself must despair,  
If the sun must set?

And if Death gives rise only to Life,  
And pain gives way only to bliss:  
Oh how I thank, that  
Nature gives me such pain!



## “Nacht und Träume” by Schubert

When Lehmann died in 1976 while I was still in Germany, I mourned her passing as if it were a close relative. When I returned to California in 1977, I visited her companion Frances Holden in Santa Barbara. She allowed me to look through the piles of Lehmann’s neglected 78rpm records where, among many other treasures, I discovered a test pressing of Schubert’s “Nacht und Träume” (Night and Dreams) made in 1947 when Lehmann was already 59 years old. This is a demanding song in many ways: the need for careful breath control, a feeling for line and phrase, a sustained mood, and of course, accurate pitch.

When RCA decided to release a new Lehmann CD, I was asked by the producer, John Pfeiffer, what it should contain. Among other songs, I definitely wanted this “Nacht und Träume.” It had never been released in any format. RCA found the original metal master and thus William Moran could prepare the recording you’re about to hear. Paul Ulanowsky was the pianist. Lehmann is able to manage her breathing so that no line is in the least compromised.

You can compare her recording to the interpretations of Hermann Prey, with Leonard Hokanson, piano, and Elisabeth Schumann with Gerald Moore, piano.





Prey



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E. Schumann



“Nacht und Träume” must be one of the most evocative of Schubert’s Lieder. The poem is by Matthäus Kasimir von Collin. Listen for the change of key in the middle of the song, which seems to alter the whole feeling.

## Nacht und Träume

Heil’ge Nacht, du sinkest nieder;  
Nieder wallen auch die Träume  
Wie dein Mondlicht durch die Räume,  
Durch der Menschen stille Brust.

Die belauschen sie mit Lust;  
Rufen, wenn der Tag erwacht:  
Kehre wieder, heil’ge Nacht!  
Holde Träume, kehret wieder!

Holy night, you sink down;  
Dreams, too, drift down  
Like your moonlight through space,  
Through the quiet hearts of men.

They listen with delight  
Calling out when day awakens:  
Return, holy night!  
Fair dreams, return!



# “Morgen!”



Lehmann's painting of "Morgen!" photographed by Dr. Herman Schornstein



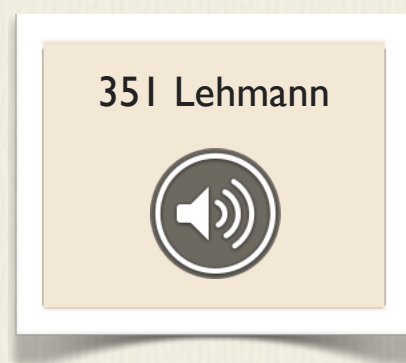
## “Morgen!” by Strauss

Most of the singers sampled previously, such as Alexander Kipnis, Elisabeth Schumann, and Herbert Janssen sang both opera and Lieder with equal effectiveness. During Lehmann’s time, the baritone Heinrich Schlusnus also succeeded in both fields. Let’s compare the 1933 recording that Schlusnus and Franz Rupp performed of “Morgen” by Strauss. Lehmann’s 1941 recording is with Ulanowsky.

“Morgen!” (Tomorrow) is one of the most frequently performed songs of Richard Strauss. Perhaps it works so well because of the words of John Henry Mackay, or the effect of the slow beautiful melody with a long introduction.

In her 85th-birthday interview, Lehmann chose this as one of her favorite songs and chose to sing it in 1951 as the final encore in her Santa Barbara Farewell Recital.

Both singers maintain an even, calm tone and make what they are describing seem to be taking place as they sing.



### Morgen!

Und morgen wird die Sonne wieder scheinen,  
und auf dem Wege, den ich gehen werde,  
wird uns, die Glücklichen, sie wieder einen  
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,  
werden wir still und langsam niedersteigen,  
stumm werden wir uns in die Augen schauen,  
und auf uns sinkt des Glückes stummes Schweigen...

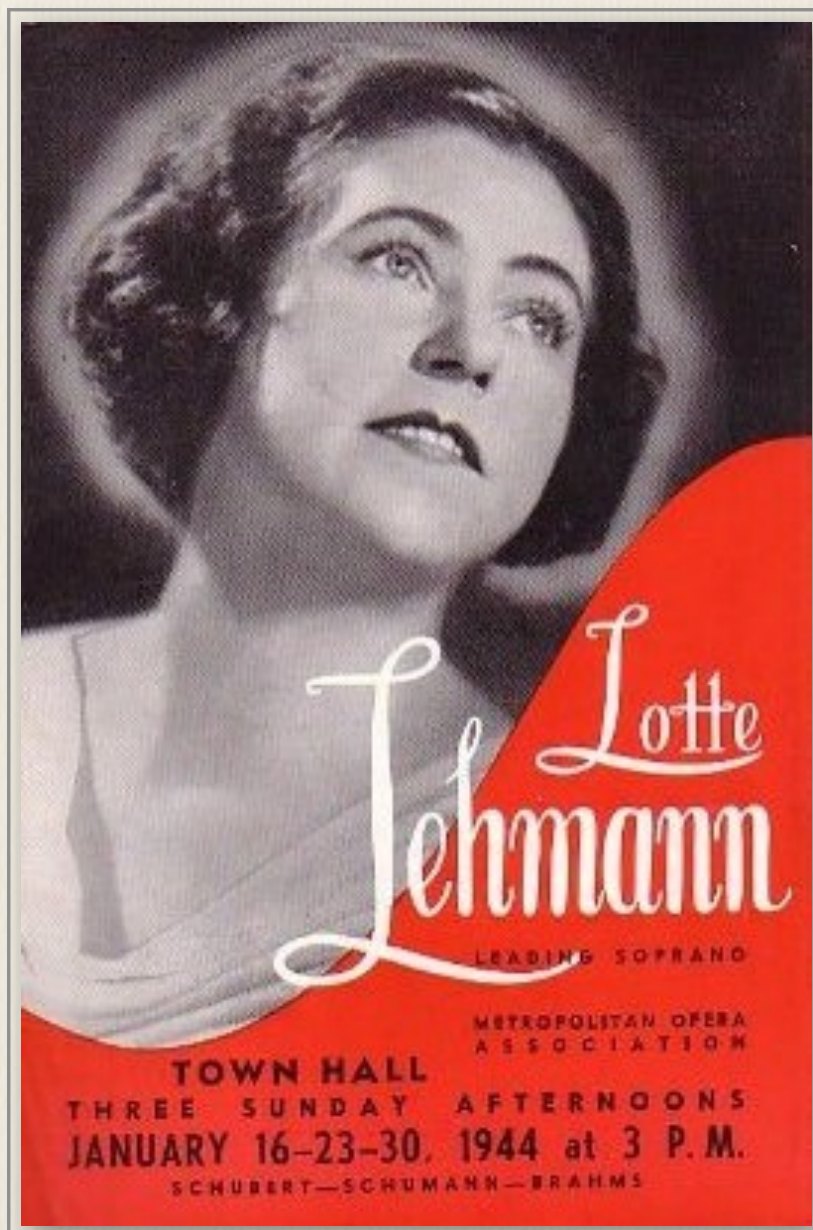
And tomorrow the sun will shine again,  
and on the path, that I will take,  
it will unite us again, we happy ones,  
upon this sun-breathing earth...

And to the shore, the wide shore with blue waves,  
we will descend quietly and slowly,  
we will look mutely into each other’s eyes  
and the silence of happiness will settle upon us...



# Arias & Lieder

with commentary



Here are my interleaved comments on Lehmann recordings of arias and Lieder. You'll find a similar chapter with different recordings in Volume II.

This first selection is from Lehmann's most celebrated recorded achievement: "Der Männer Sippe" from Act I of Wagner's *Die Walküre*. Bruno Walter conducted the 1935 HMV recording. Critics from the time it was released until the present have universally praised this recording and rank it among the greatest opera recordings ever made.



Der Männer Sippe  
 sass hier im Saal,  
 von Hunding zur Hochzeit geladen:  
 er freite ein Weib,  
 das ungefragt  
 Schächer ihm schenkten zur Frau.  
 Traurig sass ich,  
 während sie tranken;  
 ein Fremder trat da herein:  
 ein Greis in blauem Gewand;  
 tief hing ihm der Hut,  
 der deckt' ihm der Augen eines;  
 doch des andren Strahl,  
 Angst schuf es allen,  
 traf die Männer  
 sein mächtiges Dräu'n.  
 mir allein  
 weckte das Auge  
 süß sehnenen Harm,  
 Tränen und Trost zugleich.  
 Auf mich blickt' er  
 und blitzte auf jene,  
 als ein Schwert in Händen er schwang;  
 das stiess er nun  
 in der Esche Stamm,  
 bis zum Heft haftet' es drin:  
 dem sollte der Stahl geziemen,  
 der aus dem Stamm' es zög'.  
 Der Männer alle,  
 so kühn sie sich mühten,  
 die Wehr sich keiner gewann;  
 Gäste kamen  
 und Gäste gingen,  
 die stärksten zogen am Stahl –  
 keinen Zoll entwich er dem Stamm:  
 dort haftet schweigend das Schwert. –  
 Da wusst' ich, wer der war,  
 der mich Gramvolle gegrüsst;  
 ich weiss auch,  
 wem allein  
 im Stamm das Schwert er bestimmt.  
 O fänd' ich ihn heut'  
 und hier, den Freund;  
 kām' er aus Fremden  
 zur ärmsten Frau.  
 Was je ich gelitten  
 in grimmigem Leid,  
 was je mich geschmerzt  
 in Schande und Schmach, –  
 süsseste Rache  
 sühnte dann alles!  
 Erjagt hätt' ich,  
 was je ich verlor,  
 was je ich beweint,  
 wär' mir gewonnen,  
 fänd' ich den heiligen Freund,  
 umfing' den Helden mein Arm!

### Author's Commentary



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The men of his clan  
 sat in the hall here,  
 they were guests at Hunding's wedding.  
 He was wooing a woman  
 who, without being asked,  
 villains had made wife.  
 Sadly I sat there  
 while they drank.  
 A stranger came in,  
 an old man in a grey cloak;  
 his hat hung down so low  
 so as to cover one eye.  
 But the glint of the other  
 made them all afraid,  
 when the men saw  
 its authority and sternness.  
 In me alone  
 his eye suggested  
 sweet, longing sadness,  
 tears and comfort both together.  
 He looked at me  
 and glowered at them  
 while a sword flashed in his hand.  
 This he thrust  
 in the ash-tree trunk,  
 it lodged there right up to the hilt.  
 The blade would belong to him  
 who pulled it out of the tree.  
 All the men,  
 bravely as they tried,  
 failed to win the weapon.  
 Guests would come  
 and guests would go.  
 The strongest tugged at the hilt,  
 but it moved not an inch from the tree.  
 The sword remains silently there.  
 Then I knew who is was  
 that had greeted me in my grief:  
 and I know too  
 for whom alone  
 he destined the sword in the tree.  
 Oh! might I find him here  
 today, that friend,  
 if he came from far away  
 to the most miserable of women:  
 all that I suffered  
 in bitter sorrow,  
 all that caused me pain  
 in my shame and dishonor –  
 sweetest revenge  
 would atone for it all!  
 I would retrieve  
 what I lost;  
 what I wept for  
 would be won back to me;  
 were I only to find that hallowed friend  
 my arms would embrace him as the hero.

“Mein Herr, was dächten Sie von mir” (Sir, What Would You Think of Me) from *Die Fledermaus*

Words: Karl Haffner and Richard Genée

Music: Johann Strauss II

Mein Herr, was dächten Sie von mir  
saß ich mit einem Fremden hier?  
Das wär' doch sonderbar!  
Mit solchen Zweifeln treten da  
Sie wahrlich meiner Ehr' zu nah';  
Beleid'gen mich fürwahr!  
Spricht denn diese Situation  
hier nicht klar und deutlich schon?  
Mit mir so spät im tête-à-tête,  
ganz traulich und allein,  
in dem Kostüm so ganz intim.  
Kann nur allein der Gatte sein!

Gleich einem Pascha fanden Sie  
Ihn mir im Schlafrock vis-à-vis,  
Die Mütze auf dem Haupt,  
Dass man bei solchem Bilde noch  
Ein wenig zweifeln könnte doch,  
Das hätt' ich nie geglaubt.  
Sehen Sie doch, wie er gähnt.  
Wie er sich nach Ruhe sehnt.  
Im tête-à-tête mit mir so spät  
Schlief er beinah schon ein;  
So ennuyiert und so blasiert  
Kann nur allein der Gatte sein.

Sir, what would you think of me,  
If I were sitting here with a stranger,  
That would be peculiar!  
With such doubts you tread  
Too close to my honor here,  
And insult me indeed.  
Doesn't then this situation speak  
Here loud and clear?  
With me so late in a tête-à-tête  
So familiar and alone  
In that outfit, so very intimate,  
It could only be my husband!

Like a Pasha you found  
Him with me in a robe opposite me  
With a cap on his head,  
That one with such a scene even  
Could have the slightest doubt,  
That I could never have believed.  
Just look how he is yawning.  
How he longs for sleep.  
In a tête-à-tête with me so late,  
He already almost fell asleep;  
So bored and so blasé  
Can only be my husband.

Commentary



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Lehmann in a 1931 Odeon recording with Frieder Weissmann  
conducting members of the Berlin State Opera Orchestra.



# “Der Wanderer” (The Wanderer)

Words by Georg Philipp Schmidt von Lübeck  
Music by Franz Schubert

Ich komme vom Gebirge her,	I come from the mountains,
Es dampft das Tal, es braust das Meer.	The valley steams, the sea roars.
Ich wandle still, bin wenig froh,	I wander silently and seldom happy,
Und immer fragt der Seufzer, wo?	And my sighs always ask “Where?”
Die Sonne dünkt mich hier so kalt,	The sun seems so cold to me here,
Die Blüte welk, das Leben alt,	The flowers faded, the life old,
Und was sie reden, leerer Schall,	And what they say, empty noise,
Ich bin ein Fremdling überall.	I am a stranger everywhere.
Wo bist du, mein geliebtes Land?	Where are you, my dear land?
Gesucht, geahnt, und nie gekannt!	Sought, dreamed of, yet never known!
Das Land, das Land so hoffnungsgrün,	The land, so green with hope,
Das Land, wo meine Leute gehn.	The land, where my people walk.
Wo meine Freunde wandelnd gehn,	Where my friends wander,
Wo meine Toten auferstehn,	Where my dead ones rise,
Das Land, das meine Sprache spricht,	The land that speaks my language,
O Land, wo bist du?	Oh land, where are you?
Ich wandle still, bin wenig froh,	I wander silently and seldom happy,
Und immer fragt der Seufzer: wo?	And my sighs always ask “Where?”
Im Geisterhauch tönt’s mir zurück:	In a ghostly breath the answer comes:
“Dort, wo du nicht bist, dort ist das Glück!”	“There, where you are not, there is happiness.”

Commentary



Live 1946  
Der Wanderer



Paul Ulanowsky is the pianist. One can understand why Toscanini recommended him to Lehmann.

# “D’une Prison” (In Prison)

Words by Paul Verlaine

Music by Renaldo Hahn

## **D’une Prison**

Le ciel est, par-dessus le toit,  
Si bleu, si calme !  
Un arbre, par-dessus le toit,  
Berce sa palme.

La cloche, dans le ciel qu’on voit,  
Doucement tinte.  
Un oiseau sur l’arbre qu’on voit  
Chante sa plainte.

Mon Dieu, mon Dieu, la vie est là  
Simple et tranquille.  
Cette paisible rumeur-là  
Vient de la ville.

Qu’as-tu fait, ô toi que voilà  
Pleurant sans cesse,  
Dis, qu’as-tu fait, toi que voilà,  
De ta jeunesse ?

The sky is, over the roof,  
so blue, so calm;  
A tree, over the roof,  
Rocks its palm.

The bell in the sky that one sees,  
softly rings.  
A bird on the tree that one sees  
sings its lament.

My God, my God, life is there  
simple and tranquil.  
This peaceful murmur  
comes from the town.

What have you done, oh you here,  
crying constantly,  
tell, what have you done, you here,  
with your youth?

Commentary



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Ernö Balogh is the pianist in this 1936 RCA recording.



# “Ständchen” (Serenade)

Words by Adolf Friedrich, Graf von Schack  
Music by Richard Strauss

Mach auf, mach auf, doch leise mein Kind,

Um keinen vom Schlummer zu wecken.

Kaum murmelt der Bach, kaum zittert im Wind

Ein Blatt an den Büschen und Hecken.

Drum leise, mein Mädchen, daß nichts sich regt,

Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,

Um über die Blumen zu hüpfen,

Flieg leicht hinaus in die Mondscheinnacht,

Zu mir in den Garten zu schlüpfen.

Rings schlummern die Blüten am rieselnden Bach

Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll

Unter den Lindenbäumen,

Die Nachtigall uns zu Häupten soll

Von unseren Küssen träumen,

Und die Rose, wenn sie am Morgen erwacht,

Hoch glühn von den Wonnenschauern der Nacht.

Open the door, open the door, but softly my dear,

So as to wake no one from sleep.

The brook hardly murmurs, the wind hardly stirs

A leaf on the bushes or hedges.

So, softly, my maiden, so that nothing stirs,

Just softly lay your hand on the latch.

With steps as soft as the footsteps of elves,

As they hop over the flowers,

Fly lightly out into the moonlit night,

Slip out to me in the garden.

The flowers slumber along the rippling brook,

Sending out fragrance in sleep, only love's awake.

Sit down here, where mystery glimmers

Beneath the linden trees,

The nightingale overhead

Shall dream of our kisses,

And the rose, when it wakes in the morning,

Shall glow brighter [blushes!], at the quivering  
rapture of the night.

Commentary

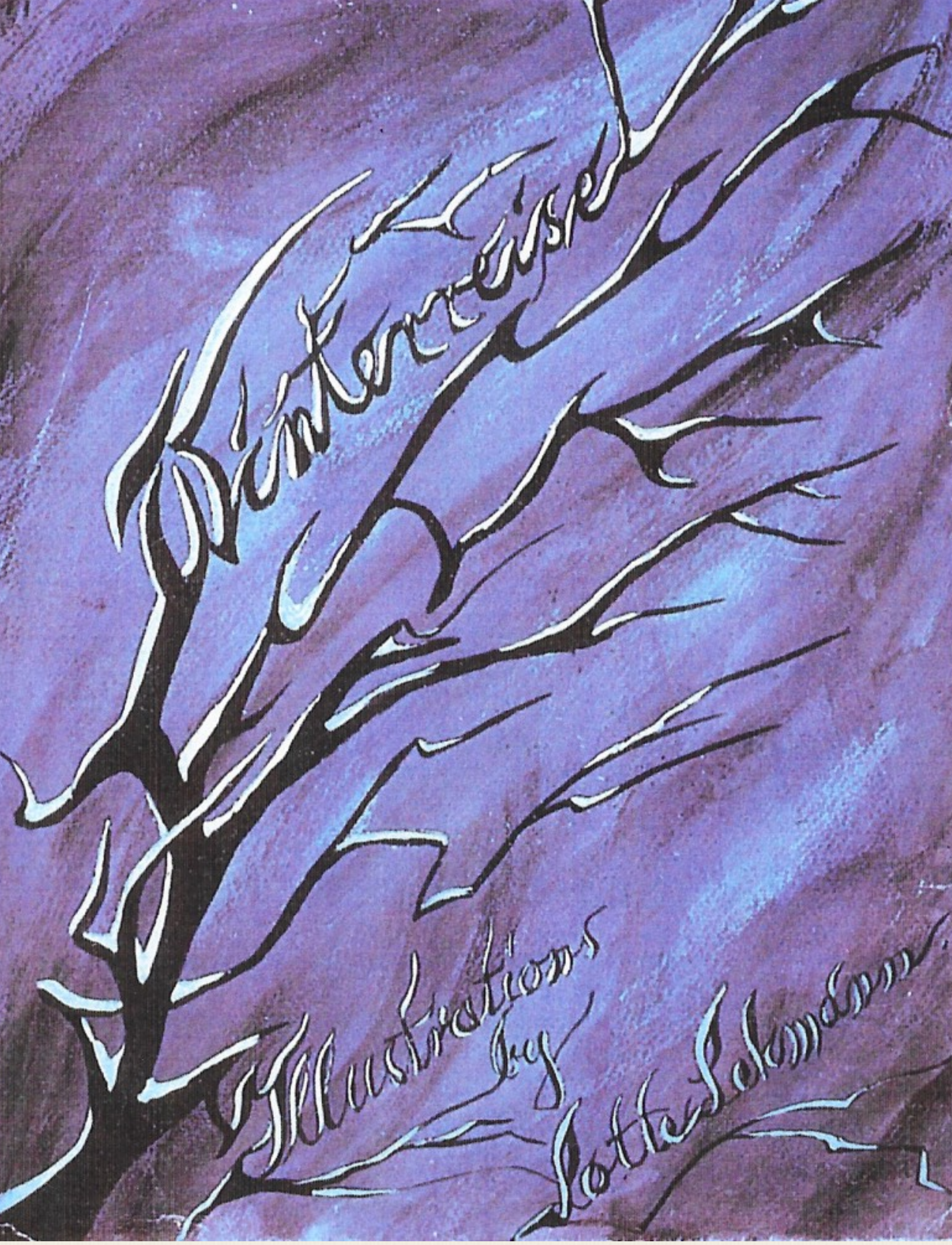


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Paul Ulanowsky plays piano in this excellent 1941 Columbia recording.





Illustrations

by

Gottfried Salomonson



# Winterreise



Lehmann & her *Winterreise* paintings.

Lotte Lehmann was the first woman to perform and record the complete *Winterreise* of Schubert. The recording was split between RCA and Columbia during 1940 and 1941, and in 2006 Naxos combined the two, with acceptable results. Pearl and Vocal Archives tracks have also been used in the following collection. The pianist for the whole project was Paul Ulanowsky.

Lehmann had begun to perform excerpts from *Winterreise* as early as 1931, so the cycle was not new to her when she recorded it in the 1940s. When I told Lehmann in 1972 that we were assembling her complete *Winterreise* cycle on tape, she was thrilled and said, “I always hoped that would be one

day.” Well, it’s even better now with the sophisticated filters that can remove the surface noise of the original shellacs, without harming the sound of the voice and piano. This is what Lehmann says about *Winterreise* in her book *Eighteen Song Cycles*:

This cycle begins with the last phase of an unhappy experience of love. The lover has come to realize the worthlessness of his beloved and knows at last that the love which was the greatest experience of his life, has been squandered on one who was incapable of appreciating the unique gift of true love and faith. The girl had playfully accepted her lover’s pledge and then without any compunction had broken his heart. He struggles to escape from his devotion to her. He tries to leave the surroundings where he has been so deeply wounded and betrayed. The cycle—through twenty-four songs—leads step by step to utter dissolution.

Lehmann was an experienced artist by the time she completed these drawings, so we can enjoy her watercolors that serve as a background to each song. The gallery at the end of the cycle features all of them assembled.

It's important to know Lehmann's point of view to appreciate the paintings that she designed for this cycle. In November 1949, Lehmann prefaced an exhibit of the *Winterreise* paintings with these words:

It is not as an accomplished painter that I want to exhibit my illustrations of the "Winterjourney." I wanted to give visual expression to those songs which I have sung so often and have made my own as if they had been born from my heart and spirit. It is the singer who for once speaks to you not on the wings of song but on the wings of color and form.

I know that much is missing in technique. But what I want to say has really nothing to do with the demands of the painter's technique. With a bold sweep I overrun the barriers and say to you: don't you think I paint when I sing? Don't I paint in various colors, in different shades the music and the word? If you ever felt this—and that means: if you ever understood my art—then please try to listen to my pictures.

In 1956 Lehmann recorded the Wilhelm Müller poetry of the cycle, and you can choose to hear her reading as well. The translations are based on those of Emily Ezust from her [LiederNet Archive](#).

We have assembled as many Lehmann *Winterreise* master classes as possible and inserted them at the appropriate places. Her ability to explain and inspire her student singers is legendary, as Mr. Drake's testimony below shows.

Frank Drake wrote: "I was a freshman in college when the master class films were first aired on educational TV. Unfortunately, I only got to see one or two of them. However, one of them changed my life. The song was "Der Wegweiser" from *Winterreise*. Lehmann demonstrated a few phrases (an octave low and croaked), but that demonstration was a revelation to me. Up till then, a Lied wasn't much more than just a song as far as I was concerned. Lehmann showed me what a microcosm a Lied could be and I owe my love of Lieder to that moment.



# 1 Gute Nacht (Good Night)





<p>Fremd bin ich eingezogen  Fremd zieh' ich wieder aus.  Der Mai war mir gewogen  Mit manchem Blumenstrauß.  Das Mädchen sprach von Liebe,  Die Mutter gar von Eh',—  Nun ist die Welt so trübe,  Der Weg gehüllt in Schnee.  Was soll ich länger weilen,  Daß man mich trieb hinaus ?  Laß irre Hunde heulen  Vor ihres Herren Haus;  Die Liebe liebt das Wandern—  Gott hat sie so gemacht—  Von einem zu dem andern.  Fein Liebchen, gute Nacht !  Will dich im Traum nicht stören,  Wär schad' um deine Ruh'.  Sollst meinen Tritt nicht hören—  Sacht, sacht die Türe zu !  Schreib im Vorübergehen  Ans Tor dir: Gute Nacht,  Damit du mögest sehen,  An dich hab' ich gedacht.</p>	<p>I arrived as a stranger  As a stranger I depart.  May favored me  With many garlands.  The girl spoke of love,  Her mother even of marriage,—  Now the world is so gloomy,  The road shrouded in snow.  Why should I stay here any longer,  So that people can drive me away ?  Let stray dogs howl  In front of their master's house;  Love loves to wander—  God made it that way—  From one to the other.  My dearest, good night !  I don't want to disturb your dreaming,  It would be a shame to wake you.  You won't hear my step,  Softly, softly the door closes !  I write in passing  On your gate: Good night,  So that you may see  That I thought of you.</p>
--	--

MC Gute Nacht 1

MC Gute Nacht 2



## 2 Die Wetterfahne (Weathervane)





LL reads Die Wetterfahne

LL sings Die Wetterfahne

Der Wind spielt mit der Wetterfahne  
Auf meines schönen Liebchens Haus.  
Da dacht' ich schon in meinem Wahne,  
Sie pfiff den armen Flüchtling aus.  
Er hätt' es eher bemerken sollen,  
Des Hauses aufgestecktes Schild,  
So hätt' er nimmer suchen wollen  
Im Haus ein treues Frauenbild.  
Der Wind spielt drinnen mit den Herzen  
Wie auf dem Dach, nur nicht so laut.  
Was fragen sie nach meinen Schmerzen ?  
Ihr Kind ist eine reiche Braut.

The wind plays with the weathervane  
On my lovely darling's house.  
And I thought in my delusion,  
That it mocked the poor fugitive.  
He should have noticed sooner  
The symbol displayed on the house,  
So he wouldn't ever have expected  
To find a faithful woman within.  
The wind plays inside with the hearts  
As on the roof, only not so loudly.  
Why should they care about my grief?  
Their child is a rich bride.

MC Die Wetterfahne



### 3 Gefror'ne Tränen (Frozen Tears)





LL reads Gefror'ne Tränen

LL sings Gefror'ne Tränen

Gefrorne Tropfen fallen  
Von meinen Wangen ab:  
Ob es mir denn entgangen,  
Daß ich geweinet hab' ?  
Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Daß ihr erstarrt zu Eise  
Wie kühler Morgentau ?  
Und dringt doch aus der Quelle  
Der Brust so glühend heiß,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis !

Frozen drops are falling  
Down from my cheeks.  
How could I have not noticed  
That I have been weeping ?  
Ah tears, my tears,  
And are you so tepid  
That you freeze to ice  
Like cool morning dew ?  
Yet you burst from the well-spring  
Of my heart so burning hot,  
As if you wanted to melt  
The entire winter's ice !

MC Gefror'ne Tränen



# 4 Erstarrung (Numbness)





Ich such' im Schnee vergebens  
Nach ihrer Tritte Spur,  
Wo sie an meinem Arme  
Durchstrich die grüne Flur.  
Ich will den Boden küssen,  
Durchdringen Eis und Schnee  
Mit meinen heißen Tränen,  
Bis ich die Erde seh'.  
Wo find' ich eine Blüte,  
Wo find' ich grünes Gras ?  
Die Blumen sind erstorben,  
Der Rasen sieht so blaß.  
Soll denn kein Angedenken  
Ich nehmen mit von hier ?  
Wenn meine Schmerzen schweigen,  
Wer sagt mir dann von ihr ?  
Mein Herz ist wie erstorben,  
Kalt starrt ihr Bild darin;  
Schmilzt je das Herz mir wieder,  
Fließt auch ihr Bild dahin!

I search the snow in vain  
For the trace of her steps.  
Where she, arm in arm with me,  
Crossed the green meadow.  
I want to kiss the ground,  
Penetrate ice and snow  
With my hot tears,  
Until I see the soil.  
Where will I find a blossom,  
Where will I find green grass ?  
The flowers are all dead,  
The turf is so pale.  
Shall then no memento  
Accompany me from here ?  
When my pains cease,  
Who will tell me of her then ?  
My heart is as if dead,  
Her image frozen cold within;  
If my heart ever thaws again,  
Her image will also melt away !



## 5 Der Lindenbaum (Linden Tree)





LL reads Der Lindenbaum

Am Brunnen vor dem Tore  
Da steht ein Lindenbaum;  
Ich träumt' in seinem Schatten  
So manchen süßen Traum.  
Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud' und Leide  
Zu ihm mich immer fort.  
Ich muß' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkeln  
Die Augen zugemacht.  
Und seine Zweige rauschten,  
Als riefen sie mir zu:  
Komm her zu mir, Geselle,  
Hier find'st du deine Ruh' !  
Die kalten Winde bliesen  
Mir grad' ins Angesicht;  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.  
Nun bin ich manche Stunde  
Entfernt von jenem Ort,  
Und immer hör' ich's rauschen:  
Du fändest Ruhe dort !

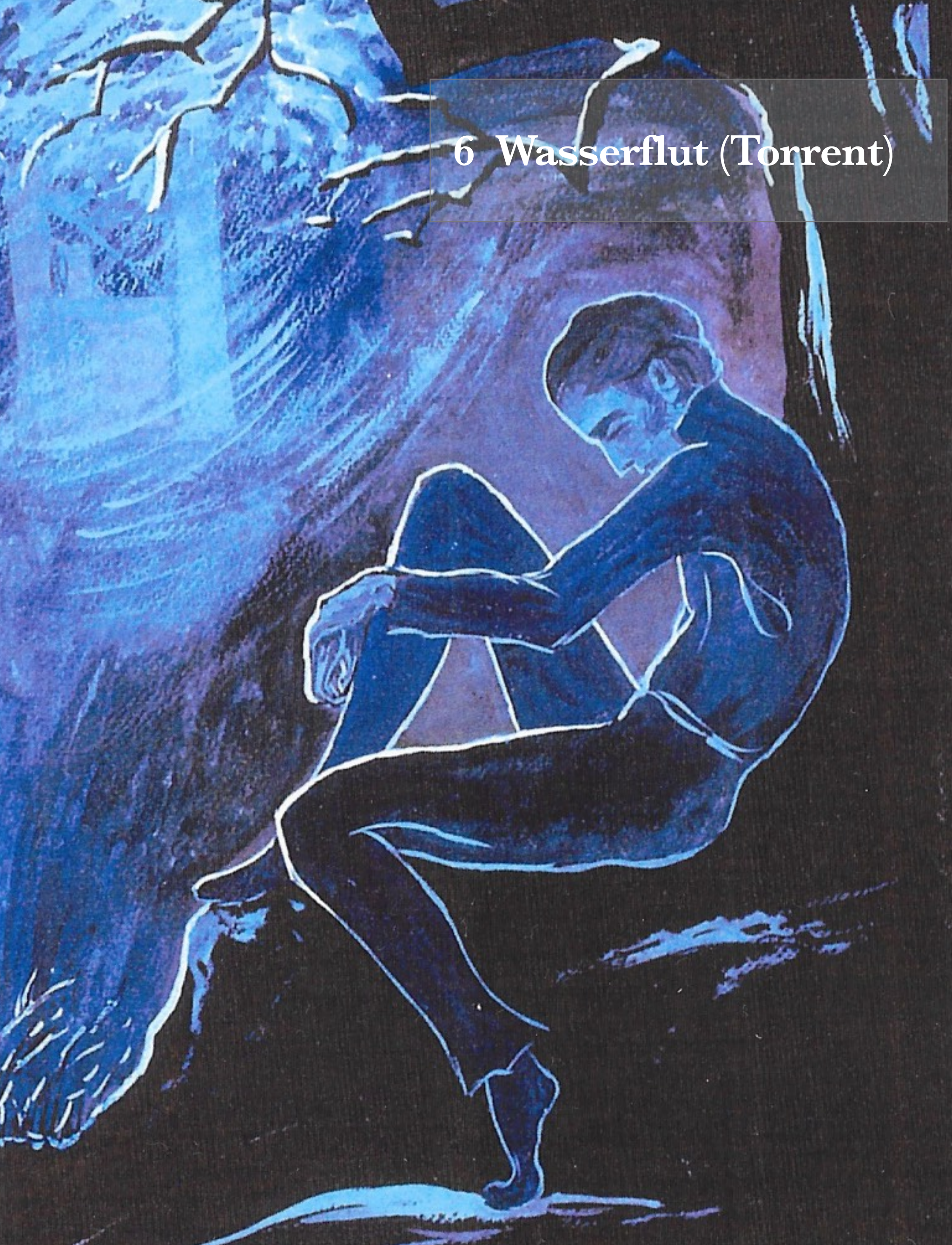
LL sings Der Lindenbaum

At the well by the gate  
There stands a linden tree;  
I dreamed in its shadow  
Many a sweet dream.  
I carved in its bark  
Many a word of love;  
In joy and in sorrow  
I was always drawn to it.  
Again today I had to travel  
Past it in the depths of night.  
There even in the darkness  
I closed my eyes.  
And its branches rustled,  
As if they called to me:  
Come here to me, friend,  
Here you'll find peace !  
The cold winds blew  
Right into my face;  
The hat flew off my head,  
I didn't turn around.  
Now I am many hours  
Distant from that place,  
And I still hear it whispering:  
You'd find peace here !

MC Der Lindenbaum (incomplete)



## 6 Wasserflut (Torrent)





We have no LL master  
class for this Lied.

Manche Trän' aus meinen Augen  
Ist gefallen in den Schnee;  
Seine kalten Flocken saugen  
Durstig ein das heiße Weh.  
Wenn die Gräser sprossen wollen  
Weht daher ein lauer Wind,  
Und das Eis zerspringt in Schollen  
Und der weiche Schnee zerrinnt.  
Schnee, du weißt von meinem Sehnen,  
Sag', wohin doch geht dein Lauf?  
Folge nach nur meinen Tränen,  
Nimmt dich bald das Bächlein auf.  
Wirst mit ihm die Stadt durchziehen,  
Muntre Straßen ein und aus;  
Fühlst du meine Tränen glühen,  
Da ist meiner Liebsten Haus.

Many a tear from my eyes  
Has fallen in the snow;  
Its cold flakes absorb  
Thirstily the burning woe.  
When it's time for the grass to sprout  
There blows a mild wind,  
And the ice will break apart  
And the soft snow melt away.  
Snow, you know about my longing,  
Tell me, where does your course lead?  
If you just follow my tears,  
The brook will soon receive you.  
You will flow through the town with it,  
In and out of the busy streets;  
When you feel my tears burning,  
There is my sweetheart's house.



# 7 Auf dem Flusse (On the Stream)





We have no LL master  
class for this Lied.

Der du so lustig rauschtest,  
Du heller, wilder Fluß,  
Wie still bist du geworden,  
Gibst keinen Scheidegruß.  
Mit harter, starrer Rinde  
Hast du dich überdeckt,  
Liegst kalt und unbeweglich  
Im Sande ausgestreckt.  
In deine Decke grab' ich  
Mit einem spitzen Stein  
Den Namen meiner Liebsten  
Und Stund' und Tag hinein:  
Den Tag des ersten Grußes,  
Den Tag, an dem ich ging;  
Um Nam' und Zahlen windet  
Sich ein zerbroch'ner Ring.  
Mein Herz, in diesem Bache  
Erkennst du nun dein Bild ?  
Ob's unter seiner Rinde  
Wohl auch so reißend schwillt ?

You who thundered so cheerfully,  
You clear, untamed river,  
How quiet you have become,  
Give no word of farewell.  
With a hard stiff crust  
You have covered yourself,  
Lie cold and unmoving,  
Outstretched in the sand.  
In your covering I inscribe  
With a sharp stone  
The name of my sweetheart  
And the hour and day, as well.  
The day of the first greeting,  
The day on which I left;  
Around name and figures winds  
A broken ring.  
My heart, in this stream  
Do you now recognize your image ?  
And under its crust  
Is there also a raging torrent ?



## 8 Rückblick (Backward Glance)





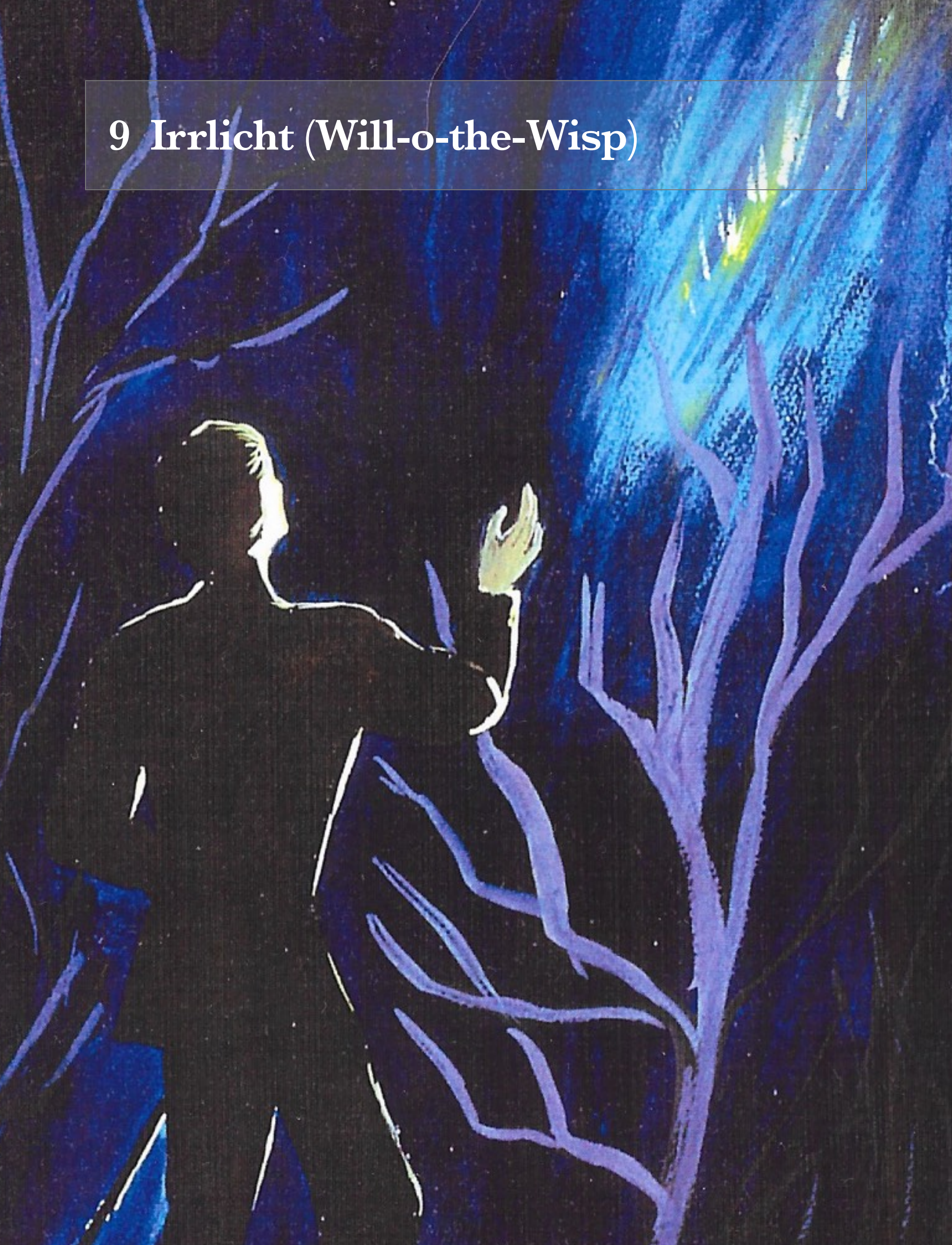
We have no LL master  
class for this Lied.

Es brennt mir unter beiden Sohlen,  
Tret' ich auch schon auf Eis und Schnee,  
Ich möcht' nicht wieder Atem holen,  
Bis ich nicht mehr die Türme seh'.  
Hab' mich an jedem Stein gestoßen,  
So eilt' ich zu der Stadt hinaus;  
Die Krähen warfen Bäll' und Schloßen  
Auf meinen Hut von jedem Haus.  
Wie anders hast du mich empfangen,  
Du Stadt der Unbeständigkeit !  
An deinen blanken Fenstern sangen  
Die Lerch' und Nachtigall im Streit.  
Die runden Lindenbäume blühten,  
Die klaren Rinnen rauschten hell,  
Und ach, zwei Mädchenaugen glühten.  
Da war's gescheh'n um dich, Gesell!  
Kommt mir der Tag in die gedanken,  
Möcht' ich noch einmal rückwärts seh'n.  
Möcht' ich zurücke wieder wanken,  
Vor ihrem Hause stille steh'n.

It burns under both my feet,  
Even though I walk on ice and snow;  
I don't want to catch my breath  
Until I can no longer see the spires.  
I tripped on every stone,  
As I hurried out of the town;  
The crows hurled chunks of snow & ice  
On my hat from every house.  
How differently you received me,  
You town of inconstancy !  
At your sparkling windows sang  
The lark & nightingale in competition.  
The bushy linden trees bloomed,  
The clear streams murmured brightly,  
And, oh, two maiden's eyes glowed—  
Your fate was sealed, my boy!  
Whenever that day enters my mind,  
I want to look back once more,  
I want to turn back again  
And stand still before her house.



## 9 Irrlicht (Will-o-the-Wisp)





We have no LL master  
class for this Lied.

In die tiefsten Felsengründe  
Lockte mich ein Irrlicht hin;  
Wie ich einen Ausgang finde,  
Liegt nicht schwer mir in dem Sinn.  
Bin gewohnt das Irregehen,  
s führt ja jeder Weg zum Ziel;  
Uns're Freuden, uns're Wehen,  
Alles eines Irrlichts Spiel !  
Durch des Bergstroms trockne Rinnen  
Wind' ich ruhig mich hinab,  
Jeder Strom wird's Meer gewinnen,  
Jedes Leiden auch sein Grab.

Into the deepest mountain chasms  
A will o' the wisp lured me;  
How to find a way out  
Doesn't worry me much.  
I'm used to going astray,  
And every way leads to the goal.  
Our joys, our sorrows,  
Are all a will o' the wisp's game !  
Through the mountain stream's dry channel  
I wend my way calmly downward.  
Every river finds its way to the ocean,  
And every sorrow to its grave.



# 10 Rast (Resting Place)





We have no LL master  
class for this Lied.

Nun merk' ich erst wie müd' ich bin,  
Da ich zur Ruh' mich lege;  
Das Wandern hielt mich munter hin  
Auf unwirtbarem Wege.  
Die Füße frugen nicht nach Rast,  
Es war zu kalt zum Stehen;  
Der Rücken fühlte keine Last,  
Der Sturm half fort mich wehen.  
In eines Köhlers engem Haus  
Hab' Obdach ich gefunden.  
Doch meine Glieder ruh'n nicht aus:  
So brennen ihre Wunden.  
Auch du, mein Herz, in Kampf und Sturm  
So wild und so verwegen,  
Fühlst in der Still' erst deinen Wurm  
Mit heißem Stich sich regen

Now I first notice how tired I am  
As I lay myself down to rest;  
Walking kept me going strong  
On the inhospitable road.  
My feet didn't ask for rest,  
It was too cold to stand still,  
My back felt no burden,  
The storm helped to blow me onward.  
In a charcoal-burner's tiny house  
I have found shelter;  
But my limbs won't relax,  
Their hurts burn so much.  
You, too, my heart, in strife and storm  
So wild and so bold,  
Feel first in the silence your serpent  
Stir with burning sting!



# 11 Frühlingstraum (Dream of Spring)





We have no LL master  
class for this Lied.

Ich träumte von bunten Blumen,  
So wie sie wohl blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.  
Und als die Hähne krächten,  
Da ward mein Auge wach;  
Da war es kalt und finster,  
Es schrien die Raben vom Dach.  
Doch an den Fensterscheiben,  
Wer malte die Blätter da ?  
Ihr lacht wohl über den Träumer,  
Der Blumen im Winter sah ?  
Ich träumte von Lieb um Liebe,  
Von einer schönen Maid,  
Von Herzen und von Küssen,  
Von Wonne und Seligkeit.  
Und als die Hähne krächten,  
Da ward mein Herze wach;  
Nun sitz' ich hier alleine  
Und denke dem Traume nach.  
Die Augen schließ' ich wieder,  
Noch schlägt das herz so warm.  
Wann grünt ihr Blätter am Fenster?  
Wann halt' ich mein Liebchen im Arm?

I dreamed of many-colored flowers,  
The way they bloom in May;  
I dreamed of green meadows,  
Of merry bird calls.  
And when the roosters crowed,  
My eye awakened;  
It was cold and dark,  
The ravens shrieked on the roof.  
But on the window panes—  
Who painted the leaves there ?  
I suppose you'll laugh at the dreamer  
Who saw flowers in winter ?  
I dreamed of love reciprocated,  
Of a beautiful maiden,  
Of embracing and kissing,  
Of joy and delight.  
And when the roosters crowed,  
My heart awakened;  
Now I sit here alone  
And reflect on the dream.  
I close my eyes again,  
My heart still beats so warmly.  
When will you leaves on the window turn green ?  
When will I hold my love in my arms ?



## 12 Einsamkeit (Solitude)





We have no LL master  
class for this Lied.

Wie eine trübe Wolke  
Durch heit're Lüfte geht,  
Wenn in der Tanne Wipfel  
Ein mattes Lüftchen weht:  
So zieh ich meine Straße  
Dahin mit tragem Fuß,  
Durch helles, frohes Leben  
Einsam und ohne Gruß.  
Ach, daß die Luft so ruhig !  
Ach, daß die Welt so licht !  
Als noch die Stürme tobten,  
War ich so elend nicht.

As a dreary cloud  
Moves through the clear sky,  
When in the crown of the fir tree  
A faint breeze blows,  
So I travel my road  
Onward with sluggish feet,  
Through bright, happy life,  
Lonely and unrecognized.  
Oh, that the air should be so still !  
Oh, that the world should be so light !  
When the storms still raged,  
I was not so miserable.



# 13 Die Post (Mail Coach)





We have no LL master  
class for this Lied.

Von der Straße her ein Posthorn klingt.  
Was hat es, daß es so hoch aufspringt,  
Mein Herz ?  
Die Post bringt keinen Brief für dich.  
Was drängst du denn so wunderbarlich,  
Mein Herz ?  
Nun ja, die Post kommt aus der Stadt,  
Wo ich ein liebes Liebchen hat,  
Mein Herz !  
Willst wohl einmal hinüberseh'n  
Und fragen, wie es dort mag geh'n,  
Mein Herz ?

From the highroad a posthorn sounds.  
Why do you leap so high,  
My heart ?  
The post doesn't bring a letter for you,  
Why the strange compulsion,  
My heart ?  
Of course, the post comes from the town,  
Where I once had a dear sweetheart,  
My heart !  
Would you like to look over there,  
And ask how things are going,  
My heart ?



# 14 Der greise Kopf (Grey Head)





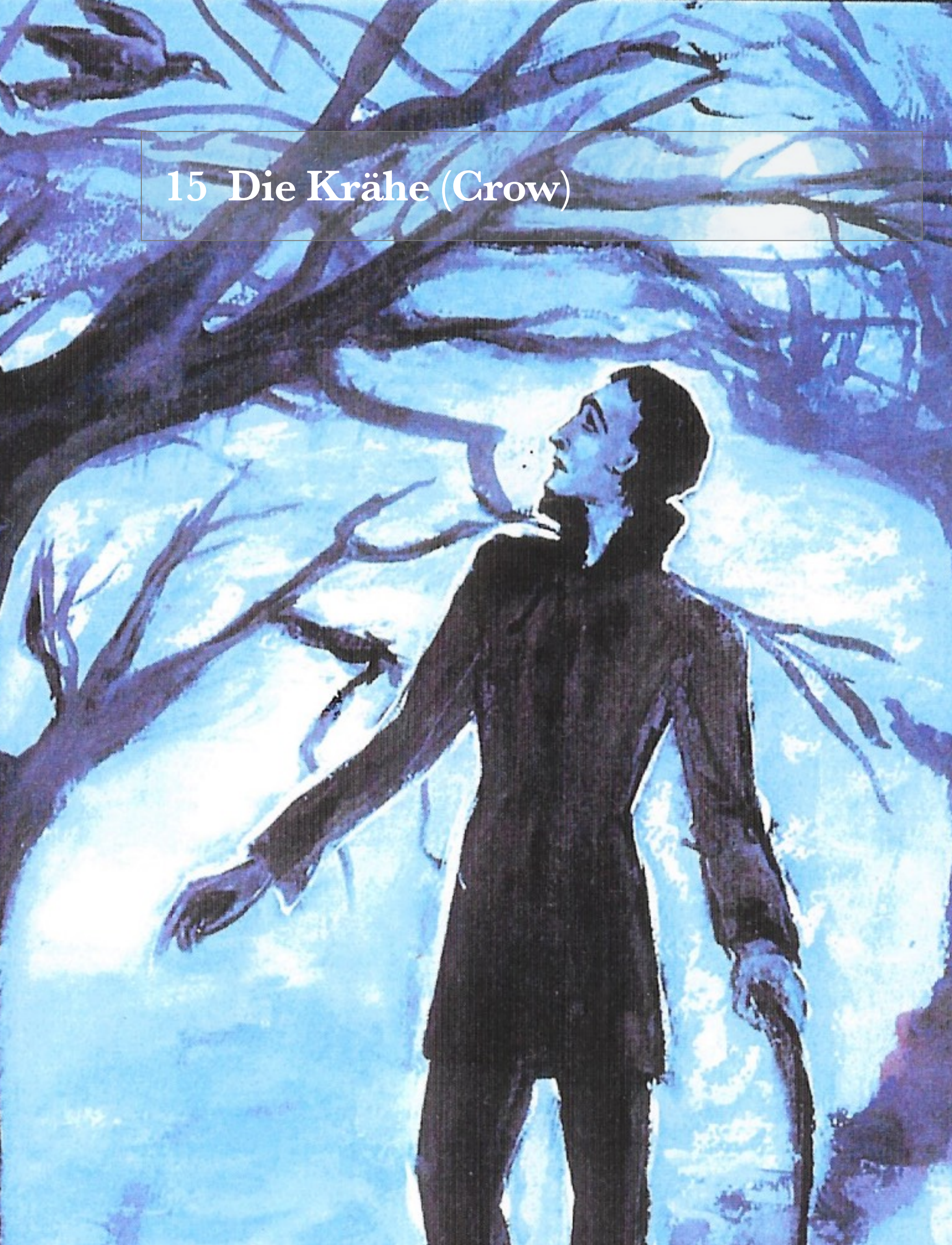
We have no LL master  
class for this Lied.

Der Reif hatt' einen weißen Schein  
Mir übers Haar gestreuet;  
Da glaubt' ich schon ein Greis zu sein  
Und hab' mich sehr gefreuet.  
Doch bald ist er hinweggetaut,  
Hab' wieder schwarze Haare,  
Daß mir's vor meiner Jugend graut—  
Wie weit noch bis zur Bahre !  
Vom Abendrot zum Morgenlicht  
Ward mancher Kopf zum Greise.  
Wer glaubt's ? und meiner ward es nicht  
Auf dieser ganzen Reise !

The frost has spread a white sheen  
All over my hair;  
I thought I had become an old man  
And was very pleased about it.  
But soon it melted away,  
And now I have black hair again  
So that I am horrified by my youth—  
How long still to the grave !  
From the sunset to the dawn  
Many a head turns white.  
Who can believe it ? And mine  
Has not on this whole journey !



## 15 Die Krähe (Crow)





LL reads Die Krähe

Eine Krähe war mit mir  
Aus der Stadt gezogen,  
Ist bis heute für und für  
Um mein Haupt geflogen.  
Krähe, wunderliches Tier,  
Willst mich nicht verlassen ?  
Meinst wohl, bald als Beute hier  
Meinen Leib zu fassen ?  
Nun, es wird nicht weit mehr geh'n  
An dem Wanderstabe.  
Krähe, laß mich endlich seh'n  
Treue bis zum Grabe !

LL sings Die Krähe

A crow has accompanied me  
Since I left the town,  
Until today, as ever,  
It has circled over my head.  
Crow, you strange creature,  
Won't you ever leave me ?  
Do you plan soon as booty  
To have my carcass ?  
Well, I won't be much longer  
Wandering on the road.  
Crow, let me finally see  
Loyalty unto the grave !

MC Die Krähe 1

MC Die Krähe 2 (portion)



# 16 Letzte Hoffnung (Last Hope)





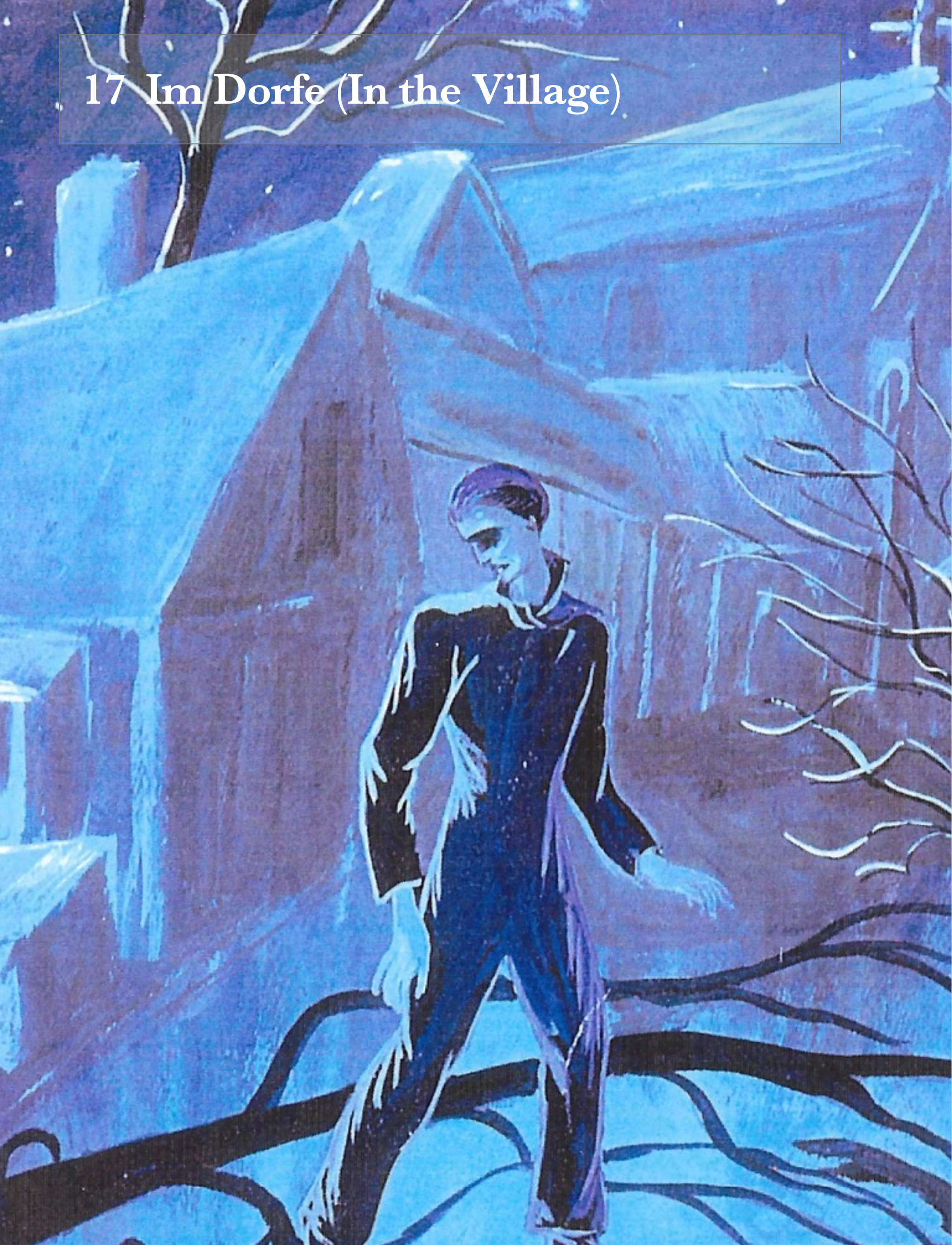
We have no LL master  
class for this Lied.

Hie und da ist an den Bäumen  
Manches bunte Blatt zu seh'n,  
Und ich bleibe vor den Bäumen  
Oftmals in Gedanken steh'n.  
Schaue nach dem einen Blatte,  
Hänge meine Hoffnung dran;  
Spielt der Wind mit meinem Blatte,  
Zittr' ich, was ich zittern kann.  
Ach, und fällt das Blatt zu Boden,  
Fällt mit ihm die Hoffnung ab;  
Fall' ich selber mit zu Boden,  
Wein' auf meiner Hoffnung Grab.

Here and there on the trees  
There's a colored leaf to be seen.  
And I stop in front of the trees  
Often, lost in thought.  
I watch a particular leaf  
And pin my hopes on it;  
If the wind plays with my leaf  
I tremble from head to foot.  
Oh, and if the leaf falls to earth,  
My hopes fall along with it.  
I fall to earth as well  
And weep on the grave of my hopes.



# 17 Im Dorfe (In the Village)





We have no LL master  
class for this Lied.

Es bellen die Hunde, es rasseln die Ketten;  
Es schlafen die Menschen in ihren Betten,  
Träumen sich manches, was sie nicht haben,  
Tun sich im Guten und Argen erlaben;  
Und morgen früh ist alles zerflossen.  
Je nun, sie haben ihr Teil genossen  
Und hoffen, was sie noch übrig ließen,  
Doch wieder zu finden auf ihren Kissen.  
Bellt mich nur fort, ihr wachen Hunde,  
Laßt mich nicht ruh'n in der Schlummerstunde !  
Ich bin zu Ende mit allen Träumen.  
Was will ich unter den Schläfern säumen ?

The dogs are barking, the chains are rattling;  
The people are sleeping in their beds,  
Dreaming of things they don't have,  
Finding pleasure in good and bad.  
And by morning all has vanished.  
Oh well, they enjoyed their share  
And hope that what they missed  
Can be found again on their pillows.  
Bark me away, you vigilant dogs,  
Don't let me rest when it's time for slumber.  
I am finished with all my dreams.  
Why should I linger among the sleepers ?



# 18 Der stürmische Morgen (Stormy Morning)





LL reads Der stürmische  
Morgen

LL sings Der stürmische  
Morgen

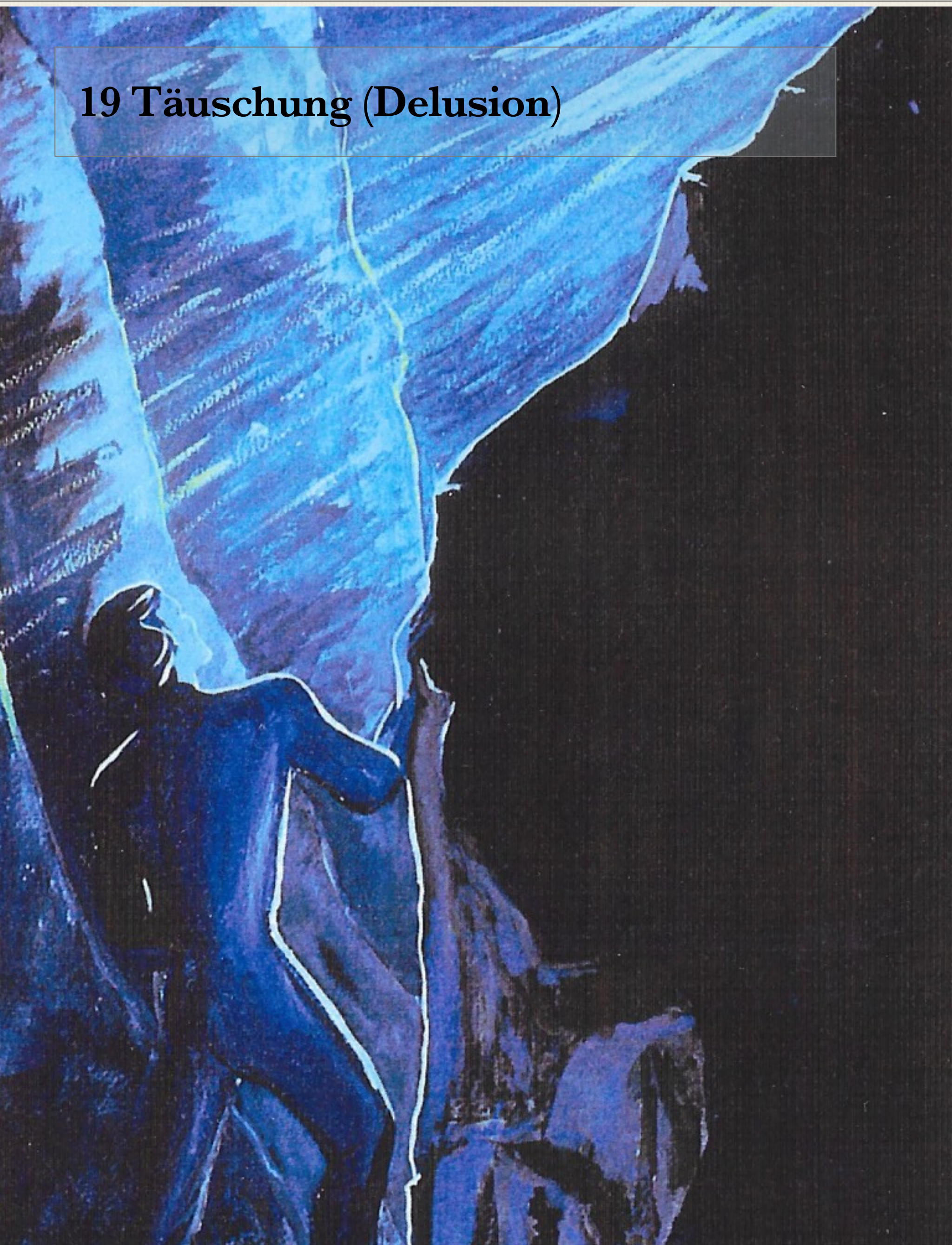
We have no LL master  
class for this Lied.

Wie hat der Sturm zerrissen  
Des Himmels graues Kleid !  
Die Wolkenfetzen flattern  
Umher im matten Streit.  
Und rote Feuerflammen  
Zieh'n zwischen ihnen hin;  
Das nenn' ich einen Morgen  
So recht nach meinem Sinn !  
Mein Herz sieht an dem Himmel  
Gemalt sein eig'nes Bild—  
Es ist nichts als der Winter,  
Der Winter kalt und wild !

How the storm has torn asunder  
The heavens' grey cover !  
The cloud tatters flutter  
Around in weary strife.  
And fiery red flames  
Dart around among them;  
That's what I call a morning  
That really fits my mood !  
My heart sees in the heavens  
Its own image painted—  
It's nothing but the winter,  
Winter cold and wild !



# 19 Täuschung (Delusion)





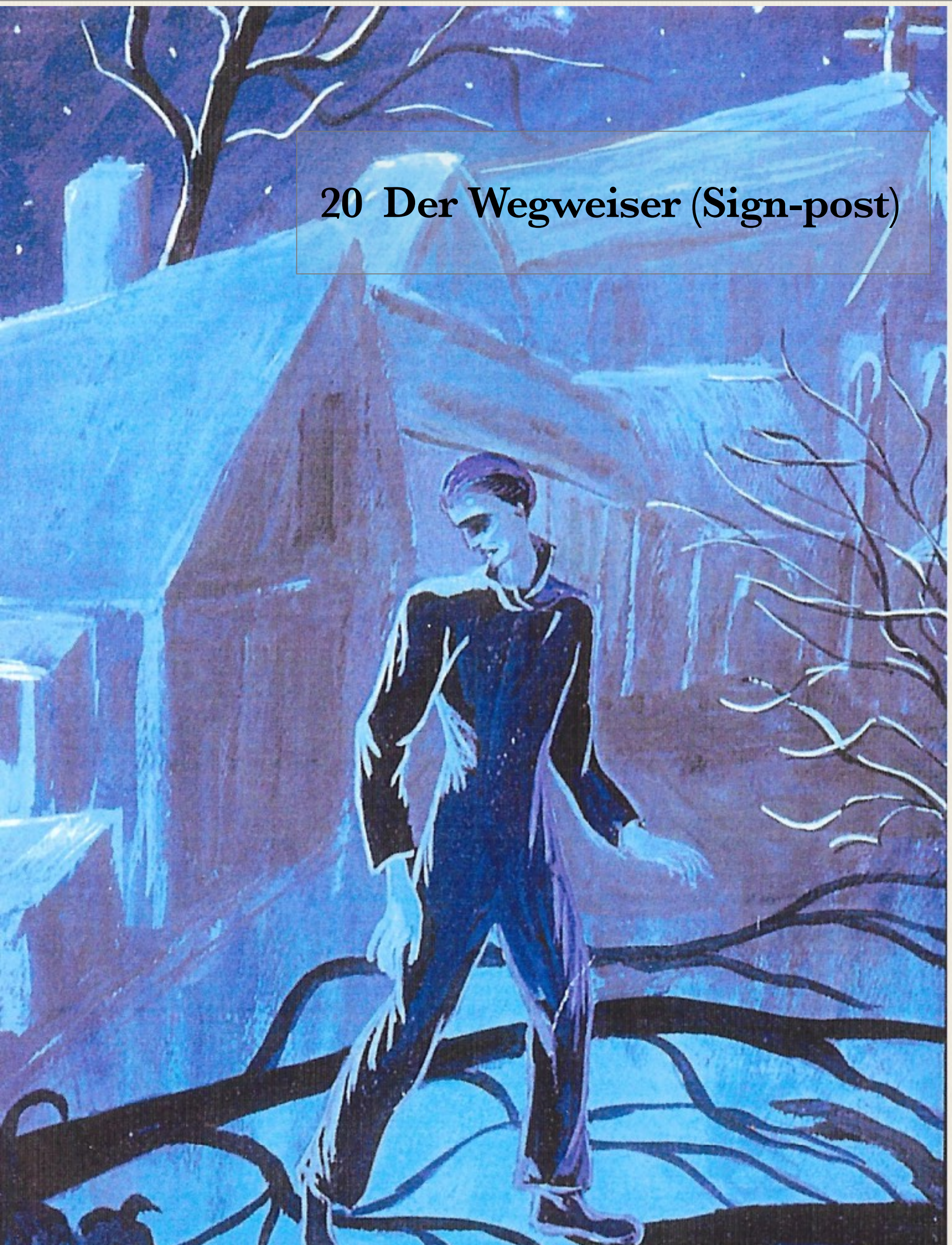
We have no LL master  
class for this Lied.

Ein Licht tanzt freundlich vor mir her,  
Ich folg' ihm nach die Kreuz und Quer;  
Ich folg' ihm gern und seh's ihm an,  
Daß es verlockt den Wandersmann.  
Ach ! wer wie ich so elend ist,  
Gibt gern sich hin der bunten List,  
Die hinter Eis und Nacht und Graus,  
Ihm weist ein helles, warmes Haus.  
Und eine liebe Seele drin.—  
Nur Täuschung ist für mich Gewinn !

A light does a friendly dance before me,  
I follow it here and there;  
I like to follow it and watch  
The way it lures the wanderer.  
Ah, a man as wretched as I am  
Is glad to fall for the merry trick  
That, beyond ice and night and fear,  
Shows him a bright, warm house.  
And a loving soul within—  
Only illusion lets me win !



## 20 Der Wegweiser (Sign-post)



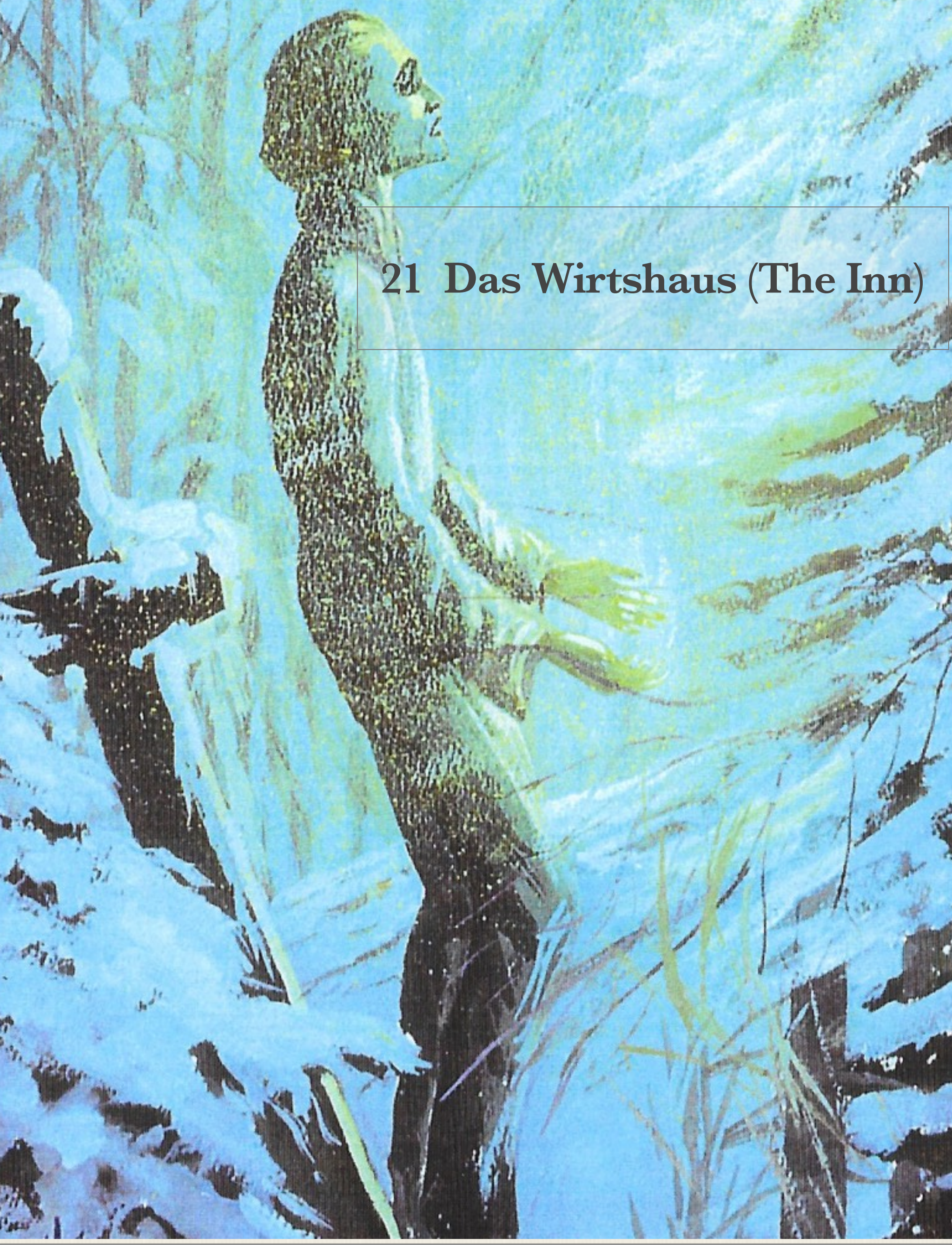


We have no LL master  
class for this Lied.

Was vermeid' ich denn die Wege,  
Wo die ander'n Wand'rer geh'n,  
Suche mir versteckte Stege,  
Durch verschneite Felsenhöh'n ?  
Habe ja doch nichts begangen,  
Daß ich Menschen sollte scheu'n,—  
Welch ein törichtes Verlangen  
Treibt mich in die Wüstenei'n ?  
Weiser stehen auf den Straßen,  
Weisen auf die Städte zu.  
Und ich wandre sonder Maßen  
Ohne Ruh' und suche Ruh'.  
Einen Weiser seh' ich stehen  
Unverrückt vor meinem Blick;  
Eine Straße muß ich gehen,  
Die noch keiner ging zurück.

Why then do I avoid the highways  
Where the other travelers go,  
Search out the hidden pathways  
Through the snowy mountain tops ?  
I've committed no crime  
That I should hide from other men—  
What is the foolish compulsion  
That drives me into desolation ?  
Signposts stand along the highways  
Pointing to the cities,  
And I wander ever further  
Without rest and look for rest.  
Before me I see a signpost standing  
Fixed before my gaze.  
I must travel a road  
From which no one ever returned.





## 21 Das Wirtshaus (The Inn)



Auf einen Totenacker  
Hat mich mein Weg gebracht;  
Allhier will ich einkehren,  
Hab ich bei mir gedacht.  
Ihr grünen Totenkränze  
Könnt wohl die Zeichen sein,  
Die müde Wand'rer laden  
Ins kühle Wirtshaus ein.  
Sind denn in diesem Hause  
Die Kammern all' besetzt ?  
Bin matt zum Niedersinken,  
Bin tödlich schwer verletzt.  
O unbarmherz'ge Schenke,  
Doch weisest du mich ab ?  
Nun weiter denn, nur weiter,  
Mein treuer Wanderstab !

To a graveyard  
My path has brought me  
Here would I lodge,  
I thought to myself.  
You green death-wreaths  
Might well be the signs,  
That invite the weary traveler  
Into the cool inn.  
But in this house  
Are all the rooms taken?  
I am weak enough to drop,  
Fatally wounded.  
O unmerciful innkeeper,  
Do you turn me away?  
Then further on, further on,  
My faithful walking stick.

MC Das Wirtshaus 1

MC Das Wirtshaus 2



## 22 Mut! (Courage!)





LL reads Mut!

LL sings Mut!

We have no LL master  
class for this Lied.

Fliegt der Schnee mir ins Gesicht,  
Schüttl' ich ihn herunter.  
Wenn mein Herz im Busen spricht,  
Sing' ich hell und munter.  
Höre nicht, was es mir sagt,  
Habe keine Ohren;  
Fühle nicht, was es mir klagt,  
Klagen ist für Toren.  
Lustig in die Welt hinein  
Gegen Wind und Wetter !  
Will kein Gott auf Erden sein,  
Sind wir selber Götter !

If the snow flies in my face,  
I shake it off again.  
When my heart speaks in my breast,  
I sing loudly and gaily.  
I don't hear what it says to me,  
I have no ears to listen;  
I don't feel when it laments,  
Complaining is for fools.  
Happy through the world along  
Facing wind and weather !  
If there's no God upon the earth,  
Then we ourselves are Gods !



## 23 Die Nebensonnen (Phantom Suns)





We have no LL master  
class for this Lied.

Drei Sonnen sah ich am Himmel steh'n,  
Hab' lang und fest sie angeseh'n;  
Und sie auch standen da so stier,  
Als wollten sie nicht weg von mir.  
Ach, meine Sonnen seid ihr nicht !  
Schaut ander'n doch ins Angesicht !  
Ja, neulich hatt' ich auch wohl drei;  
Nun sind hinab die besten zwei.  
Ging nur die dritt' erst hinterdrein !  
Im Dunkel wird mir wohler sein.

I saw three suns in the sky  
Stared at them hard for a long time;  
And they stayed there so stubbornly  
As though they wouldn't leave me.  
Ah, you are not my suns !  
Go, look into someone else's face !  
Yes, recently I, too, had three  
But now the best two have gone down.  
If only the third would also set !  
I will feel better in the dark.



# 24 Der Leiermann (Hurdy-Gurdy Man)





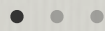
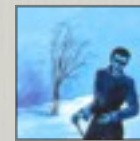
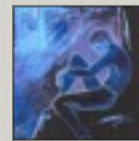
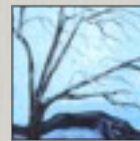
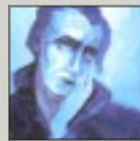
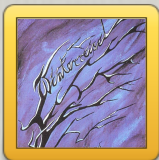
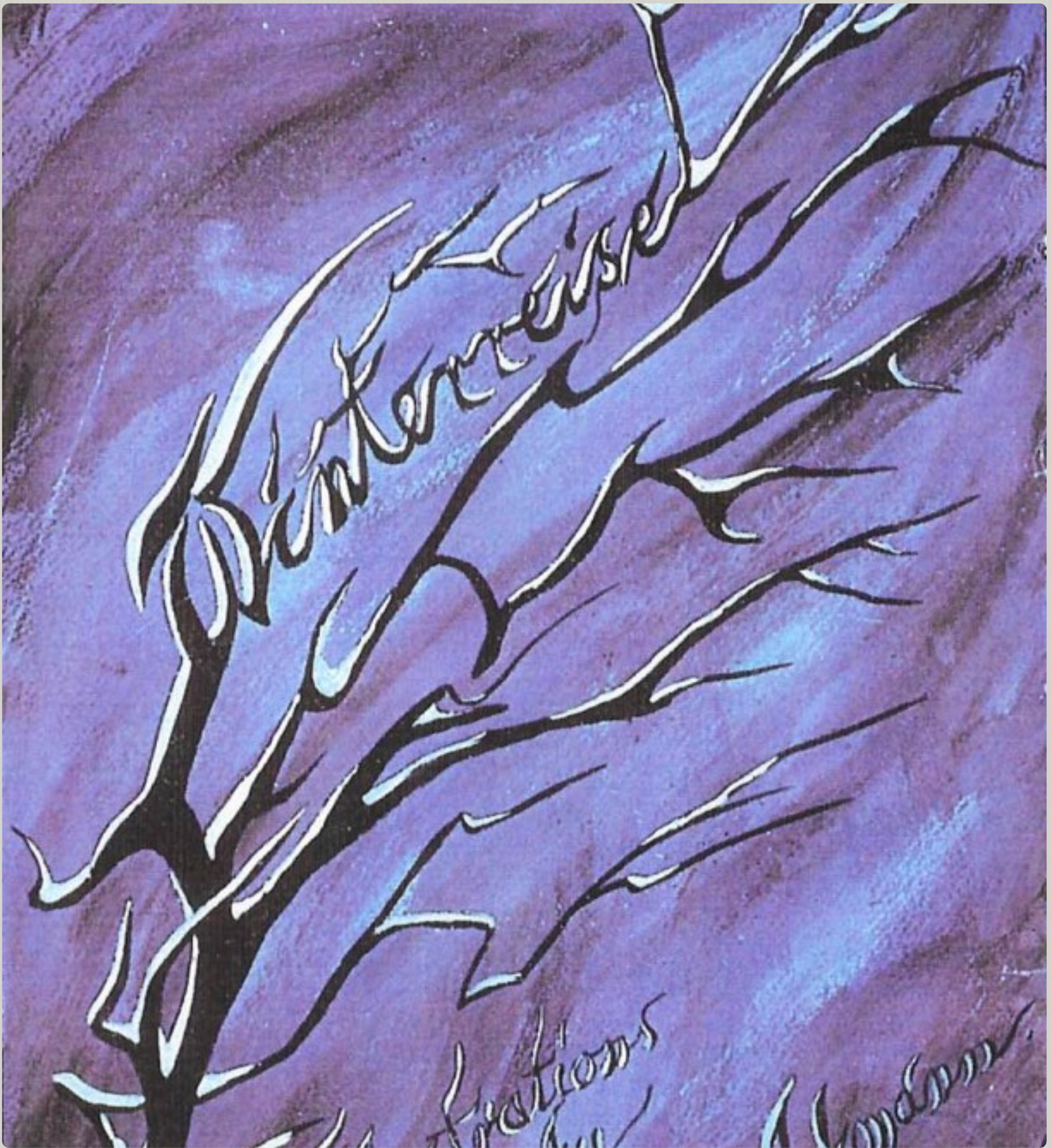
We have no LL master  
class for this Lied.

Drüben hinterm Dorfe  
Steht ein Leiermann  
Und mit starren Fingern  
Dreht er was er kann.  
Barfuß auf dem Eise  
Wankt er hin und her  
Und sein kleiner Teller  
Bleibt ihm immer leer.  
Keiner mag ihn hören,  
Keiner sieht ihn an,  
Und die Hunde knurren  
Um den alten Mann.  
Und er läßt es gehen,  
Alles wie es will,  
Dreht, und seine Leier  
Steht ihm nimmer still.  
Wunderlicher Alter !  
Soll ich mit dir geh'n ?  
Willst zu meinen Liedern  
Deine Leier dreh'n ?

Over there beyond the village  
Stands an organ-grinder,  
And with numb fingers  
He plays as best he can.  
Barefoot on the ice,  
He totters here and there,  
And his little plate  
Is always empty.  
No one listens to him,  
No one notices him,  
And the dogs growl  
Around the old man.  
And he just lets it happen,  
As it will,  
Plays, and his hurdy-gurdy  
Is never still.  
Strange old man,  
Shall I go with you ?  
Will you play your hurdy-gurdy  
To my songs ?



GALLERY 7.1 Lotte Lehmann's Winterreise Illustrations







# Exclusive Photos



Paul Ulanowsky's son, Philip, sent this. Many more unusual Lehmann photos can be found in Volume II.





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Thanks to UCSB for this lovely photo of Lehmann in 1911  
enjoying the rhododendrons.





At home celebrating her 75th birthday, John Coveney presents Lehmann with a silver rose. Smiling next to him is Ala Story, behind are Margaret Mallory, Paul Ulanowsky and an unidentified woman. Thanks to UCSB for sending it.





Judith Sutcliffe sent this photo of Lehmann posing for sculptor Frances Rich, which appeared in *The Sculpture of Frances Rich* by Merle Armitage. A bronze cast was made from the terra cotta. The former was placed in the lobby of the Lehmann Concert Hall at UCSB, but was stolen. The terra cotta version was placed in the garden outside the sunroom at Orplid. Guests passing by it were stunned each time by how life-like it was. This terra cotta was given to the Music Academy of the West. Both statues are missing.

The pose represents Lehmann's typical recital hand position. Lotfi Mansouri tells his story about the way Lehmann held her hands while singing Lieder in the chapter "Third Career."





This is the most important discovery in my search for new Lehmann photos. Here she is as the Marschallin in Act 1 of *Der Rosenkavalier*. It was sent by Simone Ahrend, a journalist who saw this photo in a museum in Germany. She provides the following information: The famous photographer Horst took the picture in 1939. His full name was Horst Paul Albert Bohrmann.





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This is from the same 1934 session with Steichen from which we have one of the iconic Marschallin photos seen on page 56.





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An early photograph. It's difficult to know which role she's portraying.





Lehmann always seemed to be happy with friends in Salzburg.





UCSB provided this historic photo from their extensive Lehmann archive. It shows the enthusiastic greeting Bruno Walter and Mme Lehmann shared. Bass George London looks on. This photo was taken at one of the receptions for the reopening of the Vienna Opera in 1955.





This is an actual opera performance. I'm not sure which role, but it's thrilling to see Lehmann on stage and in action. The date is probably sometime in the mid-1930s. One of the rarest photos from UCSB.





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Lehmann as Manon Lescaut in about 1925





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As you can tell from the chapter called “Firsts & Honors,” Lehmann received much attention throughout her life. This photo from the UCSB Lehmann Archives shows her obviously enjoying one of the occasions that honored her.





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Lehmann enjoyed entertaining musical celebrity guests, and in the world of Lieder in 1960 there weren't many to match the fame of Dietrich Fischer-Dieskau. Though later, when he wrote about the visit, he thought it sad that she offered him a recording of her poetry readings, but he too, ended his career recording poetry. I received this photo from UCSB.





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Another assurance of her love for Grace Bumbry, this portrait of her by Lehmann shows the young woman as vibrant and lively. This photo (of the painting) was provided by UCSB.





A 1939 publicity photo at home with plants and flowers and one of her beloved dogs. From the UCSB Lehmann Archive





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This photo was taken in Evanston, Illinois, at Northwestern University where Lotte Lehmann taught master classes for many years. It was here that she heard Grace Bumbry and invited her to study with her in Santa Barbara, at the Music Academy of the West and privately. The photo is from the UCSB archive.





Most likely another publicity photo. The still-life on the table looks far too planned. UCSB sent this photo dated the 1940s.





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Retired and relaxed in the garden of the Fondachhof outside of Salzburg.









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This and the two photos on the previous page are from an early 1930's recital in Switzerland with her accompanist, Leo Rosenek. The seats on the stage suggest an overflow audience. The booklet with the text of the songs was a standard of the time which Lehmann abandoned by the end of the decade. These photos are from the UCSB archive.





This tantalizing snippet is the only known live example of Lotte Lehmann in costume from a motion picture newsreel. Arturo Toscanini is in the even more fleeting final frame.





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Three major creative people of the 20th century:  
Thomas Mann, Lehmann, and Bruno Walter.





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Youthful (1911) Lehmann photo thanks to Special Collections at UCSB.





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After a Wisconsin recital with Paul Ulanowsky.





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An unusual photo of Lehmann actually singing.





Lotte Lehmann on her 1937 Australian Tour. Lehmann sings and laughs with a Kookaburra.





# Firsts & Honors





This chapter is divided into two sections:

**Firsts:** noting especially the roles that Lehmann was the first to sing;

**Honors:** the recognition that she received during her lifetime.

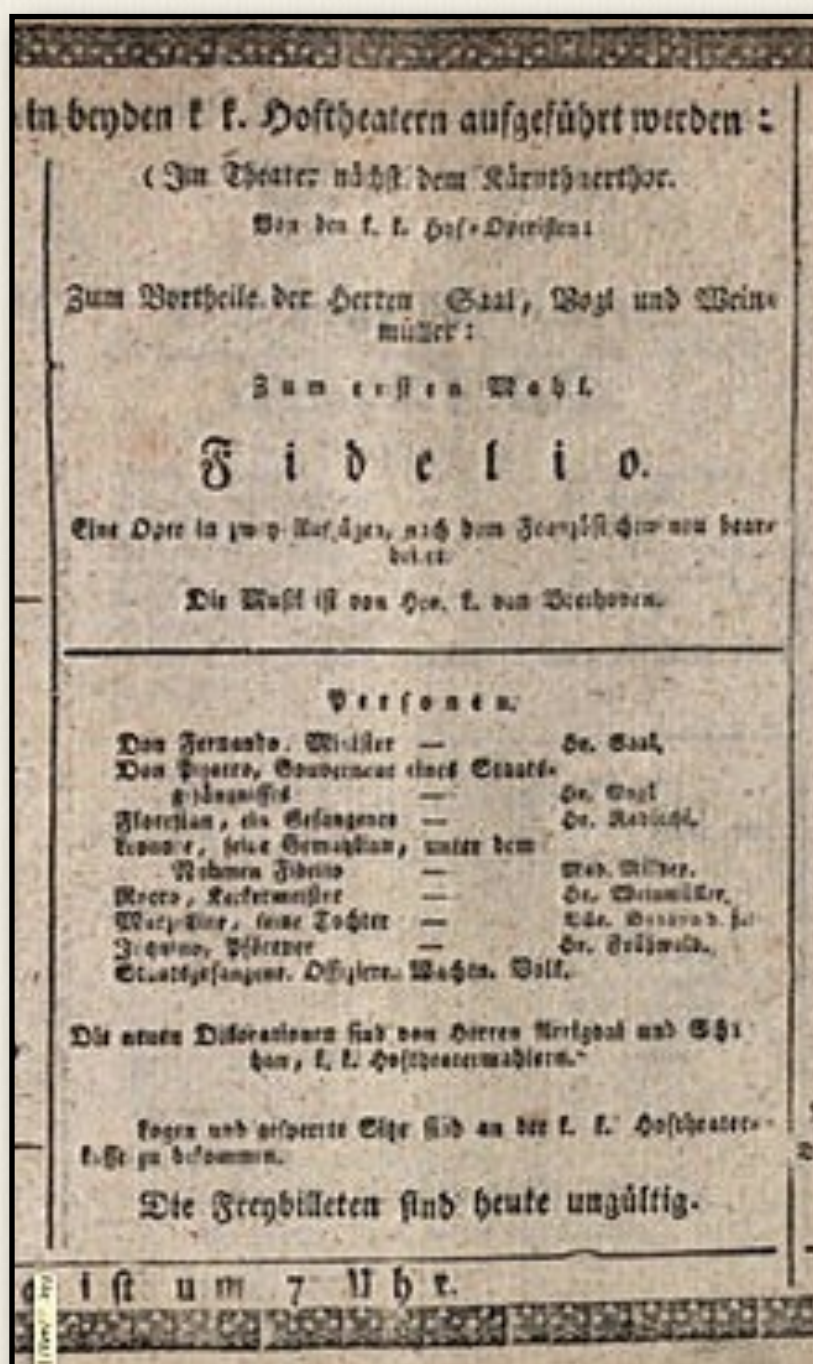
Tributes may be found in Volume II.





# Firsts

Singing the world premiere of an opera is a particular honor. History documents the occasion, while those who stage a work in the future often study the original casts for guidance. When an opera is performed for the first time in major houses such as the Vienna Opera that premiere is of nearly equal importance.



The *Fidelio* world premier playbill for 23 May 1814; it was performed in the Kärntnertortheater in Vienna.



# 1



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Composer in the world premiere of  
*Ariadne auf Naxos* by Richard Strauss (1916).



# 2



---

Dyer's Wife in the world premiere of  
*Die Frau ohne Schatten* by Richard Strauss (1919).



# 3



Hans Pfitzner

Silla in the Vienna Opera's  
premiere of *Palestrina* by Hans Pfitzner (1919).



# 4



---

Suor Angelica in the Vienna Opera's premiere of *Suor Angelica* by Giacomo Puccini (1920).





## MUSICAL AMERICA'S

### "Kohlhaymerin," New Opera by the Viennese Bittner, Links Dionysius and Local Police in Action

VIENNA, April 30.—The Viennese composer Julius Bittner's new opera, "Die Kohlhaymerin" ("Kohlhaymer's Widow"), which was given its first performance at the Staatsoper earlier in the month, has excited much comment in the musical press. Bittner is regarded as one of the most characteristic and original of Austrian composers, and "Die Kohlhaymerin" is by no means his first score. Of a peasant family, though for some time occupying a position in the Vienna courts, his music is racy of the soil, and his preceding operas, "Musikant," "Bergsee," "Der Abenteurer," "Das böllisch Gold," "Die Rote Gred," as well as a mimodrama, "The Tarantella of Death," string quartets, piano pieces and a symphonic poem, "Fatherland," have established his reputation.

*Kohlhaymer's Widow*, sung by Lotte Lehmann, is young. She is not a "merry" widow, yet one who, after two years of honest mourning, feels a genuine and human longing for renewed life and love. So, when a worthy neighbor, Herr von Fichler, falls in love with her, and invites her to a masquerade ball, Dionysius, the Greek god of wine and pleasure appears to her, stepping out of the frame of her dead husband's pic-



Julius Bittner, Noted Viennese Composer

which, by the way, save for the piano, mandolins, guitars and harps, is that of Verdi. The following "Intermezzo" is a

masterpiece of joyous counterpoint, and the final duet develops in chaste and tender folk-wise beauty to "lose itself in the bacchantic jubilation of the close."

Thus Karl Alwin, Julius Korngold, however, is not altogether in sympathy with the libretto, which the composer wrote himself. "Dionysius and police do not quite rhyme," he says, "and over-zealous admirers do Bittner no good by coining the phrase 'Dionysiac opera.' Then the police and music—they have nothing at all in common." Yet Kerngold admits that ". . . our admired Bittner's light hand, his fresh daring, his artistic optimism never showed to better advantage than in the *Kohlhaymerin*. . . his style remains melodious, as in his other operas. The *Kohlhaymerin* theme, a charming Ländler-like melody in A-Flat Major, is a veritable widow's curse, which supplies the entire opera." In part, the music—because of its police concomitants—is merely scenic. A Berlin critic who witnessed the performance asserts that ". . . musically the first act is the best, and instrumentally the finest that Bittner has hitherto written. Engaging melodies, borne on home breezes, float past us, and the amiable spirit of the *Singspiel* leads the graceful round. Beginning with the second act, disorder enters into both book and music—the action takes a zigzag course, and the music cannot express it-

Helene in the world premiere of  
*Die Kohlhaymerin* by Julius Bittner (1921).



# 6



Blanchefleur in the  
Vienna Opera's premiere of *Der Kuhreigen*  
by Wilhelm Kienzl (1921).



# 7



Manon Lescaut in the  
Vienna Opera's premiere of *Manon Lescaut*  
by Giacomo Puccini (1923).



# 8



Christine in the world premiere of *Intermezzo*  
by Richard Strauss (1924).



# 9



Lehmann as Sophie



Lehmann as Octavian



Lehmann as the Marschallin

First to sing all three roles (in different productions) of *Der Rosenkavalier* by Richard Strauss (1924).



# 10



The drawing for the stage set of original performance of *Don Gil*

Juana in the Vienna premiere of *Don Gil*  
by Walter Branfels (1925).



# 11



The title role in the Vienna Opera's premiere of *Turandot* by Giacomo Puccini (1926).



# 12



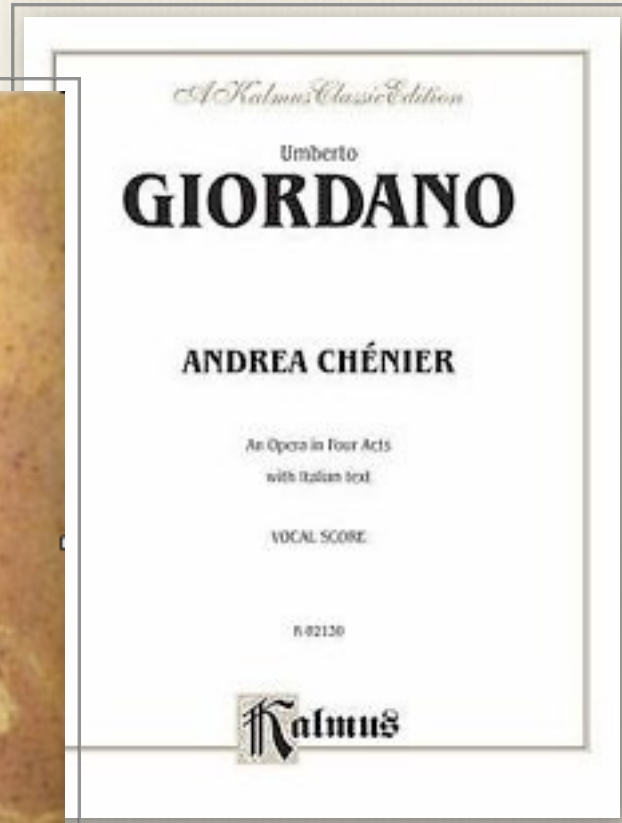
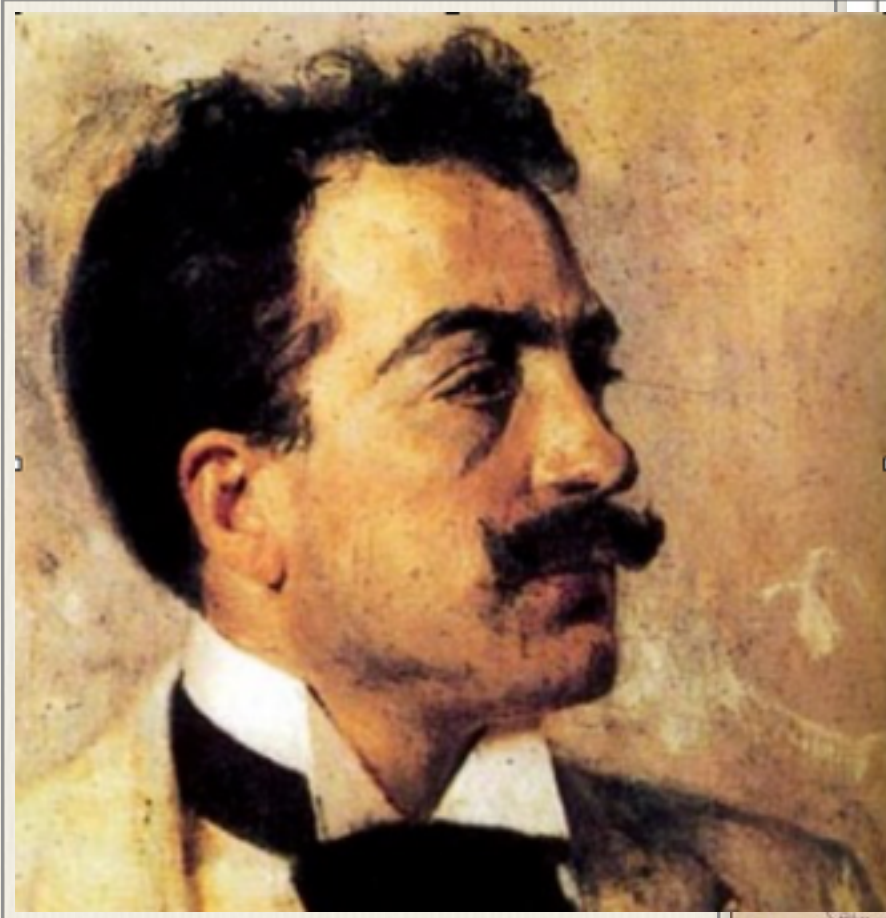
Phot. Franz Xaver Setzer, Wien.

Kammersängerin Lotte Lehmann.

First singer to receive the rank of “Kammersängerin” since the collapse of the monarchy (Vienna 1926).



# 13



Madeleine in the Vienna Opera's premiere of *Andrea Chénier* by Umberto Giordano (1926).



# 14



Heliane in the Vienna Opera's premiere of  
*Das Wunder der Heliane* by Erich Korngold (1927).



# 15



La Monnaie: the National Opera of Belgium

First German to sing opera in Belgium after  
World War I (1929).



# 16



First German to receive the French Légion d'honneur after World War I (1931).



# 17



In one of the *Arabella* costumes with Richard Strauss

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The title role in the Vienna Opera's premiere of *Arabella* by Richard Strauss (1933).



# 18



---

Tatiana in the Vienna Opera's  
premiere of *Eugene Onegin*  
by Pyotr Ilyich Tchaikovsky (1934).



# 19



---

Chosen as his vocal soloist by Arturo Toscanini in his first American radio broadcast in New York (1934).



# 20



Lehmann with Paul Ulanowsky, her favorite pianist and the one with whom she recorded these cycles.

---

First woman to record *Die Winterreise* and *Die schöne Müllerin* by Franz Schubert (1941 and 1942).



# 21



Lehmann with Bruno Walter, her pianist for *Dichterliebe*.

First woman to record *Dichterliebe*  
by Robert Schumann (1941).



# 22



---

First woman to sing *An die ferne Geliebte*  
by Ludwig van Beethoven (1948).



You can now view Lotte Lehmann's  
[Honors.](#)





# Honors



Lehmann appeared on the 18 February 1935 edition of TIME magazine.

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Lehmann was honored as the “Österreichische  
Kammersängerin” *Austrian Chamber Singer*, 1926 & was named  
“Ehrenmitglied der Wiener Staatsoper”  
*Honorary Member of the Vienna State Opera*, 1928.



The King of Sweden conferred upon Lehmann the gold  
medal “Literis et Artibus” *Literature and the Arts* after her  
performance of *Fidelio* there in February 1929.



France promoted Lehmann from the *Golden Palm* to  
*Officer of the Légion d'honneur*, 1931.



Lehmann appeared on the cover of TIME Magazine  
18 February 1935.



When Lehmann took out her first citizenship papers in the  
United States, her recordings were banned in Austria,  
October 1938.





Lehmann's autobiography, *Anfang und Aufstieg* (1937), was banned by the Nazis on their list of harmful and undesirable writings (*schädlichen und unerwünschten*), 31 December 1938.



Lehmann made honored member (*Ehrenmitglied*) of the Universität für Musik und darstellende Kunst Wien, 1952.



Lehmann received the “Lotte Lehmann Honor Ring” from the Vienna State Opera, 1955.

The Vienna Opera bestowed on Lehmann the Lotte Lehmann Honor Ring (*Lotte Lehmann-Gedächtnisring*) in 1955, the year of the re-opening of the Vienna Opera. The proclamation read, in part: “In appreciation of Lehmann's great merit as one of the most important artists in the history of opera, and who contributed to the glory of Vienna Opera between the two World Wars.”

After Lehmann wore it for decades, the famous ring was returned to the Vienna Opera, along with Lehmann's specification that the ring was to be given to the female singer designated unanimously by the artists' union, and thereafter to be passed on to the artist named in that singer's will. On 15 September 1979, the great Leonie Rysanek was the second recipient of the Lehmann ring.

Upon her death in 1998, Rysanek specified that it should pass to Hildegard Behrens, who passed away in 2009 without stipulating its successor. The artists' union was again convened to choose the new holder of the Lotte Lehmann Honor Ring. They solidly elected Kammersängerin Waltraud Meier. On 21 April 2011, at the conclusion of the Vienna Opera's performance of *Parisifal*, Meier, who had sung Kundry, was presented with the Lotte Lehmann Honor Ring.





KS Waltraud Meier photographed the renowned ring on her own finger and sent these photos. Many thanks to her.



The words  
on the ring  
are...

“in honoris  
causa  
Staatsoper  
Wien”

Author Vincent Sheean dedicated his book *First and Last Love*

*to Madame Lotte Lehmann*

Dearest Lotte,

In asking you to accept the dedication of this book, the autobiography of a listener, I am offering once again that gratitude which is your due as the greatest artist of them all. Even so, since music always was to you both a being and a becoming, you know that it is a little more complicated than personal tribute alone. You will accept the intention for what it is, including, as it does, all who worked with you in the general realm—and, quite possibly, those also who worked against you—whether they were great or small. Your associates and rivals, predecessors and successors, as well as every orchestra player in the Western world and every choral singer, are the objects of this gratitude, which Schubert expressed in the song you know too well to sing. This book is a way of saying that I thank you.

Vincent Sheean

ROME, 1956

Lehmann received the *Los Angeles Times*  
Woman of the Year Silver Cup, 1960.



Lehmann obtained the Austrian Honor Cross First Class  
(Vienna), 1961 or 1962.



Lehmann earned the “Ehrenring der Stadt Wien”  
(the Honor Ring of the City of Vienna), 1962.



Lehmann was registered in the “Goldene Buch der Philharmoniker” (the Golden Book of the Vienna Philharmonic), 1962.



Lehmann was presented with the Third Ring of Honor, (Vienna), 1963.



Lehmann received from Germany the “Großes Deutsches Verdienstkreuz” (the Great German Service Cross), 8 February 1964.



The City of Santa Barbara proclaimed “Lotte Lehmann Day” 27 February 1968 (her 80th birthday)



The Los Angeles Philharmonic celebrated Lehmann’s 80th birthday with a concert, conducted by Zubin Mehta, “dedicated to Lotte Lehmann in recognition of her invaluable contribution to the world of music as both performer and teacher.” February 1968.



The San Francisco Opera dedicated a performance of *Die Walküre* to honor Lehmann (who attended the performance and reception) 30 September 1968.



Lehmann at the San Francisco Opera in 1968 for its performance of *Die Walküre* honoring her. She's seen here during an intermission viewing the cases of memorabilia.



University of California, Santa Barbara (UCSB) named and dedicated its concert hall for Lehmann, February 1969.



Lehmann with UCSB Chancellor Vernon Cheadle at the opening of the Lotte Lehmann Concert Hall. If the photo were larger, you would see that name on the building. At this presentation, Lehmann wondered aloud if people who came to the concert hall in the future would know who Lotte Lehmann was.



Salzburg awarded Lehmann the “Große Silbermedaille der Stadt Salzburg,” (the Great Silver Medal of the City of Salzburg), 1969.



A Salzburg street was named for Mme Lehmann in 1970.



Author Charles Osborne dedicated his book

*The Concert Song Companion*

“To Lotte Lehmann in friendship and admiration,” 1974.



Lehmann received honorary doctorates from the University of California, Santa Barbara; Northwestern University; University of Oregon, Portland; and Mills College, Oakland.



This unidentified portrait of an institution honoring various people has, beyond its formal sartorial nature, a rather casual atmosphere.





Lehmann at the presentation of one of her honorary doctorates.

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# Rare and Well Done

## Recent Lehmann Recording Discoveries



Lehmann happy with her favorite dog and favorite pianist: Ulanowsky

The exploration of various archives has resulted in the discovery of Lehmann recordings unheard since she sang them. Some of these treasures include songs and opera excerpts that she never recorded in the studio. Others provide a “live” version of works also documented in the studio; these tend to be more spontaneous and impulsive.

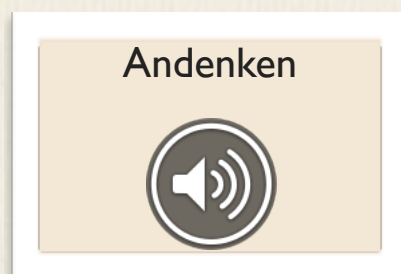
You can find more such rarities in Volume II.

You will be the first to hear the following tracks since they were sung in the 1940s. Many thanks to Ward Marston for making them available. Lani Spahr is the audio engineer for this whole presentation. Paul Ulanowsky is the pianist.

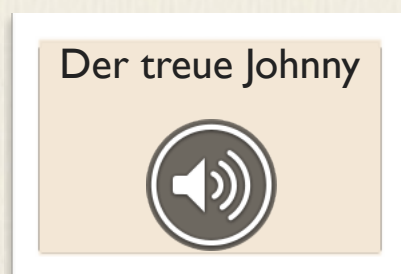
Robert Schumann's "Aufträge" from a CBS radio broadcast of 15 February 1943.



The following two tracks are from a Town Hall recital of 7 March 1948. First, Beethoven's "Andenken."



Beethoven's setting of the English folk song "Faithful Johnny," is sung in German as "Der treue Johnny." Lehmann never recorded this in the studio. Unique.



The following four Lieder are from a 13 March 1948 Town Hall recital. Lehmann had recorded Mendelssohn's "Neue Liebe," but not with the kind of drama you'll hear at the end, when she asks if this whole scene portends death.





Lehmann never recorded Mendelssohn's "Suleika," so this is a special treat. It's one of the composer's grander songs and Lehmann finds much compelling detail. Since this is live and she didn't have the words at hand, you'll hear some variation from the Goethe poetry.



Ach, um deine feuchten Schwingen,  
West, wie sehr ich dich beneide:  
Denn du kannst ihm Kunde bringen  
Was ich in der Trennung leide!

Die Bewegung deiner Flügel  
Weckt im Busen stilles Sehnen;  
Blumen, Auen, Wald und Hügel  
Stehn bei deinem Hauch in Thränen.

Doch dein mildes sanftes Wehen  
Kühlt die wunden Augenlieder;  
Ach, für Leid müßt' ich vergehen,  
Hofft' ich nicht zu sehn ihn wieder.

Eile denn zu meinem Lieben,  
Spreche sanft zu seinem Herzen;  
Doch vermeid' ihn zu betrüben  
Und verbirg ihm meine Schmerzen.

Sag ihm, aber sag's bescheiden:  
Seine Liebe sey mein Leben,  
Freudiges Gefühl von beiden  
Wird mir seine Nähe geben.

Ah, of your wings, so dewy and lovely,  
West wind, how I envy [those wings]:  
You can bring him [my love] tidings  
That I, so distant, suffer!

The movement of your wings  
Awakens in my breast quiet longings;  
Flowers, meadows, forests and hills  
Stand tearfully in your breath.

Yet your mild and balmy blowing  
Cools my eyelids' painful aching;  
Oh, for sorrow I must die,  
When I could not hope to see him again.

Hurry, now to my beloved,  
Speak softly to his heart,  
Careful not to distress him  
Hiding from him all my torment.

Modestly and kindly tell him:  
That his love is my life,  
Joyful feeling of both [of us together]  
Will give me his nearness.

The well-known “Auf Flügeln des Gesanges” by Mendelssohn was recorded by Lehmann in 1941 (as well as earlier with orchestra), but those can seem like a pallid echo compared to this vibrant live performance of 1948.



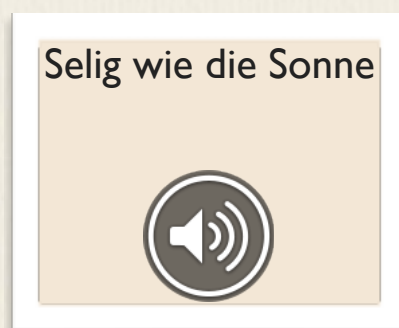
Mendelssohn’s “Venetianisches Gondellied,” which Lehmann had also recorded in 1941, sounds even more amorous and charming in this live Town Hall broadcast of 1948.



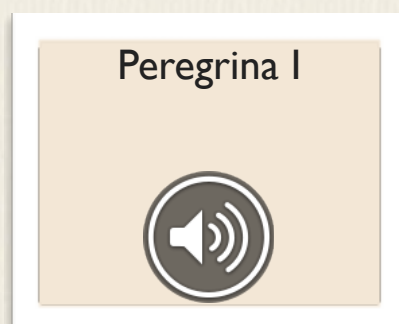


Though most of the following tracks have been heard before on LP and CD releases, they are out of print and/or extremely rare. Audio engineer Lani Spahr has improved their sound. They will repay your listening.

“Selig wie die Sonne” is from Act III of Wagner’s *Die Meistersinger*. This live recording of 20 September 1935 was made inside the Vienna Opera house. That’s the reason there’s so much extraneous noise. Lehmann (as Eva) begins this quintet. The famous Felix von Weingartner conducts. This recording had limited availability in Austrian distribution.



“Peregrina I” by Hugo Wolf is from a radio broadcast from 18 January 1938 Town Hall recital. Paul Ulanowsky plays piano. This was previously available only on a privately produced LP.



This first expression of the “redemption through love” motive occurs in the apotheosis that Sieglinde experiences in Act III of Wagner’s *Die Walküre*. Brünnhilde (Marjorie Lawrence) has just told Sieglinde (Lehmann) that she’s pregnant with Siegfried, the savior of mankind. We hear Lehmann’s ecstatic response in this 16 January 1937 Metropolitan Opera performance conducted by the in-house Wagner specialist, Artur Bodansky. Lehmann never commercially recorded Act III and we aren’t sure if this recording has every been heard before.

(Translation)



Lehmann loved singing “Träume.” Never mind that Toscanini thought the whole *Wesendonck* cycle was not among Wagner’s greatest works. This recording is from an outdoor performance with Carl Bricker conducting the Seattle Symphony Orchestra, 11 August 1946.

Träume: live 1946







# Last Word



Lotte Lehmann herself will have the last word in this presentation dedicated to the many aspects of this gifted person. Lehmann wrote well. You'll find in these words frankness and honesty, as well as beauty and emotion. This section begins with Lehmann reading the last poem in her 1969 collection, *Gedichte*.

## In alten Partituren

In alten Partituren hab' ich heut' gelesen—  
Und das Vergang'ne stürzte jäh mir in das Heut'...  
O bunte Schönheit, die einst mein gewesen...  
O lebensschicksalhaft erneut  
In fliehender, der Welt entrückter Zeit!  
Die Wonne des Verwandeln—wer kann sie ermessen,  
Der nur EIN Leben lebt, begrenzt durch Wirklichkeit?  
Der niemals kennt das süße Selbstvergessen,  
Dies Sichverschenden an die Zeit,  
In der das Ich sich löst im Singen,  
Liebend und leidend—schwebend wie auf Schwingen  
In fremdem, seltsam eigenem Geschick—  
Schwebend auf Schwingen der Musik!

I was looking through old music scores today—  
And the past hurled itself into my present...  
Oh bounteous beauty that once was mine...  
Oh fatefully renewed  
In fleeing, world-vanishing time!  
The delight of transformation—who can measure it,  
Who only lives ONE life, bounded by reality?  
Who never knows that sweet self-forgetfulness,  
That lavish squandering of the self in Time,  
The ego released in singing,  
Loving and suffering—floating as if on wings  
To a destiny foreign, yet strangely one's own—  
Soaring on the wings of music!

Lehmann reads her  
own poem.







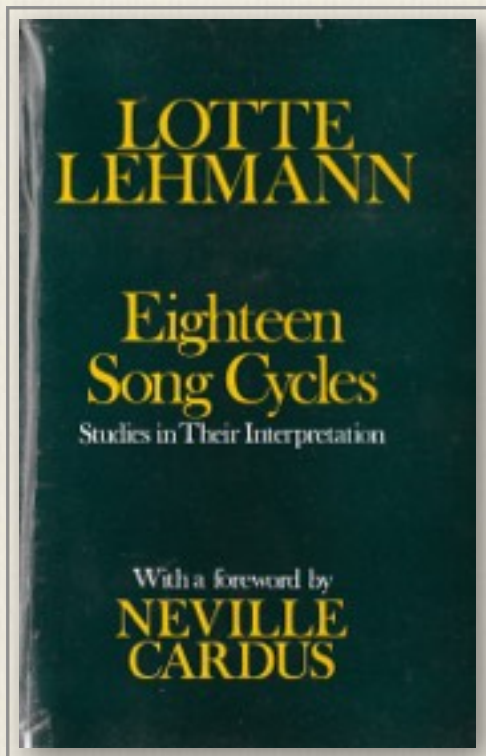
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This photo, one of the few of Lehmann with a microphone, was taken in 1954 when she recorded poetry for Caedmon Records.

The audio above was recorded in 1941 and was the last of her radio broadcasts with CBS. Pearl Harbor had been bombed, the U.S. had declared war on Japan and Germany; there was no way that a German soprano (who had just become an enemy alien) could continue such broadcasts. This helps explain the angst that is heard in Lehmann's voice. But she is also hopeful for a better world in the future.

## Lehmann's Gift of Writing

Here is an excerpt from Lehmann's unpublished introduction to her last book, *Eighteen Song Cycles*. As you read it you'll understand that, though it expressed Lehmann's thoughts, it wasn't something that a publisher would choose to put at the front of a book.



“In writing this book I feel very strongly that the young generation of singers will not care for it. The world has changed so much—there are really very few singers who can afford to give Lieder recitals of German songs. One can count them on the fingers of one hand. Opera companies have been built up—and I am the last one not to be grateful for that! But the audiences [missing word] easily guided, like more the more spectacular and understandable stories of operas, and the recitals go slowly into oblivion. And yet I feel almost forced to say what I have to say about Lieder, to keep up the interest in them, the subtle and wonderful message of beauty

which they—indestructibly—tell the willing listener....Everything in life goes in circles, I believe. There may also come a time again in which one longs for the Lied. Maybe that then this humble book will come into its own...”

The following is what was published.

“Interpretation means: individual understanding and reproduction. How then is it possible to teach interpretation? It seems almost paradoxical to emphasize the necessity for individuality in interpretation and at the same time want to explain my own conceptions of singing. First and foremost I want to say that this book will fail in its purpose, if the young singers, for whom I am writing it, should consider my conceptions as something final and try to imitate them instead of developing their own interpretations which should spring with originality and vitality from within themselves....” Lieder Interpretation: An Introduction to *Eighteen Song Cycles: Studies in Their Interpretation* by Lotte Lehmann; published in 1972.



## Bridge To Eternity

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set. Here's the English translation.

You, who for a moment's span were made—

Song, word, and evanescent tone—

Are not lost forever in the shade,

In mystic darkness of a source unknown.

Boldly snatched from time's remorseless flight,

By new-found might of Science held in place,

You live, enchanted, in the glorious light

Of immemorial and eternal space.

O wondrous force! How strange it is to think

That man's unfathomed genius can prolong

The fragile chain that holds from Lethe's brink

The fleeting beauty of a moment's song.

The following paragraph is from "Listening to my Old Records" by Lotte Lehmann (in the booklet of Angel's "Great Recordings of the Century" LP COLO 112)

"...What memories! It is all so long ago that I may be permitted to mention it without being accused of boasting....But you see, I lived this life in another world, upon another star, brighter than my world of today....Now I close the shining doors of the past again and am back in my Today. It is good and wonderful, it is full of activities, of deeply gratifying work. I hope I will have yet the strength for

some time to come, to look forward. Yesterday was beautiful—but there is always a beautiful Tomorrow.”

“Toscanini Retired? I Dare Not Believe It,” says Lotte Lehmann, *Santa Barbara News Press*, April 11, 1954

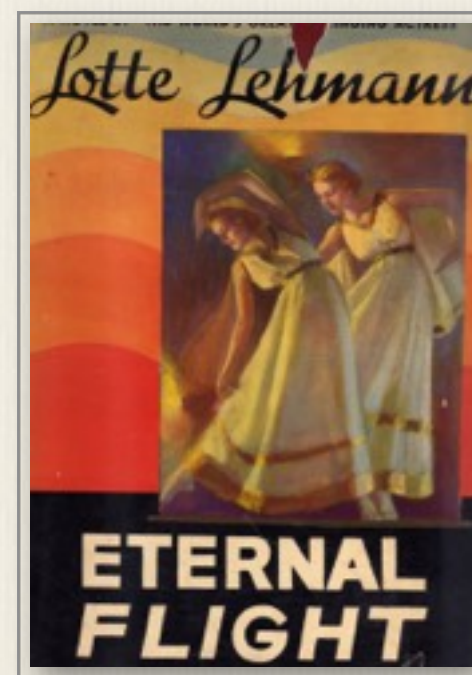
“...I remember the general [dress] rehearsal of *Meistersinger* as an especially unforgettable experience. Certainly the performance was wonderful but somehow the general rehearsal seemed to me the climax. In the last act when the chorus sings the glorious tribute to Hans Sachs, the singer of the Hans Sachs role was so overwhelmed that he turned around with tears in his eyes and whispered to us: ‘How can I ever sing now? This demon has completely devastated me with his fire’”

*Wir von der Oper* (We from the Opera) 1932

“...I often long to know the concentration of the stage actor who doesn’t experience the obstacle of the musical phrase....But then when I myself stand on the stage singing, acting, completely realizing the character which I’ve become, then I feel that I wouldn’t do anything else but that what I do....Music allows me to forget the everyday....”

*Orplid mein Land* (called *Eternal Flight* in the English version) (This is a section in which Lehmann describes a famous opera singer.)

“She was a strange creature. People thought her haughty, cruel, calculating. In reality she was none of these things. She was a miserably lonely woman, beset by a frantic fear of anything that might disturb this loneliness....She had been happy today when she was singing *Isolde*. It was as though her real life did not begin until she stood there on the stage in another incarnation, released from herself and her loneliness, experiencing joys and sorrows that were not her own, yet of which she was so keenly conscious. Her art was no profession to her, no mere means of making money.”





# An Untitled Poem

Translated by Judy Sutcliffe

My mother's voice of dark gold  
Rings out to me from distant child days.  
She could, singing, say the most beautiful things,  
And carry us, instinctively, involuntarily,  
  
Out of the twilight of the everyday.  
My mother's voice of shattered glass—  
So I heard her sing when grey—  
A tremulous search for silent sounds,  
And I saw her eyes, wet with tears.  
  
My own voice's burning glow  
Rings out to me from a long lifespan,  
From many coastlines, wonderful,  
Far from my white and silent shore.  
My own voice of shattered glass—  
  
Lets me measure my mother's sorrow:  
My eyes brim with the heat  
Of her unforgotten tears  
For this treasure she and I possessed.

## An Untitled Poem

Translated by Judy Sutcliffe

Set as a song by Ned Rorem in 2001.

I never knew how much loveliness lives  
In the branches of bare and leafless trees,  
Nor that gold and silver lovingly weave themselves  
Into bronze webbing in which buds dream  
Of the coming, spring-drunk exuberance;  
I never knew of these best,  
These sublime gifts, strewn before us,  
I never had time, could never rest,  
Was always driven like a hunted animal.  
But now the hunter is my quarry.  
I've caught what hunted me,  
Time—and today  
Upon its wings it has renewed my world.

Rorem's  
"I Never Knew"



Judy Sutcliffe with Frances Holden.



These are excerpts from the Foreword to Lehmann's autobiography, *Midway in My Song*, published in 1938, when she was still active in both opera and Lieder.

“Perhaps it is too early to write my memoirs...before one is ready to forsake the ‘well-trod stage’...I have tried to relate my life from the cool heights of objectivity. But I must confess that there are many things that I have put away in the storehouse of my thoughts because I feel that they are meant only for me... Only poetry could be the right expression for them...This book represents to me a restful pause for breath—looking back into the valley. I want to go on. Ahead of me I know lies still a goodly climb. I am now so much one with my art that I could not imagine my life without it. I shall continue to work for music even if time forces me to retire...I am too serious a servant of my art not to step back *happily and willingly*, when that time comes. [Lehmann's emphasis] Even then there will be much for me to do...I can think of no better profession than teaching.



[She ends the Foreword writing...this book]....was not meant to be a document of vanity; it was meant to be a greeting to those who will come and be victorious.”

Here is the Postscript to *Midway In My Song* that Lehmann added to her autobiography. At this time the Nazi regime had annexed Austria and harshly enforced many of their racial laws.

Postscript May 1938

“This book of my memoirs was written before Germany annexed Austria.

“My blood is German, my whole being is rooted in the German soil. But my conception of art is different from that of my country.

“I cannot serve politics. I can only serve that which always has been and still is the mission of my life. I cannot paint political boundaries on the measureless ways of the art world. I will not, and cannot probe whether the people to whom I give my art are good or bad, believers or unbelievers; nor does it interest me to what race they belong or to what politics they subscribe. I want to be an artist—nothing else. I want to live in my world which is more beautiful and loftier than all man-made countries or all states, my world of music. I want to sing the songs that I love, without questioning to what race the composer belonged. God put music into my heart and a voice into my throat. I serve Him when I serve music. I no longer understand the land of my birth.

“And I who was born a German, and who was bound to Austria with the bonds of deepest love—I stand now at the door of America. I want to become an American citizen. I am sure that I shall find my third home here and that I shall not again need to wander. I want to become a good American. But that which was my beloved Homeland will live on for me in my songs.”



## Foreward to *More Than Singing*, 1945

“I have tried through these years of German dissolution under the Nazi regime to hold fast and help to preserve that which once so beautified and ennobled the land of my birth....Music which speaks an international language which is understood by all—the language of the heart, the language of the soul, the language of eternal and indestructible beauty....America has, during this bitter time of war, never forgotten that this German art stands above the confusion of the present time....This is a sign of such great understanding, such great generosity of spirit, that I bow before it, filled with gratitude and humility.”





Illustrating what Lehmann expressed in her Foreword to *More than Singing*: “America has, during this bitter time of war, never forgotten that this German art stands above the confusion of the present time....”

---

General Fales drives the jeep to Lehmann’s appearance before the troops. Imagine: 1944, no one knows who will win the war that we’re fighting against both the Japanese and the Germans and an “enemy alien” is invited to sing on an American army base!

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Behind General Fales sits Frances Holden. Lehmann’s pianist is blocked by Lehmann. The other military man is not identified.

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# Appendices

This Appendix is divided into three major sections:

Appendix A [Lehmann's Opera Roles](#)

[Song Repertoire](#)

Appendix B [Discography:](#)

[Commercial Recordings](#)

[Non-Commercial Recordings](#)

[LP Reference](#)

[Index](#)

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Appendix C [Bibliography Resources](#)



Lotte Lehmann will always be remembered best in the role that she made her own: the Marschallin from *Der Rosenkavalier*



# Lehmann's Roles

A close reading of the following list can provide a kind of mini-biography of Lehmann: small roles at the beginning of her career, the rather precipitous growth to larger, more demanding characters. She also performed many roles in now-forgotten operas that every opera house tries out.

The listing doesn't always indicate the number of performances of each role (except in Vienna) nor how the roles were assumed in other houses, particularly in the United States. It also excludes the roles she prepared but never performed in their entirety (e.g., *Isolde*.) Further excluded are arias and duets she recorded and/or sang in concert but never on stage. Those are included in Appendix A: Song Repertoire and Discography. Her master classes and private lessons also included operatic material, not in her stage repertoire.

Lehmann's fame in the United States is mistakenly associated with a few Wagner roles and one Richard Strauss role. This does great injustice to the range of roles she sang, and the extraordinary number of different roles which was 93. According to Alan Jefferson's biography, the total number of her operatic performances was 1,613.

Lehmann's final appearance in opera was as the Marschallin in *Der Rosenkavalier* on 1 November 1946, with the San Francisco Opera in Los Angeles.

The first performance of each role is listed in chronological order by composer, by the season (20/21 means the season of 1920–1921) and the city: Hamburg (H), Vienna (V), London (L), Dresden (D).

Lehmann's Vienna Opera appearances were central to her career, but who could guess which role she sang most frequently there? Not the Marschallin (48) or *Fidelio* (35), but *Manon* (66).

The following list was compiled by André Tubeuf, with help from the author.



- d'Albert: *Tiefland*: Pepa, 12/13 H (Hamburg 3); Marta, 20/21 V (Hamburg & Vienna 3); *Die toten Augen*: Myrtocle, 15/16 H (Hamburg 13+7 as guest); also with the Prague Opera and Berlin Charlottenburg.
- Beethoven: *Fidelio*: Leonore, 26/27 V; (Vienna 35) (other performances in Salzburg, Hamburg [as guest], Berlin, Paris [with the Vienna Opera on tour], Stockholm [with the Vienna Opera on tour], Antwerp, & London) for a grand total of 82!
- Bittner: *Der Musikant*: Friederike, 18/19 V; (Vienna 6); *Die Kohlhaymmerin*: Helene, 21/21 V; (Vienna 2).
- Bizet: *Carmen*: Micaëla, 11/12 H; (Hamburg 29); (Vienna 17).
- Blech: *Versiegelt*: Else, 12/13 H; (Hamburg 3).
- Brandt-Buys: *Die Schneider von Schonau*: Veronika, 16/17 V; (Vienna 4).
- Branfels: *Don Gil*: Juana, 24/25 V; (Vienna 3).
- Cornelius: *Der Barbier von Bagdad*: Margiana, 14/15 H; (Hamburg 5); (Vienna 10).
- Giordano: *André Chenier*: Maddalena (Madeleine), 25/26 V; (Vienna 16)
- Gluck: *Orphée ed Eurydice*: Eurydice, 11/12 H; (Hamburg 3) *Iphigenie en Aulide*: Iphigenie, 13/14 H (Hamburg 3).
- Goetz: *Der Widerspenstigen Zähmung*: Katherine, 27/28 V; (Vienna 3); Lehmann sang Katherine's famous aria many times in concerts and recitals all over the world.
- Goldmark: *Das Heimchen am Herd*: May, 11/12 H; (Hamburg 4).
- Gounod: *Faust*: Marguerite, 16/17 V; (Vienna 24) also guest performances in Breslau, etc.
- Halevy: *La Juive/Die Jüdin*: Rachel/Recha, 15/16 H (Hamburg 5+1 as guest) (Vienna 14)
- Heuberger: *Opernball*: Angele, 14/15 H; (Hamburg 10); (Vienna 3).
- Humperdinck: *Hansel und Gretel*: Sandmännchen, 10/11 H; (Hamburg 9); Taumännchen, 11/12 H (Hamburg 1).
- Kaiser: *Theodor Körner*: Christine, 14/15 H; (Hamburg 5).
- Kienzl: *Der Evangelimann*: Martha, 12/13 H; (Hamburg 17); *Der Kuhreigen*: Blanchefleur, 21/22 V (Vienna 3).

- Korngold: *Der Ring des Polycrates*: Laura, 18/19 V; (Vienna 2); *Die tote Stadt*: Marietta/Marie, 24/25 V; (Vienna 3), Berlin, etc.; *Das Wunder der Heliane*: Heliane, 27/28 V; (Vienna 7, also Hamburg 2, as guest).
- Mascagni: *Cavalleria Rusticana*: Lola, 10/11 H (Hamburg 2).
- Massenet: *Manon*: Manon, 16/17 V; (Vienna 66); *Werther*: Charlotte, 17/18 V; (Vienna 16).
- Meyerbeer: *Le prophète*: Choirboy, 10/11 H (Hamburg 7).
- Mozart: *Die Zauberflöte*: Second Boy, 10/11 H; First Boy, 11/12 H; Pamina, 13/14 H; (Hamburg 9); (Vienna 20); *Così fan tutte*: Dorabella, 12/13 H (Hamburg 9), Covent Garden, etc.; *Figaros Hochzeit*: Countess, 13/14 H; (Hamburg 16) (Vienna 6), Covent Garden, etc.; Lehmann also sang arias of Cherubino in concerts; *Don Giovanni*: Elvira, 26 L; (London 3).
- Nicolai: *Die Lustigen Weiber von Windsor*: Anna, 10/11 H; Frau Fluth, 16/17 V; (Vienna 9).
- Offenbach: *Fortunios Lied*: Max, 10/11 H; (Hamburg 5); *Hoffmanns Erzählungen*: Antonia, 12/13 H, (Hamburg 21) (Vienna 15); *Giulietta*, 16/17 V, (Vienna 1); *Orpheus in der Unterwelt*: Eurydice, 13/14 H, (Hamburg 12).
- Pfitzner: *Palestrina*: Silla, 18/19 V; (Vienna 6).
- Puccini: *La bohème*: Mimi, 19/20 V; (Vienna 37); also Hamburg [as guest], Berlin, Dresden); *Madama Butterfly*: Butterfly, 20/21 V; (Vienna 24) (also Hamburg [as guest], Berlin, Prague, San Francisco); *Suor Angelica*: Angelica, 20/21 V; (Vienna 13); *Tosca*: Tosca, 22/23 V; (Vienna 15; Hamburg [as guest]; San Francisco; Metropolitan); *Manon Lescaut*: Manon, 23/24 V; (Vienna 7); *Turandot*: Turandot, 26/27 V; (Vienna 12), also Berlin 4, Breslau, Hamburg [as guest] 2); *Il tabarro*: Giorgetta, 31/32 V; (Vienna 4).
- Strauss J.: *Der Zigeunerbaron*: Irma, 10/11 H (Hamburg 4); *Die Fledermaus*: Orlovsky, 14/15 H, (Hamburg 8); *Rosalinde*, 30 L (London 7); (Vienna 1).
- Strauss, R.: *Der Rosenkavalier*: Sophie, 10/11 H (Hamburg 19) (London 2) (Leipzig 1); *Octavian*, 14/15 H (Hamburg 14); (Vienna 12); *Marschallin*, 24 L (London 24); (Vienna 48) (Salzburg 18) and Hamburg as guest, Paris, Berlin, Philadelphia, Cleveland, Chicago, San Francisco 9, and the Metropolitan 34; *Ariadne auf Naxos*: Echo, 12/13 H (Hamburg 8); (This was the opera in its



first version); *Komponist*, 16/17 V, (Vienna 38); *Ariadne*, 22/23 V; (Vienna 25); *Die Frau ohne Schatten*: Färberin, 19/20 V; (Vienna 11); *Intermezzo*: Christine, 24 D (Dresden 4); (Vienna 14); *Arabella*: Arabella, 33/34 V; (Vienna 5).

Tchaikovsky: *Pique Dame*: Lisa, 18/19 V; (Vienna 14), Berlin etc.; *Eugen Onegin*: Tatiana, 33/34 V; (Vienna 11); (many times in Berlin).

Thomas: *Mignon*: Mignon, 16/17 V; (Vienna 18).

Verdi: *Otello*: Desdemona, 22/23 V; (Vienna 16) (also in London 3, Dresden, Berlin, and Budapest).

Wagner: *Tannhäuser*: Second Page, 10/11 H; First Page, 10/11 H; Shepherd, 12/13 H; Elisabeth, 14/15 H (Hamburg 5), (Vienna 40); *Das Rheingold*: Freia, 10/11 H (Hamburg 20); (Vienna 3); Wellgunde, 12/13 H (Hamburg 6); (Vienna 1); *Die Meistersinger*: Apprentice, 10/11 H; Eva, 13/14 H (Hamburg 12); (Vienna 54); *Lohengrin*: First Squire, 10/11 H; Elsa, 12/13 H (Hamburg 28); (Vienna 39); *Rienzi*: 2nd Messenger of Peace, 11/12 H; Irene, 12/13 H; *Die Walküre*: Ortlinde, 12/13 H; Gertlinde, 12/13 H; Sieglinde, 13/14 H (Hamburg 8); (Vienna 32); *Parsifal*: 4th Flower Maiden, 13/14 H; 5th Flower Maiden, 14/15 H; (Vienna 7); *Götterdämmerung*: Guttrune, 13/14 H (Hamburg 13); (Vienna 8) (also on tour in South America); 3rd Norn, 13/14 H; Wellgunde, 16/17 H.

Weber: *Der Freischütz*: First Bridesmaid, 10/11 H; Agathe, 11/12 H (Hamburg 32); (Vienna 18); *Oberon*: *Meermädchen*, 12/13 H (Hamburg 6); Lehmann recorded and often sang the aria “Ozean, du Ungeheuer” from Weber’s *Oberon* as a concert piece.

Weingartner: *Kain und Abel*: Ada, 14/15 H.

Wolf-Ferrari: *Der Schmuck der Madonna*: Second Girl, 11/12 H; Stella, 12/13 H.

Zaiczek-Blankenau: *Ferdinand und Luise*: Luise, 17/18 V; (Vienna 6).

# Song Repertoire

These are songs or arias that Lehmann sang for her recitals and recordings. The sheer number of composers she sang is amazing. The list is arranged by composer. Following the list are samplings from several recital years.

## **Alfano**

*Risurrezione*: aria (in concert)

## **Queen Marie Antoinette**

C'est mon ami

## **Arne**

Not known which Arne songs she sang

## **Bachelet**

Chère Nuit

## **Ernö Balogh** (Lehmann's pianist)

Do not chide me

Wem gilt der Gesang

Wo ich heut' gewesen

## **Marion Bauer**

Only of thee and me (an English version of "Solo de ti y de mi")

Solo de ti y de mi

## **Bayly**

Long, long ago

## **Beethoven**

Adelaide

Andenken (Ich denke dein)

*An die ferne Geliebte* (cycle)

Der Kuss



Der treuer Johnnie (Folk Song)

Die Trommel gerühret

Die ehre Gottes an der Natur

*Fidelio*: Abscheulicher and Komm' Hoffnung and O namenlose Freude (duet) in

concert performances

Freudvoll und Leidvoll

In questa tomba oscura

Mit einem gemalten Bande

Neue Liebe, neues Leben

Sehnsucht

Wonne der Wehmut

Zärtliche Liebe (Ich liebe Dich)

### **Benatzky**

Ich muß wieder einmal in Grinzing sein

### **Berger**

Ach wer das doch könnte

Frühling ist es wieder

### **Bergerettes**

Bergère légère

Il était un bergère

Nanette

Philis, plus avare que tendre

Venez, agréable printemps

### **Berlin**

God bless America

### **Berlioz**

Absence

*La damnation de Faust*: Es war ein König in Thule

L'île inconnue

### **Bizet**

*Carmen*: duet in concert performance

## **Blech**

Heimkehr vom Feste

## **Bohm**

‘s Zuschau’n

Still wie die Nacht (also in English)

## **Boito**

*Mefistofele*: Siehe, ein bleichen Morgenlicht

## **Brahms**

Abendregen

Ach, wende diesen Blick

Alte Liebe

Am Sonntagmorgen

An die Nachtigall

An eine Aeolsharfe

An ein Veilchen

Auf dem Kirchhofe

Auf dem See

Auf der Heide weht der Wind

Bei dir sind meine Gedanken

Bescheidene Liebe

Bitteres zu sagen denkst du

Botschaft

Cradle Song (in English)

Dämmerung senkte sich von oben

Das Mädchen spricht

Da unten im Tale

Dein blaues Auge

Der Gang zum Liebsten

Der Jäger

Der Kranz

Der Kuss



Der Schmied  
Der Tod, das ist die kühle Nacht  
Die Kränze  
Die Mainacht  
Die Nachtigall  
Die Schalle der Vergessenheit  
Dämmerung senkte sich  
Ein Sonett  
Ein Wanderer  
Erinnerung  
Erlaube mir, feins Mädchen  
Es hing der Reif  
Es liebt sich so lieblich im Lenze  
Es träumte mir  
Feinsliebchen, du sollst....  
Feldeinsamkeit  
Frühlingslied  
Frühlingstrost  
Geheimnis  
Gute Nacht  
Hier, wo sich die Straßen scheiden  
Immer leiser wird mein Schlummer  
Komm' bald  
Lerchengesang  
Liebestreu  
Magyarisch  
Meerfahrt  
Mein Mädels hat einen Rosenmund  
Meine Liebe ist grün  
Minnelied  
Mondenschein  
Nachtigall

Nachtigallen schwingen  
Nachtklang  
Nachtwandler  
Nachwirkung  
Nicht mehr zu dir  
O komme holde Sommernacht  
O liebliche Wangen  
O wüsst' ich doch den Weg zurück  
Regenlied  
Ruhe Süßliebchen  
Salamander  
Salome  
Sandmännchen  
Sapphische Ode  
Schwesterlein  
Schön war, das ich dir weihte  
Sehnsucht  
Serenade  
Sommerabend  
Sonntag  
Spanisches Lied  
Steig' auf, geliebter Schatten  
Ständchen: Der Mond steht...  
Therese  
Trennung  
Unbewegte, laue Luft  
Vergebliches Ständchen  
Versunken  
Von ewiger Liebe  
Vorschnellner Schwur  
Wenn du mir zuweilen lächelst  
Wenn um den Holunder der Abendwind kost (Junge Lieder II)  
Wie Frühlingsblumen weht es



Wie Melodien zieht es mir  
Wie bist du, meine Königin  
Wie die Wolke noch der Sonne  
Wie froh und frisch  
Wiegenlied  
Willst du, dass ich geh'  
Wir wandelten  
*Zigeunerlieder* (cycle)

### **Bransen**

Love's melody

### **Cadman**

Joy

### **Carpenter**

The sleep that flits on baby's eyes  
When I bring to you colored toys

### **Gustave Charpentier**

*Louise*: Depuis le jour (as Seit diesem Tage)

### **Charles**

When I have sung my songs to you

### **Chausson**

Le temps des lilas  
Les papillons  
Nocturne

### **Chopin**

Der Ring  
Litauisches Lied

### **Chorales**

Ach bleib mit deiner Gnade  
Aus tiefer Not  
Christi Mutter stand mit Schmerzen

Ein feste Burg ist unser Gott  
Es blüht der Blumen eine  
Herbei o ihr Gläubigen  
Geleite durch die Welle  
Ich bete an die Macht der Liebe  
Jesus, meine Zuversicht  
O du fröhliche  
O Haupt voll Blut und Wunden  
O heil'ger Geist, kehr bei uns ein  
Wir glauben all' an einen Gott

### **Christmas Music**

Adeste Fidelis  
Es ist ein Ros' entsprungen  
Good King Wenceslas  
The first noel  
Silent night

### **Cimara**

Canto di Primavera

### **Clifton**

If music be the food of love

### **Cornelius**

Aus dem hohen Lied  
*Brautlieder* (cycle)  
Du und ich (duet)  
Ein Ton  
Erwachen  
Vorabend  
Wiegenlied

### **Cowler**

Es gibt eine Frau, die dich niemals vergißt



## **H. H. Cunn or Cummins**

Lie there, my lute

Reposa ahi, laúd mio (a Spanish translation of “Lie there, my lute”)

## **D’Albert**

*Die toten Augen*: Psyche wandelt; Amor und Psyche (in concert)

## **Debussy**

Beau soir

Colloque sentimental

Green

La chevelure

La flûte de Pan

La mort des amants

Le tombeau des Naiades

Mandoline

Romance

## **Dell’ Acqua**

La vierge à la crèche

## **Duparc**

Extase

Le manoir de Rosamonde

La vie antérieure

L’invitation au voyage

Phydilé

Rencontre

Sérénade Florentine

## **Eulenburg**

Monatsrose

Rankende Rose

Seerose

Weiß und rote Rose

Wilde Rose

**Fauré**

Après un rêve

Rencontre

**Seth Felt**

To Electra

**Ferrari**

Le Miroir

**Flotow**

Arias (in concert)

**Franz**

Aus meinen grossen Scherzen

Die Heide ist grün

Dies und das

Ein Friedhof

Er ist gekommen

Für Musik

Gute Nacht

Im Herbst

Im Rhein, in heiligen Strome

Marie

Ständchen

Weißt du noch

**Giuseppi Giordani**

Caro mio ben

**Giordano**

*André Chenier*: aria and duet (in concert)

**Gluck**

*Alceste*: Dieux de la nuit éternelle, also Divinités du Styx

O del mio dolce ardor



## **Godard**

*Jocelyn*: Berceuse

## **Goetz (Götz)**

*Der Widerspenstigen Zähmung*: Arie der Katharina (in concert)

## **Gounod**

Ave Maria (on Bach's music)

*Faust*: Duet (in concert)

Vierge d'Athène

## **Gretchaninoff**

Cradle Song

Folksong

My native land

Over the steppe

## **Grieg**

Auf dem Kahn (Im Kahne)

Ein Schwan

Ich liebe Dich

Letzte Frühling

## **Hageman**

At the well

Do not go, my love

Fear not the night

Music I heard with you

The cunning little thing

The night has a thousand eyes

## **Handel**

*Rinaldo*: Lascia ch'io pianga

*Xerxes*: Largo: Ombra mai fu

## **Hahn**

À nos morts ignorés

Dernier voeu  
D'une prison  
La nuit  
L'énamourée  
Le rossignol des Lilas  
Le printemps  
L'heure exquise  
L'incrédule  
Lydé  
Offrande  
Paysage  
Pholoë  
Phyllis  
Si me vers avaient des ailes

**Hamilton-Harty**

The scythe song

**Haydn**

She never told her love

**Hildach**

Der Lenz

Der Spielmann

**Hinton**

Cradle song

**Hummel**

Halleluja

**Humperdinck**

Die Lerche

**William James**

Bush song at dawn

Covent Garden



Haunted garden

Hail magic power (to the words of Lotte Lehmann)

### **Cyril Jenkins**

As the moon's soft splendor

Music, when soft voices die

### **Jensen**

Blütenwind

Lehn deine Wang' an meine Wang'

Murmelndes Lüftchen

O laß dich halten, gold'ne Stunde

### **Ketèlbey**

Andachtsstunde

Heiligtum des Herzens

### **Wilhelm Kienzl**

Gute Nacht, ihr Freunde

Maria auf dem Berge

Die verschwiegene Nachtigall

So lang du mich entbehren kannst

Venus mater

### **Korngold**

*Die tote Stadt*: aria (in concert)

*Das Wunder der Heliane*: aria (in concert)

### **Lehar**

*Die lustige Witwe*: aria (in concert)

### **Leopoldi**

Wien, sterbende Märchenstadt

### **Liszt**

Es muß ein Wunderbares sein

Lorelei

Mignons Lied

## **Mahler**

Das irdische Leben

Erinnerung

Ich bin der Welt abhanden gekommen

Ich ging mit Lust durch einen grünen Wald

Liebst du um Schönheit

Lob des hohen Verstandes

Serenade

Symphony No. 4

Um Mitternacht

*Rückertlieder*

Wo die schönen Trompeten blasen

## **Martini**

Plaisir d'amour

## **Josef Marx**

Der bescheidene Schäfer

Der Ton

Hat dich die Liebe berührt

Selige Nacht

Und gestern hat er mir Rosen gebracht

## **Massenet**

*Hérodeade*: Il est doux, il est bon (in concert)

*Manon*: Gavotte (in concert) (also in English as "Listen to the voice of youth")

## **May**

Der Duft, der eine schöne Frau begleitet

## **Mendelssohn**

Auf Flügeln des Gesanges (also in English as "On wings of song")

Bei der Wiege

Der Mond

Die Liebende schreibt

Entsagung



Es weiß und rät es doch keiner  
Frage  
Gruß  
Lieblingsplätzchen  
Morgengruß  
Neue Liebe  
Pagenlied  
Schilflied  
Suleika  
Venetianisches Gondellied

### **Meyer-Helmund**

Das Zauberlied

### **Molloy**

The Kerry dance

### **Monro (also Munro)**

My lovely Celia

### **Monteverdi**

Lasciatemi morire

### **Frank Moser** (only sung on one occasion in 1919)

Bei einem Springbrunnen

Bitte

Die Einsame

Geistergruss

Liebestrunken

Nacht

### **Mozart**

Abendempfindung

Als Luise die Briefe...

An Chloe

Dans un bois solitaire

Das Veilchen

Die Verschweigung

*Don Giovanni*: La ci darem/Reich mir die Hand (as duet in concert)

*Magic Flute*: Duet of Pamina and Papageno (in concert)

*Marriage of Figaro*: Heil'ge Quelle (Porgi amor); O säume länger nicht (Deh vieni);  
Ihr, die ihr triebe (Voi che sapete)

Sehnsucht nach dem Frühlinge

Warnung

Wiegenlied (Schlafe mein Prinzchen), (actually by Flies, not Mozart)

## **Müller**

Oh love of God most full

## **Mussorgsky**

*Songs and Dances of Death* (complete and selections) (in German and in English)

## **Nicolai**

*Die lustigen Weiber*: Nun eilt herbei (in concert)

## **Paladilhe**

Psyché

## **Perrari**

Le miroir

## **Pfitzner**

Gretel

## **Puccini**

*La bohème*: Mimi's aria (in concert)

*Madame Butterfly*: Un bel di; Butterfly/Pinkerton duet (in concert)

*Tosca*: duet (in concert); Vissi d'arte (in Italian and German in concert)

## **Purcell**

*Dido*: When I am laid in earth (Dido's Lament)

There is not a swain



**Quilter**

I arise from dreams of thee  
Love's philosophy  
Now sleeps the crimson petal

**Rachmaninoff**

In the silence of the night

**Ralton**

Eine kleine Liebelei

**Ravel**

Nicolette

**Reger**

Marias Wiegenlied  
Virgin's slumber song (in English)  
Waldeinsamkeit

**Roessel**

Wo du hingehst

**Rogers**

Star

**Rosen**

Wenn du einmal dein Herz...

**Rubinstein**

Es blinkt der Thau, also as: The dew is sparkling  
Romance

**Sadero**

Fa la nana

**Schubert**

Am Meer  
Am Grabe Anselmos  
Am See

An den Mond (both Hölyty and Goethe versions)  
An die Leier  
An die Musik  
An die Nachtigall  
An eine Quelle  
An mein Klavier  
An Sylvia (also in English)  
Auf dem Wasser zu singen  
Auflösung  
Ave Maria  
Das Fischermädchen  
Das Mädchen  
Das Rosenband  
Dass sie hier gewesen  
Dein ist mein Hertz  
Der Doppelgänger  
Der Erbkönig  
Der Fischer  
Der Jüngling an der Quelle  
Der Jüngling und der Tod  
Der Kreuzzug  
Der Musensohn  
Der Tod und das Mädchen  
Der Wanderer  
Der Wanderer an den Mond  
Die Allmacht  
Die Forelle  
Die junge Nonne (also in the orchestrated version)  
Die Liebende schreibt  
Die Männer sind méchant  
Die Rose  
*Die schöne Müllerin* (cycle) (also excerpts)  
Die Stadt



Die Taubenpost  
Die Unterscheidung  
Du bist die Ruh'  
Emma  
Fischerweise  
Frühlingssehnsucht  
Ganymed  
Geheimes  
Gott im Frühlinge  
Gretchen am Spinnrade  
Hark, Hark! the Lark (in English shortly after the war)  
Heimliches Lieben  
Hin und Wieder...  
Im Abendrot  
Im Frühling  
Im Herbst  
Lachen und Weinen  
Liebesbotschaft  
Liebeslauschen  
Litenei auf das Fest Allerseelen  
Mignon  
Mit dem grünen Lautenbände  
Nachtgesang  
Nacht und Träume  
Nähe des Geliebten  
Nur wer die Sehnsucht kennt  
Rastlose Liebe  
Rosamunde  
Schäfers Klagelied  
Schlummerlied  
Schwanengesang (not the cycle)  
Sei mir gegrüsst  
Seligkeit

So laßt mich scheinen (Lied der Mignon)  
Ständchen (Leise flehen...) (also in English)  
Suleikas Gesang  
Suleika II  
Um Mitternacht  
Wanderers Nachtlied  
Was ist Sylvia? (also in English)  
Wiegenlied (Schlafe, schlafe holder...)  
*Winterreise* (cycle) (also excerpts)

## **Schumann**

Abendlied  
Alte Laute  
An den Sonnenschein  
Aufträge  
Aus den hebräischen Gesängen  
Aus den östlichen Rosen  
Belsazar  
Botschaft  
Brautlieder I and II  
Dein Angesicht  
Der Hidalgo  
Der Himmel hat eine Träne geweint  
Der Nussbaum  
Der Zeisig  
Der arme Peter (3 songs)  
*Dichterliebe* (cycle) (Ich grolle nicht performed separately)  
Die Blume der Ergebung  
Die Kartenlegerin  
Die Lotosblume  
Die Meerfee  
Die Soldatenbraut  
Du bist wie eine Blume



Erstes Grün

*Frauenliebe und -leben* (cycle)

Frühlingsnacht

Geisternähe

Glühwürmchen

Heiss mich nicht reden

Hochländisches Wiegenlied

Ich denke dein

Ich wandelte unter den Bäumen

Ihre Stimme

Im Westen

In der Fremde

Jemand

Kommt dir manchmal in den Sinn

Leis' rudern hier

Liebesbotschaft

Lieb' Liebchen, leg's Händchen

Lied der Braut

Lied der Mignon

Lied der Suleika

*Liederkreis* Opus 39 (song cycle). This includes songs performed separately: In der Fremde, Waldesgespräch, Frühlingsnacht, etc.

Marienwürmchen

Mein Wagen rollet langsam

Meine Rose

Meine Töne still und heiter

Mit Myrten und Rosen

Mondnacht

Nur ein lächelnder Blick

O ihr Herren

O Sonnenschein

Provincialisches Lied

Romanze

Rose, Meer, und Sonne  
Röselein  
Schöne Fremde  
Schöne Wiege meiner Leiden  
Serenade  
Singet nicht in Trauertöne  
Sitz' ich allein  
Soldatenbraut  
So wahr die Sonne scheint  
Talismane  
Träumerei (as vocalise in *Big City* movie)  
Duets: Unter'm Fenster, Ich denke Dein, Er und Sie, Liebhabers Ständchen,  
Familien gemälde, So wahr die Sonne scheint  
Volksliedchen (Wenn ich früh in den Garten geh')  
Waldesgespräch  
Was soll ich sagen  
Wenn durch die Piazzetta  
Wer machte dich so krank?  
Widmung (also in English as "Dedication")  
Zwei Lieder der Braut  
Zwei venetianische Lieder  
Zwielicht

### **Scott**

Blackbird's song

### **Sibelius**

Hundert Wege

### **Sieczynski**

Wien du Stadt meiner Träume

### **Sjøberg**

Visions (Tonerna)



## **Stolz**

Im Prater blüh'n wieder die Bäume

## **J. Strauss Jr.**

*Der Zigeunerbaron*: Wer uns getraut (in concert)

Heut' macht die Welt Sonntag für mich (arr. Dostal)

## **R. Strauss**

Allerseelen

All mein Gedanken

*Ariadne auf Naxos*: Es gibt ein Reich (in concert)

Barcarolle

Befreit

Cäcilie

Das Geheimnis

Dein blaues Auge

*Der Rosenkavalier* (excerpts in concert)

Die Georgine

Die Nacht

Die Zeitlose

Du meines Herzens Krönelein

Freundliche Vision

Geduld

Georgine

Gesang der Apollopriesterin

Heimliche Aufforderung

Ich trage meine Minne

Im Spätboot

Kling!

Meinem Kinde

Mit deinen blauen Augen

Morgen!

Ruhe, meine Seele

*Salome* (excerpt in concert)

Schlechtes Wetter  
Seitdem dein Aug' in meines schaute  
Ständchen  
Traum durch die Dämmerung  
Von dunklem Schleier umspinnen  
Wiegenlied  
Wie sollten wir geheim sie halten  
Wozu noch, Mädchen  
Zueignung

### **Tchaikovsky**

*Eugen Onegin*: Letter aria (in German, in concert)  
Nur wer die Sehnsucht kennt (also in English as None but the Lonely Heart)

### **Ambrois Thomas**

*Mignon*: Kennst du das Land, also in English: Knowest Thou the Land, also as  
Connais tu le pays

### **Thompson**

Velvet shoes

### **Torelli**

Tu lo sai

### **Traditional**

American National Anthem (Oh, say can you see...)  
Charming Chloe (words of Burns)  
Come let's be merry  
Drink to me only with thine eyes  
Have you seen but a white lily grow?  
I know where I'm goin'  
John Anderson  
Londonderry Air  
Oh whistle and I'll come to thee  
The last rose of summer  
The plague of love



The sweet little girl that I love  
Thine is my heart  
Woulds't thou behold

### **Wagner**

*Die Walküre*: Du bist der Lenz (in concert)

*Lohengrin*: Elsas Traum; Du Ärmste kannst wohl nie ermessen;  
Wedding Scene, (duet); (all in concert)

*Tannhäuser*: Dich teure Halle; Elisabeth's Prayer (both sung in concert)

*Tristan und Isolde*: Liebestod (sung in concert)

*Wesendonck Lieder* (complete or one or more)

### **Weingartner**

*An den Schmerz* (a cycle dedicated to Lehmann)

### **Weckerlin** (arranger)

William

Summer night

Maman, dites-moi

### **Wolf**

Ach, des Knaben Augen

Als ich auf dem Euphrat schiffte

Anakreons Grab

An die Geliebte

An eine Aeolsharfe

Auch kleine Dinge

Auf dem grünen Balkon

Auf ein altes Bild

Auf einer Wanderung

Begegnung

Benedeit die sel'ge Mutter

Bescheidene Liebe

Bit' ihm o Mutter

Blumengruß

Das verlassene Mägdlein  
Das Vöglein  
Daß doch gemalt all deine Reize wären  
Denk' es o Seele  
Der Freund  
Der Genesene an die Hoffnung  
Der Gärtner  
Der Knabe und das Immelein  
Der Mond hat eine schwerer Klag...  
Der Schäfer  
Die Bekehrte  
Die Nacht  
Die Spröde  
Dies zu deuten  
Du denkst mit einem Fädchen  
Elfenlied  
Er ist's  
Frage und Antwort  
Frühling übers Jahr  
Fußreise  
Gebet  
Geh', Geliebter, geh' jetzt  
Gesang Weylas  
Goldfäden  
Heb' auf dein blondes Haupt  
Heimweh  
Heut' Nacht erhob ich  
Im Frühling  
In dem Schatten meiner Locken  
In der Frühe  
In hab' in Penna  
Lied vom Winde  
Mein Liebster singt



Mignon (Kennst du das Land)  
Mir ward's gesagt  
Mitternacht  
Mögen alle bösen Zungen  
Morgenstimmung  
Morgentau  
Nachtzauber  
Nein, junger Herr  
Nimmersatte Liebe  
Nun laß uns Frieden schließen  
Nun wandre Maria  
Peregrina I  
Schlafendes Jesuskind  
Schwieg einmal still  
Storchenbotschaft  
Sterb' ich, so hüllt in Blumen meine Glieder  
Tretet ein, hoher Krieger  
Träume  
Über Nacht  
Um Mitternacht  
Und willst du deinen Liebsten sterben sehen  
Verborgeneheit  
Verschwiegene Liebe  
Waldmädchen  
Wenn du, mein Liebster, steigst zum Himmel auf  
Wer rief dich denn?  
Wer sein holdes Lieb verloren  
Wer tat deinem Füßlein weh?  
Wiegenlied im Sommer  
Wie glänzt der helle Mond,  
Wie lange schon  
Zitronenfalter in April  
Zur Ruh', zur Ruh'

## **Amy Worth**

Midsummer

The little betrothed

The little god in the garden

## **Ernst Wunderlich**

Gute Nacht

### **A Sampling of Some Special Seasons:**

In 1946 and 1947 Lehmann sang the following songs in recital throughout the United States. The songs are in alphabetical order by composer. There are many non-German songs, which one expects so soon after the war.

Bergerettes: Venez, agréable printemps; Bergère légère; Philis, plus avare que tendre; Nanette; Il était un bergère

Folk Songs: Come let's be merry; John Anderson; I know where I'm goin';  
O whistle and I'll come to thee

Bachelet: Chère Nuit

Brahms: Bescheidene Liebe; Sehnsucht; Sommerabend; Mondenschein;  
Vorschneller Schwur; Alte Liebe; Wie Melodien zieht es mir;  
An ein Veilchen

Chausson: Les papillons

Clifton: If music be the food of love

Debussy: La chevelure; La flûte de Pan; Le tombeau des Naiades; Beau soir;  
Mandoline; Green; Romance

Hahn: Paysage

Martini: Plaisir d'amour

Mendelssohn: Suleika



Perrari: Le miroir

Schubert: Das Fischermädchen; Im Frühling; Schwanengesang

Schumann: Die Soldatenbraut; Der Zeisig

Strauss: Ruhe, meine Seele; Meinem Kinde; Im Spätboot; Befreit; Die Georgine;  
Von dunklem Schleier umspinnen; Heimliche Aufforderung

Torelli: Tu lo sai

Wolf: Auf einer Wanderung; Dass doch gemalt; Wiegenlied im Sommer;  
Nimmersatte Liebe; Elfenlied; Fußreise; Begegnung; Blumengruß;  
Mögen alle bösen Zungen; Der Schäfer; Nun wandre, Maria;  
Das verlassene Mägdlein; Sterb' ich so hüllt; Denk' es o Seele

Lehmann listed in her repertoire booklet but didn't sing: Alban Berg's Im Zimmer  
and Die Nachtigall.

In 1948 and 1949 Lehmann included:

Brahms: Minnelied; Nicht mehr zu dir zu gehen; Salome

Chausson: Nocturne

Duparc: Le manoir de Rosamonde; Sérénade Florentine

Hahn: Dernier voeu

Mendelssohn: Suleika

Schubert: An den Mond; Der Wanderer an den Mond; Die Unterscheidung; Gott  
im Frühlinge; Nachtgesang; Schäfers Klagelied

Wolf: Der Hidalgo; Ich wandelte unter den Bäumen

Schumann: Romanze; Er ist's

Strauss: Die Bekehrte; Die Spröde

## Schubert Repertoire

Here are the Schubert songs that Lehmann sang (in the chronological order as she added them to her repertoire.)

Schubert: Die junge Nonne; Nacht und Träume; (1918); Ständchen; Der Tod und das Mädchen; Litanei; Ave Maria; An die Musik (1929); Nachtgesang; Du bist die Ruh'; Der Doppelgänger; (1929); Erlkönig; Ganymed, Geheimes; Auf dem Wasser...; Rastlose Liebe; Die Allmacht; (1930); Am Grabe Anselmos, Der Kreuzzug, Der Jüngling und der Tod; Faut-il en vain médire; An Sylvia; Mignon; Wiegenlied; Der Wegweiser; (1931); Frühlingsglaube; An die Leier; Im Abendrot; An eine Quelle; An die Laute; Amour sans trêve; Barcarole (1933); Der Lindenbaum; Im Herbst; Ungeduld; Heimliches Lieben; Schwanengesang; (1934); Romance from Rosemunde; Die Stadt; Das Rosenband; (1935); Gretchen am Spinnrade; Nähe des Geliebten; Auflösung; (1936); Dein ist mein Hertz; (1937); Liebesbotschaft; An die Nachtigall; (1939); Nur wer die Sehnsucht kennt; *Winterreise*; (1940); *Die schöne Müllerin*; Das Fischermädchen; An den Mond; Lachen und Weinen; (1942); Suleikas Gesang; Die Forelle (1943); Der Wanderer; Mit dem grünen Lautenbande; (1944); O lasst mich scheinen; Fischerweise; Der Jüngling an der Quelle; Sei mir gegrüsst; Am Meer; Schlummerlied; Suleika II; Im Frühling; Die Männer sind mechant; (1945); Hark, hark! the Lark; Dass sie hier gewesen; (1946); An Grabe Anselmos; An den Mond; Der Fischer; (1947); Schäfers Klagelied; Das Echo; Emma; An den Mond (Goethe poetry); Der Musensohn; Lachen und Weinen; Wiegenlied; Die Unterscheidung; Um Mitternacht; Die Rose; Frühlingssehnsucht (1948); Gott im Frühling; An mein Klavier; Die Liebende schreibt; Am See; Das Mädchen; Hin und wieder (1949); Liebeslauschen; Seligkeit; (1951)





# Discography

This chronological discography is designed to satisfy the needs of both the serious collector as well as the casual listener.

The sections are:

[Commercial Recordings](#)

[Non-Commercial Recordings](#)

[LP Reference](#)

[Index](#)

[CD Index](#)

This first major section of the discography includes commercial recordings made on “shellacs” (nominally 78rpm records) from 1914 until 1949. The discography’s three-digit index number is followed by the name of the opera (upper-case) or the name of the song. (These numbers are no longer in exact order; much current research has revealed different dates, etc. and this updated discography reflects this.) Then the aria or song and the composer. The next data are the matrix, followed by catalogue numbers and the LP reference. (The word “matrix” means the original master made from the hot-wax disc on which the original sound was recorded.)

The numbers that follow “LP:” refer to the LP Index found at the end of listings (both commercial and non-commercial).

Unless otherwise stated, all entries are sung in German.

A word about original speeds of the 78s recorded before 1931. The well-known discographer William Moran has pointed out the fact that no written record was kept of the speeds used in early recordings. “A deviation in speed of 4 revolutions per minute (rpm) changes the pitch (and thus the key) by one-half

tone. Not only is the pitch incorrect...but...the tone and quality of the voice is distorted,” writes Mr. Moran in *Nellie Melba: A Contemporary Review*. The speed of Lehmann 78rpm recordings varies from 72–87rpm. The careful listener can compare the recording against the published key. (See the chapter [“Early Recordings.”](#))

This Lehmann commercial discography is based on that of Floris Juynboll, which appeared in the March 1985 *Stimmen die um die Welt gingen* magazine. With the publication of *Lotte Lehmann: A Centenary Biography* by Alan Jefferson, Juynboll considerably altered and expanded his original publication (especially the listing of commercial recordings). I refer to his data as “J.” in both the commercial and non-commercial sections. There is also the German-language publication of Jefferson’s biography which has an amended Lehmann discography by Juynboll, published by Schweizer Verlagshaus, Zürich, in 1991. When additions or corrections seemed warranted, they have also been included in the present discography.

The Lehmann discography by H. P. Court, updated by Clyde Key, was also helpful. Many thanks to the others who helped: William Moran, who gave me basic instruction and format advice as well as data; Mark Obert-Thorn, Alan Kelly, England; R. Peter Munves, of CBS; Edwin Matthias of the Library of Congress; Robert Kenselaar of the Rodgers & Hammerstein Archive; Elisa Schokoff of the Museum of Broadcasting; Jerry Minkoff, researcher, and editor; Joseph Pearce and Harold Huber, private collectors; Manfred Miethe for the German proofreading; Katsuumi Niwa, Frank Manhold, and Paul Glassman; Dixon Smith, for computer aid; and Frances Holden, Dan Jacobson, Martin Silver, Jim Stenger, Judy Sutcliffe, and Christian Brun in Santa Barbara.

After the Commercial Discography, you’ll find the Non-Commercial Discography. This section continues to grow with discoveries of new “live” Lehmann recordings. The three-digit numbering begun in the Commercial Discography continues. This is useful when using the Index which references both the Commercial and Non-Commercial Discographies. There are often random CD references in both of them.

The Index that follows the LP Reference is complete: arias, Lieder, and master classes are all included. The same three-digit number applies.



The CD Index that follows is divided: *Die Walküre* ; *Der Rosenkavalier*; the Opera Arias; the Lieder; the Opera Aria and Lieder Potpourris, and finally the Miscellaneous CDs. You'll find the same three-digit numbers used in the Commercial and Non-Commercial Discographies referenced in the CD Index. The Potpourri CDs listed above have gained in importance with the recent Marston Records release of Lehmann's acoustic recordings and her electric ones made for Odeon in Berlin.



An almost-candid shot of the three after a *Der Rosenkavalier* performance. Lehmann is holding on to conductor Artur Rodzinsky and Grete Stuckold, as Octavian, is trying to strike a masculine pose.

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set.

## Bridge to Eternity

Du, für den Augenblick geboren,  
Gesang, Wort, Instrumentaton,  
Bist nicht für immerdar verloren,  
Entschwindend im Entstehen schon!

Die Technik hat dich kühn entrissen  
Dem schnellen Flug der flücht'gen Zeit  
Und bannte dich in tiefem Wissen  
In eine schöne Ewigkeit

Wie wunderbar ist es, zu denken,  
Dass es dem Menschengenist gelang  
Auf's Neue stets der Welt zu schenken,  
Was überströmend einst die Seele sang!

You, who for a moment's span were made,  
Song, word, and evanescent tone,  
Are not lost forever in the shade,  
In mystic darkness of a source unknown.

Boldly snatched from time's remorseless  
flight,  
By new-found might of Science held in  
place.  
You live, enchanted, in the glorious light  
Of immemorial and eternal space.

Oh wondrous force! How strange it is to  
think  
Than man's unfathomed genius can prolong  
The fragile chain that holds from Lethe's  
brink  
The fleeing beauty of a moment's song.



On this and the following pages you'll find recording work sheets from the 1940s of Lehmann recordings for Columbia. The rather casual nature of the whole endeavor, the many changes that were made, the references to royalties to be paid (or not), and of course the technical information about the matrix or catalog numbers is all fascinating to observe.

Contract		DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
<b>EXCLUSIVE ARTIST</b>		7/2/41	CO-31698	WAGNER, Schwanen-ML 5776		10/15/42			
LOTTE LEHMANN		6/30/41	CO-31699	MENDELSSOHN; Morgengruss					
Col. Masterworks			CO-31700	MENDELSSOHN; Venetianisches Gondellied	ML 5778	10/15/42		7344-0	Sept 1942
S.S. #130-12-6023			CO-31701	MENDELSSOHN; Neue Liebe				ML 57265	
April 5, 1940			CO-31702	SCHUMANN; Der Nussbaum ML 5778					
One year			CO-31703	BEETHOVEN; Wonne der Wehmut					
February 11, 1941			CO-31704	BEETHOVEN; Andenken					
January 21, 1942			CO-31705	BEETHOVEN; Der Kuss ML 5778					
January 21, 1942				Die Tronnel Geruehret					
January 21, 1942			CO-31706	BEETHOVEN; In Quete-Tomba-Geura					
January 21, 1942			CO-31707	WOLF; Verborgenheit					
January 21, 1942			CO-31708	WOLF; Zur Ruh, Zur Ruh ML 5778					
January 21, 1942			CO-31709	WOLF; Gesang Weylas					
January 21, 1942			CO-31710	BRAMMS; Wiegenlied					
February 12, 1942			CO-32035	BRAMMS; Wiegenlied ML 5778					
February 13, 1942			CO-32036	BRAMMS; Ständchen ML 5778	10/15/42	ML 57266		Royalty 7300-0	March 1942
March 12, 1942		6/22/42	XCO 32966	SCHUBERT; Schöne Wiliam	ML 5996			19-615	July 1946
March 13, 1942			XCO 32967	" " "	6/25/42				
March 13, 1942			XCO 32970	" " "	ML 76921/8				
March 13, 1942			XCO 32971	" " "					
March 13, 1942			XCO 32972	" " "					
March 13, 1942			XCO 32973	" " "					
March 13, 1942			XCO 32974	" " "					
March 13, 1942			XCO 32975	" " "					
March 13, 1942			XCO 32976	" " "					
March 13, 1942		6/25/42	XCO 32968	" " "					
March 13, 1942			XCO 32969	" " "					
March 13, 1942			XCO 32974	" " "					
March 13, 1942			XCO 32977	" " "					
March 13, 1942			XCO 32978	" " "					
March 13, 1942			XCO 32979	" " "					
March 13, 1942				with PAUL ULANOWSKY, Pianist					

DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
7/9/41	CO-31488	WAGNER; Der Engel					
	CO-31489	MOZART; Sehnsucht nach dem Frühling					
	CO-31490	MOZART; Warnung					
	X CO-31491	WAGNER; Träume ML 5778 14 57266		10/15/62		71468.0	Aug. 1943
	X CO-31492	WAGNER; Im Treibhaus					
	CO-31493	WOLF; Wer tat deinem Pflölein weh?					
	CO-31494	WOLFGANG; Wien, du Stadt meiner Träume			Royalty	M-494	Apr. 1942
6/26/41	CO-31485	SCHUMANN; In der Fremde Volksliedchen					
	CO-31486	SCHUMANN; Aufträge ML 5778 10/15/62		10/15/62			
	CO-31487	SCHUMANN; Die Lotosblume					
6/24/41	CO-31508	SCHUMANN; Frauenliebe-und-Leben, Op. 42 Seit ich ihn gesehen	XLP 15249	ML 4788	ML 262 4/15/51 M-539 July 1943		
	CO-31509	Er, der Herrlichste von allen	with	32 16 03 5 5/26/69			
	CO-31510	Ich kann's nicht fassen	BRUNO WALTER, Piano				
	CO-31511	Du Ring an meinem Finger					
	CO-31512	Helft mir, ihr Schwestern					
	CO-31513	Süßer Freund, du blickest					
	CO-31514	An meinem Herzen					
	CO-31515	Nun hast du mir den ersten Schmerz getan					
7/14/41	CO-31521	ARNOLD; Da Draussen in der Wachau			Royalty	M-494	Apr. 1942
	CO-31522	STOLZ; Im Prater Blüh'n Wieder die Bäume					
	CO-31523	LEOPOLDI; Wien, Sterbende Maerchenstadt					
	CO-31524	MONRO; My Lovely Celia					
	CO-31525	HAYDN; She Never Told her Love					
	CO-31526	BEHNSKY; Ich muss wieder einmal in Grinzling sein			Royalty	M-494	Apr. 1942
	CO-31527	STRAUSS-DUSTAL; Heut Macht die Welt Sonntag fuer Mich					
	CO-31528	C'est mon Ami					
	CO-31529	Maman dites Moi La Vierge a la Creche La Mero Michel					
7/2/41	CO-31693	MEHNELSSOHN; On Wings of Song			Royalty	17344.0	Sept. 1942
	CO-31694	STRAUSS; Allerseelen				X-270	Oct. 1946
	CO-31695	STRAUSS; Morgen ML 5778					
	CO-31696	STRAUSS; Zueignung ML 5778					
	CO-31697	STRAUSS; Ständchen ML 5778		10/15/62			

**EXCLUSIVE ARTIST**  
**LOTTE LEHMANN**  
 Col. Masterworks  
 S.S. #130-12-6023  
 April 5, 1940  
 One year  
 February 1, 1941  
 January 31, 1942  
 Jan 31, 1943  
 12 1/2-hr. broadcasts  
 \$13,000.00 for above (see contr.)  
 1 year - on 10% royalty basis  
**EXERCISED**  
 Recordings in excess of 12 - 10% roy.  
**NOTE: WE GET ANOTHER OPTION BEGIN FEB. 1, 1943. SEE LETTER M/14/41 EXER.**  
**WE GET ANOTHER OPTION BEGINNING FEB. 1, 1944.**



First Album

G. Schirmer Vol. 34

ARTIST: Heinrich Schumann

piano accomp

Date: 6/20/72  
Hour: 11 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:35	
1	2	PB				1:20	
→ 1	3	OK	Wandering (Das Wandern)		1A	1:38	with 2B
→ 1	4	OK	Whither? (Wohin?)		1B	2:14	[1+2] - 3:52 <sup>XC032966-1</sup> (3:57)
→ 1	5	NG	Halt by the Brook (Halt)			1:23	
→ 1	6	OK	" " " "		2A	1:26	with 2B <sup>XC032967-1</sup>
→ 2	1	OK	Thanks to the Brook (Dankessung an den Bach)		2B	1:58	[3+4] - 3:24 = (3:29)
2	2	NG	Aster Walk (Am Feuertisch)			1:15	
2	3	NG	" " " "			2:32	
2	4	NG	" " " "			1:20	
2	5	LB	" " " "			1:30	
2	6	NG	" " " "			2:37	
3	1	SB	The Question (Der Neugierige)			1:20	
3	2	LB	" " " "			1:30	
3	3	NG	" " " "			4:00	
3	4	NG	Morning Greeting (Morgengruß)			2:56	
3	5	NG	" " " "			2:54	
4	1	NG	The Miller's Flowers (Des Müllers Blumen)			1:20	
→ 4	2	OK	" " " "		5B	1:56	[5] with 5A
→ 4	3	NG	Morning Greeting (Morgengruß)			1:25	<sup>XC032970-1</sup>
→ 4	4	OK	" " " "		5A	2:02	[7] 17+8: 3:59 (4:09) <sup>XC032971-1A</sup>
→ 4	5	OK	Teardrops (Tränenperlen)		6	4:27	[9] <sup>XC032972-1</sup> (9:08) <sup>XC032973-1</sup>
→ 5	1	OK	Pause (Pause)		7	4:05	[10] <sup>XC032974-1</sup> (9:07) <sup>XC032975-1</sup>
→ 5	2	OK	With the green hat-bow (Mit dem grünen Hutband)		8A	1:55	[11] 11+12: 4:02 (9:07) <sup>XC032976-1</sup>
→ 5	3	OK	The Hunter (Der Jäger)		9A	1:30	[12] 12+13: 3:02 (9:07) <sup>XC032977-1</sup>
→ 5	4	OK	The Favorite Color (Die Liebe Farbe)		10	4:25	[14] <sup>XC032978-1</sup> (9:25) <sup>XC032979-1</sup>
6	1	NG	The Hateful Color (Die Böse Farbe)			1:55	
→ 6	2	OK	" " " "		11	1:58	[15] <sup>XC032976-1</sup> (1:58) <sup>XC032980-1</sup>
→ 6	3	NG	Mine (Mein)			2:07	

First Album

G. Schirmer Vol. 34

ARTIST: Max Reger

Piano accomp<sup>1</sup>

Date: 6/2/42

Hour: 11 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:31	
1	2	PB				1:20	
→	1	3	OK	Wandering (Das Wandern)	1A	1:38	with 2BK XCO 32968-1
→	1	4	OK	Whither? (Wohin?)	1B	2:14	[1+2] - 3:52 XCO 32968-1 <u>3:52</u>
→	1	5	NG	Halt by the Brook (Halt)		1:23	
→	1	6	OK	" " " "	2A	1:26	with 2B XCO 32967-1
→	2	1	OK	Thanks to the Brook (Dankessung an den Bach)	2B	1:58	[3+4] - 3:24 = <u>3:29</u>
	2	2	NG	After Work (Am Feierabend)		1:15	
	2	3	NG	" " " "		2:32	
	2	4	NG	" " " "		1:20	
	2	5	LB	" " " "		1:30	
	2	6	NG	" " " "		2:37	
	3	1	SB	The Question (Der Neugierige)		1:20	
	3	2	LB	" " " "		1:30	
	3	3	NG	" " " "		4:00	
	3	4	NG	Morning Greeting (Morgengruße)		2:56	
	3	5	NG	" " " "		2:54	
	4	1	NG	The Miller's Flowers (Des Müllers Blumen)		1:20	
→	4	2	OK	" " " "	5B	1:56	with 5A
	4	3	NG	Morning Greeting (Morgengruße)		1:25	XCO 32970-1
→	4	4	OK	" " " "	5A	2:03	[7+8] 3:59 <u>4:08</u>
→	4	5	OK	Tea-time (Theezeit)	6	4:27	XCO 32971-1A <u>4:27</u>
→	5	1	OK	Pause (Pause)	7	4:08	XCO 32972-1 <u>4:08</u>
→	5	2	OK	With the Greenhuts (Mit dem grünen Huttenbau)	8A	1:55	[11+12] 4:02 <u>4:07</u>
→	5	3	OK	The Hunter (Der Jäger)	9A	1:30	[13+14] 3:02 <u>3:07</u>
→	5	4	OK	The Favorite Color (Die liebe Farbe)	10	4:25	XCO 32975-1 <u>4:25</u>
→	6	1	NG	The Hateful Color (Die böse Farbe)		1:55	
→	6	2	OK	" " " "	11	1:58	XCO 32976-1 <u>1:58</u>
→	6	3	NG	Mine (Mein)		2:07	



Job CRC-H 152

ARTIST: LOTTE LEHMANN, Bruno Walter *Piano*

Date: June 24, 1941  
Hour: 10:30-2:00

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Schumann Song Cycle <i>Frühling und Leben</i>	1		Playback
1	2			1	2:27	
1	3	OK		1	2:25	CO 31508-1-1A
1	4			2		Breakdown
1	5			2		Breakdown
1	6			2	2:51	
2	1	OK		2	2:55	CO 31509-1-1A
2	2			3	2:00	
2	3	OK		3	1:55	CO 31510-1-1A
2	4			4		Breakdown
2	5			4		Breakdown
2	6			4	2:09	
3	1	OK		4	2:15	CO 31511-1-1A
3	2			5	3:13	
3	3	OK		5	3:18	Clicks in safety CO 31512-1-1A
3	4			6	2:30	
4	1	OK		6	2:31	CO 31513-1-1A
4	2			7	1:10	
4	3	OK		7	1:10	CO 31514-1-1A
4	4			8	3:42	too long
5	1			8	3:05	
5	2			8	3:13	
5	3	OK		8	3:23	CO 31515-1-1A

Job # 149

ARTIST: Lotie Lehmann (ex. Ulanovsky)

Date: June 26, 1941  
 Hour: 10:30 AM - 1:30 PM

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		{ In 195 Freunde } Schumann	}	2:45	
1	2		The same		2:57	
✓ 1	3	OK	The same		2:55	CO 31485-1-1A
1	4		<del>Aufträge - Playback</del>			
1	5		<del>" "</del>			
2	1		" "	}	2:12	
2	2		<del>Aufträge - Playback</del>			
✓ 2	2	OK	Aufträge (Schumann)		2:15	CO 31486-1-1A
2	3		Die Lotoblume "			Recor. down
2	4		" "		2:13	
2	5	OK	" "	2:10	CO 31487-1-1A	
3	1		Der Nussbaum		3:07	

Handwritten signature or initials.



Job #155 (Hollywood)

ARTIST: Lottie Lehmann, accompanied by Paul Ulanowsky

Date: June 30, 1941

Hour: 10:30 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		Playback			2:20	
	2		Morgenruss (Mendelssohn)			2:25	
	3	OK	"		10"	2:29	Co-31699-1-1
	4	OK	Venezianisches Gondellied (Schubert)		10"	2:18	Co-31700-1-1
2	1	OK	Neue Liebe (Mendelssohn)		10"	2:20	Co-31701-1-1
	2		Der Hirschen (Schubert)			3:04	
	3	OK	"		10"	3:12	Co-31702-1-1
3	1	OK	Wald der Wehmut (Beethoven)		10"	2:35	Co-31703-1-1
	2		Andenken (Beethoven)			2:52	Co-31704
	3	OK	"		10"	2:57	Co-31704-1-1
	4		Der Preis und die Trennung (Beethoven)			3:13	(Takes with balance number)
4	1	OK	"		10"	3:14	Co-31705-1-1
	2		Impresso (Beethoven)			3:16	
	3	OK	"		10"	3:17	Co-31706-1-1
N 6-5	1	OK	Serenade (Bizet)			1:31	Commt Smith or Leiser before recording
	2		Verborgenheit (Wolf)			2:56	
	3	OK	"		10"	2:58	Co-31707-1-1A
	4		Zur Ruh', zur Ruh' (Wolf)				Breakdown
6	1		"				"
	2	OK	"		10"	2:37	Co-31708-1-1
	3		Gesang Wozlas (Wolf)				Breakdown
	4		"				"
	5	OK	"		10"	1:54	Co-31709-1-1
	6		(a) Wiegenlied; (b) Serenade			3:30	
7	1	OK	"				(7 min. total time) Commt Smith before recording
	2		Schmerzen (Wagner)				Co-31710-1-1A

Job #161

ARTIST: Lehman, accompanied by Ulanovsky

Date: July 2, 1941  
 Hour: 10:15 - 12:30 P.M.

Disc No.	Cut No.	O.K. Cue	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		On Wings of Song (Mendelssohn)				Breakdown
	2		" " " "			3.33	
	3	OK	" " " "			3.20	Co-31693-1-1A
	4	OK	Allerseele (Strauss)			3.02	Co-31694-1-1A
2	1		Morgen (Strauss)			3.35	
	2		" " " "				Breakdown
	3	OK	" " " "			3.08	Co-31695-1-1A
	4	OK	Zueignung (Strauss)		10	1.38	Co-31696-1-1A
	5		STändchen (Strauss) - Serenade (Op 17 No 2)				Breakdown
	6		" " " "			2.21	
3	1		" " " "			2.20	
	2	OK	" " " "			2.19	Co-31697-1-1A
	3	OK	Schmerzen (Wagner)			2.31	Co-31698-1-1A
	4		A Sehnsucht nach dem Frühling (Mozart) (b) Kaminig (Mozart)			3.05	

Handwritten signature or initials.



Job # 1164

ARTIST: Lotte Lehmann, accompanied by Ulanovsky

Date: July 9, 1941  
Hour: 10.15-1.45


Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1	OK	Engel (Wagner) (Fünf Gedichte)			Breakdown
	2	OK	"	10"	2.42	Co-31488-1-1A
	3	OK	(a) Sehnsucht nach dem Frühling (Mozart); (b) Warnung (Mozart)	10"	3.05	Co-31489-1-1A
	4		Das Veilchen (Mozart)			Breakdown
	5		"			"
	6	OK	"	10"	2.30	CO 31490-1-1A
2	1		Träume (Wagner)		4.30	
	2	OK	"	11"	4.30	XCO 31491-1-1A
3	1		Im Treibhaus		5.40	
	2	OK	"	12"	4.26	XCO 31492-1-1A
4	1		Wer tar deinem Füßlein Weh? (Wolf)			Breakdown
	2		"		2.39	"
	3		"			Start breakdown
	4	OK	"	10"	2.39	CO 31493-1-1A
	5		Wien, du Stadt meiner Träume			Breakdown
5	1	OK	"	10"	3.10	CO 31494-1-1A
	2	OK	La vierge à la crèche		2.35	No - remake later

WS

H167

ARTIST: Madan-dotte Lehmann W. Klawnsky

Date: 7/14/41  
Hour: 10:15 A.M. - 11:45

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
	1		Da Draußen in der Wachau			Playback
1	2	OK	Da Draußen in der Wachau	10"	3:03	CO-31521-1
1	3	OK	Im Prater blühen wieder die Bäume	10"	3:15	CO-31522-1
2	1	OK	Wien, sterbende Märchenstadt	10"	1:40	CO-31523-1
2	2		C'est Mon Ami - Mon Ami dit moi			Bread Down (Mechanical)
2	3	OK	" " " " " " " "	12"	4:32	X6-31528-1
2	4	OK	La Vierge à la Croche - La Mère Michel	12"	3:42	X6-31529-1
3	1	OK	My Lovely Celia	10"	2:05	CO-31524-1
3	2	OK	She Never Told Her Love	10"	2:55	CO-31525-1
3	3	OK	Ich Muss wieder einmal in Grinzing sein	10"	2:00	CO-31526-1
3	4	OK	Heut macht die Welt Sonntag fuer mich	10"	2:40	CO-31527-1
<p>Restrictions on coupling See Bill Richards letter of July 14, 1941</p> 						



Job #202

ARTIST: Lotte Lehman - Bruno Walter

Date: 2/15/41  
Hour: 10:30 A.M. - 2:30

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
✓ 1	1	OK	Schumann Cycle (4-5)	II	2:30	Co-31377-1 10
1	2		" " (6-7)	III	1:15	BD
1	3		" " (6-7)		4:00	NG
1	4		" " (8-9-10)		4:00	BD
2	1		" " (8-9-10)	IV	4:18	NG
✓ 2	2	OK	" " (8-9-10)	IV	4:20	XCo-31381-1 12
2	3		" " (11-12)	V	3:30	NG
✓ 3	1	OK	" " (13-14)	VI	3:15	Co-31378-1 10
3	2		" " (15)	VII	1:20	BD
3	3		" " (15)	VII	2:40	NG
3	4		" " (15)	VII	1:30	BD
✓ 3	5	OK	" " (15)	VII	2:40	XCo-31379-1 12
4	1		" " (16)	VIII	1:05	NG
✓ 4	2	OK	" " (16)	VIII	4:00	XCo-31382-1 12
✓ 4	3	OK	" " (1-2-3)	I	2:40	Co-31380-1 10
4	4		" " (7)	III	1:45	NG
5	1		" " (6-7)	III	1:10	NG
5	2	OK	" " (6)	III	2:10	Cut after 2:10 to #7
5	3		" " (7)	III	1:05	NG XCo-31383-1
5	4	OK	" " (7)	III	1:50	Couple with #6 on 5
5	5	OK	" " (11)	V	1:03	Cut after 1:03 to #12 on 5
6	1		" " (12)	V		NG
6	2		" " (12)	V		NG XCo-31384-1
6	3	OK	" " (12)	V	2:10	Couple with #11 on 5

119

# Commercial Recordings

## 001-002

### **Pathé, Berlin**

Two acoustic, single-sided, center start, etched label discs made in Berlin in 1914, possibly 87 rpm, 11 1/2", entitled "Lotte Lehmann, Stadt-theater Hamburg." No orchestra or conductor is known. The matrix is followed by catalogue numbers and the LP reference. The LP reference numbers can be found at the end of the discography.

1914

001 LOHENGRIN: Einsam in trüben Tagen (Wagner); 55978; 42048; coupling 5844; (Cylinder to disc transfer number RA-1110); LP: 54.

002 LOHENGRIN: Euch Lüften, die mein Klagen; 55979; 42048; coupling 5844; (Cylinder to disc transfer number RA-1108); LP: 54.

## 003-048

### **Deutsche Grammophon Gesellschaft/Polydor, Berlin**

Approved for registration or issue from December 1916 to early 1921, the individual dating is only approximate. The RPM varies from 78–80. These acoustic recordings also appeared on the Vocalion label and are so listed when this occurred. The matrix is followed by three catalogue numbers: 1) 12" single-sided, which begin with 76, or 12" double-sided, which begin with 72; 2) 10" single-sided, which begin with 74, or 10" double-sided which begin with 70 or 80; and 3) the international catalogue number begins with 040 or numbers prefixed with "B". Juynboll states: "Some titles were recorded twice or three times during the same recording session. Each recording of the same title bearing the same matrix number is technically known as a take. Take 1 is the initial recording, the repeat



would be take 2, a second repeat take 3, and so on. A later take could be made at a subsequent session....” Juynboll also states that the L or m at the end of the matrix numbers denotes that the recording engineer was Franz Hampe. At this point in the history of recordings the “1/2” referred to that rare second take. References to “J.” means to Floris Juynboll.

Oct. '17

Studio orchestra, conducted by Bruno Seidler-Winkler

003 TANNHÄUSER: Dich teure Halle (Wagner); 1101 m; 76353; 72902; 043294; American Voc. B 35045; LP: 54, 66, 74.

004 TANNHÄUSER: Allmächt'ge Jungfrau (Wagner); 1102 m; 76354; 72902; 043295; LP: 54, 65, 66.

005 LOHENGRIN: Du Ärmste kannst wohl nie ermessen (Wagner); 1103 m; 76355; 72903; 043296; LP: 19, 54, 65, 66, 68.

006 CARMEN: Ich sprach, dass ich furchtlos mich fühle (Bizet); 1104 m unpublished. J. states that this is believed to have been an earlier version of 021, which was either rejected or damaged during processing.

007 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1105 m unpublished. See 022

008 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' (Weber); 1106 m; 76356; 72904; 043297; LP: 45, 54, 64.

009 DIE MEISTERSINGER: Gut'n Abend, Meister (Wagner); with Michael Bohnen, bass; 1107 m; 76357; 85305; 044299; LP: 19, 48, 54, 65, 66, 68; Also Preiser, Court Opera Classics, CO 387 “Michael Bohnen.”

010 DIE MEISTERSINGER: Doch starb eure Frau; 1108 m; 76364; 85305; 044306; with Bohnen; LP: 19, 48, 54, 65, 66, 68; Also Preiser, Court Opera Classics, CO 387 “Michael Bohnen.”

011 FAUST: Es war ein König in Thule (Gounod); 1109 m; 76368; 72905; 043309; LP: 54.

012 FAUST: Er liebt mich (Gounod); 19037 L; 74607; 70694; 2-43540; LP: 54, 66.

013 FAUST: Auf, eilet! Auf, eilet! (Trio) (Gounod); 19038 L; 74596; 80079; 3-44159; with Robert Hutt, tenor & Michael Bohnen, bass; LP: 49, 54, 66; also Preiser, Court Opera Classics, CO 410 "Michael Bohnen."

Sep. '18

Studio orchestra, conducted by Bruno Seidler-Winkler

014 LA BOHEME: Man nennt mich jetzt Mimi (Puccini); 1220 m; 76402; 72907; 043338; LP: 53.

015 EUGEN ONEGIN: Ich schrieb' an Sie (Tchaikovsky); 1221 1/2 m; 76369; 72906; 043310; LP: 52, 66.

016 MIGNON: Kennst du das Land (Thomas); 1223 m; 76403; 72907; 043339; LP: 53, 74, also Top Artist Platters: T-318 "Twenty Great German Singers of the Twentieth Century".

017 MADAME BUTTERFLY: Eines Tages sehen wir (Puccini); 1224 m; 76411; 72909; 043355; LP: 53, 66.

018 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); 1225 m; 76414; 72910; 043363; LP: 52, 65, 66.

019 FIGAROS HOCHZEIT: O säume länger nicht; 1226 m; 76477; 72910; 043333; Voc. B 24072; LP: 52, 66, 65.

020 CARMEN: Ich sprach, dass ich furchtlos mich fühle; (Bizet); 1227 m; 76478; 72914; Voc. B 24073; LP: 52, 65.

021 MIGNON: Dort bei ihm ist sie jetzt (Thomas); 1228 m; 76413; 72909; 043362; LP: 53.

022 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1229 m; 76482; [B24088]/(1106m) 76356 [043297]; 72904; Voc. B 24088; both sides of this aria were originally recorded as matrices 1105m and 1106m (see 007 & 008). The first side was rejected or damaged. Part one of the aria was recorded again



during this session as matrix 1229m. The original record of side two on matrix 1106m was released along with the second recording of side one.

LP: 45, 54, 64.

023 MADAME BUTTERFLY: Über das Meer (Puccini); 19184 L; 74604; 70693; 2-43529; LP: 53, 66.

024 MANON: Nützet die schönen, jungen Tage (Massenet); 19185 1/2 L; 74598; 70693; 2-43525; LP: 53, 66.

025 DIE WALKÜRE: Du bist der Lenz (Wagner); 19186 L; 74597; 70692; 2-43524; LP: 54.

Sep. '20

Studio orchestra, conducted by Bruno Seidler-Winkler

034 SCHWESTER ANGELICA: Ohne Mutter (Puccini); 1920; 150 ap; 76405; 72908; 043346; LP: 52, 64.

035 SCHWESTER ANGELICA: O Blumen, die ihr Gift; 151 ap; 76406; 72908; 043347; LP: 52, 64.

036 FIGAROS HOCHZEIT: So lang' hab' ich geschmachtet (Mozart); 152 ap; 76412; 72933; 044328; with Heinrich Schlusnus, baritone; LP: 53, 65, 66.

037 DIE ZAUBERFLÖTE: Bei Männern, welche Liebe fühlen; 153 ap; 76415; 72932; 044330; with Schlusnus; LP: 53.

038 MIGNON: Ihr Schwalben in den Lüften; (Thomas); with Schlusnus; 154 ap; 76409; 72932; 044326; LP: 53, 65.

039 DON GIOVANNI: Reich' mir die Hand, mein Leben (Mozart); with Schlusnus; 155 ap; 76410; 72933; 044327; LP: 53, 65, 66.

Oct. '20

Studio orchestra, conducted by Bruno Seidler-Winkler

026 OBERON: Ozean, du Ungeheuer (Part 1) (Weber); 1377 m; 76455; 72913; Voc. B 24036; LP: 52, 64, 66.

027 OBERON: Ozean, du Ungeheuer (Part 2); 1378 m; 76456; 72913; B 24037; LP: 52, 64, 66.

027.1 1379m (J. speculates that this is “probably an earlier version of an aria subsequently re-recorded. The title is unknown.”

028 DER WIDERSPENSTIGEN ZÄHMUNG: Es schweige die Klage (Götz); 1380 m; 76483; 72914; Voc. B 24089; LP: 52, 64, 66.

029 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei (Nicolai); 1381 m; 76421; 72911; Voc. B 24011; LP: 53.

030 DIE LUSTIGEN WEIBER VON WINDSOR: Ha, er wird mir glauben; 1382 m; 76422; 72911; Voc. B 24012; (Part 2); LP: 53.

031 UNDINE: So wisse, dass in allen...(Lortzing); 1383 m; 76484; 72915; Voc. B 24090; LP: 52, 64.

032 UNDINE: Doch kann auf Erden; 1384 m; 76485; 72915; Voc. B 24091; (Part 2); LP: 52, 64.

033 DIE TOTEN AUGEN: Psyche wandelt...(d'Albert); 19259 L; 74608; 72692; Voc. B 4000; LP: 54, 65.

Jun. '21

Studio orchestra, conducted by Bruno Seidler-Winkler

040 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); 416 1/2 as; 76486; 72903; Voc. B 24092; LP: 54, 65, 66.

041 DIE WALKÜRE: Der Männer Sippe; 417 1/2 as; 76487; 72906; Voc. B 24093; LP: 54, 66, 74; also DB 2721 176 “300 Jahre Staatsoper Hamburg.”

042 DER FREISCHÜTZ: Und ob die Wolke (Weber); 418 as; 76488; 72916; Voc. B 24094; LP: 52, 65, 66.

1921

043 HOFFMANN'S ERZÄHLUNGEN: Sie entfloh' (Offenbach); 419 as; 76489; 72916; Voc. B 24095; LP: 52, 65, 66.



044 Cäcilie (R. Strauss); 420 as; 76454; 72912; Voc. B 24029; Voc. B 35034; LP: 53, 63.

045 Morgen (R. Strauss); 421 as; 76490; 72917; Voc. B 24096; LP: 54.

Sep, '21

Studio orchestra, conducted by Bruno Seidler-Winkler

046 Der Spielmann (Hildach); 530 as; 76453; 72912; Voc. B 24028; LP: 53.

047 DIE JÜDIN: Er kommt zurück (Halevy); 531 as; 76464; 72905; Voc. B 24045; LP: 52, 66.

048 FIGAROS HOCHZEIT: Ihr, die ihr Triebe (Mozart); 1121 ar; 74615; 70694; Voc. B 4010; LP: 53, 66.

049-080

### **Odeon**

Acoustic 12" recordings made from 1924–1926. The matrix is followed by the single sided, (Lxx or Rxx), then the double-sided catalogue numbers (prefixed with an O-). J. says that the O-9500 series did not come into use until the end of 1926. The rpm's vary from 72-80. More information provided by J.: "...Odeon required their artists to make at least two recordings of every title, and this is the reason why some copies of an issued title show that it was pressed from take 1, while other copies show take 2, and why this occurred so frequently."

13 Feb. '24

Members of the Berlin State Opera Orchestra; conductor Dr. Carl Besl (also listed as "Franz Besl")

049 MANON: Folget dem Ruf, so lieblich zu hören...Nützet die schönen... (Massenet); xxB 6945; Lxx 80934; O-9510; ); LP: 51, also Top Artists Platters: T-306 "Twenty Great Sopranos".

050 TOSCA: Nur der Schönheit...(Puccini); xxB 6946; Lxx 80935; O-9511; LP: 24, 51.

051 LA BOHÈME: Man nennt mich Mimi; xxB 6947; Lxx 80933; O-9502; LP: 51, 64.

052 MANON LESCAUT: Ach, in den kalten Räumen hier; xxB 6948; Lxx 80936; O-9503; LP: 51.

053 MADAME BUTTERFLY: Eines Tages seh'n wir; xxB 6949; Lxx 80937; O-9503; LP: 51.

18 Feb. '24

Members of the Berlin State Opera Orchestra; conductor Dr. Carl Besl (also listed as "Franz Besl")

054 Wiegenlied (R. Strauss); p. Besl; xxB 6950 unpublished, see 074.1; J.: destruction requested 11 May '26.

055 Freundliche Vision (R. Strauss); with piano or orch.?.; xxB 6051 unpublished, see 074.2

056 MANON: 's ist für ihn...Leb' wohl mein liebes kleines Tischchen (Massenet); xxB 6952; Lxx 80938; O-9510; LP: 19, 51, 68.

057 TANNHÄUSER: Dich teure Halle (Wagner); xxB 6953; Lxx 80939; O-9504; LP: none.

058 DIE WALKÜRE: Du bist der Lenz; xxB 6954; Lxx 80940; O-9504.

24 Mar. '24

Members of the Berlin State Opera Orchestra; conductor Georg Szell

059 TANNHÄUSER: Allmächt'ge Jungfrau; 24 Mar. '24; xxB 6972; Lxx 80947; O-9509; LP: 51, 74.

060 OTHELLO: Sie sass mit Leide auf öder Heide (Verdi); xxB 6973; Lxx 80955; O-9511; LP: 51, 64.

061 LOHENGRIN: Euch Lüften die mein Klagen (Wagner); xxB 6974; Lxx 80979; O-9509; LP: 51.



17 Apr. '24

Members of the Berlin State Opera Orchestra; conductor Georg Szell

062 DIE TOTE STADT: Glück, das mir verblieb; (Korngold); xxB 6993-4; (J.: take 2); (later...5 Jan. 1932 re-recorded with electric microphone overdubbing the orchestra accompaniment and preserving the original sound of the vocalists...on xxB 6993-II-O and on 28 Jan. 1932 on xxB 6993-III-O, as well as xxB 6993-IV-O. Further transfers on 13 Mar. 1933 with orchestra accompaniment led by Frieder Weissmann on xxB 8558-O and xxB 8558-II-O); Lxx 80944; O-9507; O-8613; Parl. R 20258; Am. Decca 29012; AR 1081; take 1 first held in reserve, later also used; with Richard Tauber, tenor; many shellac re-issues--see 201; J: "The earlier pressings, with a rim before the music begins, are take 2.") LP: 17, 20, 40, 67, also EMI RLS 7700 "The Art of Richard Tauber".

063 DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt; xxB 6994 (takes 1, 2 & 4 may have been used. J.: both 1 & 2 used); Lxx 80945; O-9502; LP: 17, 19, 51, 64, 68, 84.

17 Oct. '25

Members of the Berlin State Opera Orchestra; conductor Hermann Weigert

064 DER FREISCHÜTZ: Wie nahte mir der Schlummer; (Weber); xxB 7239; Lxx 81100; O-9516; LP: 19, 68, 74.

065 DER FREISCHÜTZ: Alles pflegt schon.längst der Ruh'....leise, leise, fromme Weise; xxB 7240; Lxx 81101; O-9516 (take 2 also used); LP: 19, 68, 74.

066 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); xxB 7241; O-9518; (J.: record issued in Feb. '27 so no Lxx single-sided number assigned. Lehmann is reported to have made electric repeats but there are no entries in the recording books, nor have any electric versions been discovered.); LP: 51, 68.

066.1 DIE ZAUBERFLÖTE: Ach ich fühl's, es ist entschwunden; (Mozart); xxB 7242; (unpublished). J.: "The master may have been damaged during processing."

067 LOHENGRIN: Einsam in trüben Tagen; (Wagner); xxB 7243; O-9518; (see 066 for Lxx data and rumors of repeats); LP: 17, 20, 51.

068 DER ROSENKAVALIER: Kann mich auch an ein Mädel erinnern (R. Strauss); xxB 7244; Lxx 81103; O-9517; LP: 51, 68.

22 Oct. '25

Members of the Berlin State Opera Orchestra; conductor Hermann Weigert

069 MIGNON: Kennst du das Land, wo die Zitronen blühn?; (Thomas); xxB 7250; Lxx 80997; O-9515; LP: 51.

070 MADAME BUTTERFLY: Über das Meer...(Puccini); with female chorus; xxB 7251-2; (also take 1 used); Lxx 81102 ; O-9517; with high Db at the end; LP: 51.

071 FAUST: Ich gäb' was drum...Es war ein König in Thule (Gounod); xxB 7252; Lxx 80998; O-9515; LP: 51.

072 Stille Nacht (Gruber); xxB 7253; Rxx 80600 (Brown Label); O-8540 (later); LP: none.

073 O du fröhliche (Traditional); xxB 7254-2; Rxx 80601 (Brown Label); O-8540 (later); (both takes used); LP: none.

074 a)Da unten im Tale b)Gute Nacht (Brahms); xxB 7255; p. Weigert; unpublished.

4 or 7 Dec. '25

Pianist Hermann Weigert

074.1 Wiegenlied (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25); repeat of 18 Feb. '24 (see 054); xxB 6950-2; unpublished.

074.2 Freundliche Vision (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25) repeat of 18 Feb. '24 (see 055); xxB 6951-2; unpublished.



2 Mar. '26

Pianist Hermann Weigert; violinist Bela Dajos

074.3 Morgen (R. Strauss); xxB 7432; (J.: xxB 7432-2; "A transfer was made (take 3) but spoiled during processing: 'could only be used for a sample' 12 Aug. '26). Destruction was requested on 27 Apr. '27."); unpublished.

074.4 Mit deinen blauen Augen (R. Strauss);; xxB 7433; unpublished.

5 Aug. '26

Pianist Hermann Weigert; violinist Bela Dajos

075 Allerseelen (R. Strauss); xxB 7577; O-8608 assigned, never catalogued; unpublished.

076 a)Zueignung b)Cäcilie (R. Strauss); xxB 7578; O-8608 assigned, never catalogued; unpublished.

076.1 a)Aufträge (Schumann) b)Heimkehr vom Feste (Leo Blech); xxB 7436; unpublished.

5 Aug. '26

Pianist Mischa Spoliansky; violinist Bela Dajos

077 a)Monatsrose b) Wilde Rose (Philipp zu Eulenburg); 5 Aug. 26; xxB 7579; O-8703; 77 RPM; Am. Decca 25800; (J.: "take 2 was spoiled during processing and could be used only as a sample copy...Electrical repeats have been reported but copies have not been seen and no entry has been traced in the recording books." I spoke with the a recording engineer of that session. Lehmann had first recorded these "Rosenlieder" with the new electric microphone, but the tests sounded shrill to her. They re-recorded them with an upgraded recording horn and everyone present preferred this version. When Odeon released the set of recordings, they nevertheless labeled the records as "electric"); LP: none.

078 Weisse und rote Rose (Eulenburg); xxB 7478; O-8703; Am. Decca 25800; see 077; p. Spoliansky; LP: none.

079.1 Der Nussbaum (Schumann); 5 Aug. 26; xxB 7480; unpublished.

080 Heidenröslein (Werner); xxB 7581; O-8704; Am. Decca 25801; LP: none. J: “Both catalogues and labels give Schubert as the composer. In the recording book his name is crossed out and ‘Werner’ substituted.”

31 Aug. '26

Pianist Mischa Spoliansky; violinist Bela Dajos

(though the following entry is out of numerical order; it is in chronological order.)

079 a) Rankende Rose b) Seerose (Eulenburg); xxB 7479; O-8704; Am. Decca 25801; LP: none.

081-134

### **Odeon (Electric)**

Berlin; 1927-1933. The first number is the matrix “xxB” for 12” (the O-8700 and up) & “Be” for 10” (O-4800 and up), this is followed by the catalogue number. Thereafter: 1) English Parlophone (R 20000 and up which are 12” and RO 20000 and up which are 10”); Parlophone historic reissues are prefixed PXO for 12” and PO for 10”) Other affiliated labels include: 2) American Columbia 3) American Decca 4) French Odeon 5) Austrian Odeon 6) Italian 7) Argentinian 8) Australian (sic) Parlophone (AR). If a number, followed by a bracket, does not appear, it means that no release under that label is known. The speed varies from 75 to 80 RPM, but usually is 78 RPM. The “Berlin State Opera Orchestra” often means “members” of that group. These ensembles in general often received varying titles.

16 Feb. '27

Berlin-Charlottenburg Opera Orchestra or Members of the Orchestra of the Berlin City Opera; c. Fritz Zweig

081 TURANDOT: In diesem Schlosse vor vielen tausend Jahren; (Puccini); 16 Feb. '27; WxxB 7609; O-9602 a (later O-8720); 1)R 20014; 4)123.601; LP: 20.

082 TURANDOT: Die ersten Tränen; WxxB 7610; O-9602 b (later O-8720); 1)R 20014; 4)123.601; Puccini's first version with high C; LP: 50, 68.



083 OBERON: Ozean, du Ungeheuer (Weber); WxxB 7611 and WxxB 7612; (J.: take 1 was perhaps also used. Most copies show take 2; in the German version, by J. exactly the opposite is listed); O-8742 a/b; 1)R 20024; 2)9055M; 3)29014; LP: 17, 20, 50, 64.

084 OBERON: Ozean, du Ungeheuer; WxxB 7611-2 and WxxB 7612; 1)R 20024.

085 ANDREA CHENIER: Von Blut gerötet war meine Schwelle; (Giordano); WxxB 7613; not published in Germany; 1)R 20025; LP: 68, 70.

18 Feb. '27

Members of the Orchestra of the Berlin City Opera; c. Fritz Zweig

086 JOCELYN: Ach war es nicht ein Traum...Am stillen Zufluchtsort--Berceuse (Godard); WxxB 7618-2; (J.: take 1 probably held in reserve); O-8709 a; 1)R 20019; 4) 123.621); LP: 68, 70

087 O lass dich halten, gold'ne Stunde (Jensen); WxxB 7619; O-8709 b; 1)R 20019; 4)123.621; LP: none.

088 Murmelndes Lüftchen; WxxB 7620-2; not published in Germany; 1)R 20025; LP: none.

089 Auf Flügeln des Gesanges (Mendelssohn); WxxB 7621; O-8713 a; 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: none.

090 Von ewiger Liebe (Brahms); WxxB 7622; O-8713 b (later O-8763); 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: 23.

6 Dec. '27

Chamber orchestra, conducted by Manfred Gurlitt

091 An die Musik (Schubert); WxxB 7873; O-8724 a (later O-8763); 1)R 20051; 2)9073M, later 5017O-D; 3)25798; 8)AR 1019; LP: 68.

092 Ave Maria (Schubert); (only two verses); WxxB 7874; O-8719 a; 1)R 20050; 3)25797; 7)177.024; 8)1009; (J.: Dutch Odeon AA 178.024b, Brazil D 7107, Spain 121.025); LP: none.

093 Du bist die Ruh' (Schubert); (first version); (J.: Mandyczewski version...without the minor third higher note on the repeat of 'deinem Glanz' on the last page); WxxB 7875; O-8724 b; 1)R 20051 3)25798; 7)177.069; 8)1010; LP: none.

095 Sei mir gegrüsst (Schubert); WxxB 7876; O-8725 a; 1)R 20052; 2)9073M later 50170; 3)25799; 7)177.069); 8)AR 1019; LP: 25

096 Auf dem Wasser zu singen (Schubert); ;WxxB 7877; O-8725 b; 1)R 20052; 2)9073; 3)25799; 8)AR 1010; LP: 25

097 Der Lenz (also Lenz) (Hildach); (J.: 6 Dec. '27 take 1 and 13 Mar. '28 take 2, only take 2 was used); LWxxB 7878-2; O-8727 a; 2)9054M; 3)25802; LP: none.

098 Der Spielmann (Hildach); WxxB 7879; O-8727 b; 2)9054M; 3)25802; chamber orchestra; (J.: on the 1921 Polydor recording the song is sung in F; this recording in G); LP: none.

099 Ständchen (Leise flehen...) (Schubert); WxxB 7880; O-8719 b; 1)R 20050; 3)25797; 7)177.042; 8)AR 1009; (J.: Brazil D 7107, Spain 121.025); LP: 50.

094 Der Tod und das Mädchen (Schubert); WBe 6397; O-4800 a; 1)RO 20061; 3)20281; 7)196.030; LP: 50, 68

9 Dec. '27

Chamber orchestra, conducted by Manfred Gurlitt

100 Geheimes (Schubert); WBe 6400; O-4800 b; 1)RO 20061; 3)20281; 7)196.030; LP: 25.



10 Dec. '27

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

101 TOSCA: Qual' occhio al mondo (It.) (Puccini); WxxB 7881-2; O-9603 a (take 1 was also used) (later O-8743 ); Lxx 9603; 1) R 20048; 3)29016; 4)123.602, 7)177.068; 8)AR 1054; with Jan Kiepura; LP: 20.

102 TOSCA: Amaro sol per te (It.) (Puccini); WxxB 7882-2; (later O-8743 ); Lxx 9603; 1) R 20048; 3)29016; 4)123.602, 7)177.068; 8)AR 1054; with Jan Kiepura; LP: 68.

13 Dec. '27

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

103 FIDELIO: Komm' Hoffnung (Beethoven); WxxB 7885; O-8721 a; 1)R 20053 (later PXO 1013), Austrian Parl. BX 601; 3)25803; 4)123.603; 8)AR 1026; LP: 1, 15, 17, 20, 41, 42, 74.

104 FIDELIO: Ich folg' dem inneren Triebe (Part 2); WxxB 7886 O-8721 b; 1)R 20053 (later PXO 1013), Austrian Parl. BX 601; 3)25803; 4)123.603; 8)AR 1026; LP: 1, 15, 17, 20, 41, 42, 74.

105 DER ROSENKAVALIER: O sei er gut Quinquin...Die Zeit, die ist sonderbar Ding; (R. Strauss); WxxB 7887-1-2; (both takes used); O-8726 a; 1)R 20054; 3)25817 (take 1); 7) 177.033; 8) AR1022 & (later) PXO 1014 (take 2); LP: 16, 46, 68.

106 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); WxxB 7888-1 (J. lists take 2 as 13 Mar. '28 and includes both takes in all the following release numbers; in his notes he states that take 1 was used for most issues and take 2 for later issues); O-8726; 1)R 20054; 3)25817 (take 2); 7) 177.033; 8)AR 1022 & (later) PXO 1014 (take 1); LP: 16, 20, 50, 74.

13 Mar. '28

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

106 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); WxxB 7888-2; (J. lists take 2 as 13 Mar. '28 and includes both takes in all the following release numbers; in his notes he states that take 1 was used for most issues and take 2 for later issues); O-8726; 1)R 20054; 3)25817 (take 2); 7) 177.033; 8)AR 1022 & (later) PXO 1014 (take 1); LP: 16, 20, 50, 74.

097 Der Lenz (also Lenz) (Hildach); (J.: 6 Dec. '27 take 1 and 13 Mar. '28 take 2, only take 2 was used); LWxxB 7878-2; O-8727 a; 2)9054M; 3)25802; LP: none.

107 DAS WUNDER DER HELIANE: Ich ging zu ihm; (Korngold); LWxxB 7997-2; (J.: probably only take 2 was used with take 1 in reserve); O-8722 a; 3)25805 & 28805; LP: 1, 20 & Record Collector's Choice Bel Canto Disc BC243.

108 DAS WUNDER DER HELIANE: Nich hab' ich ihn geliebt; (Part 2); LWxxB 7998-2; O-8722 b; 3)25805 & 28805; LP: 1, 20 & Record Collector's Choice Bel Canto Disc BC243.

3 Sept. '28

Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda c. Hermann Weigert

109 EVA: So war meine Mutter (spoken dialogue)...Wär' es auch nichts als ein Augenblick (Lehár); (J.: probably the earliest recording of LL's speaking voice); WxxB 8150; O-8730 b; 1)R 20275; 8)AR 1085); LP: 64.

110 Das Zauberlied (Wenn dein ich denk) (Meyer-Helmund); WxxB 8151; O-8730 a; 1)R 20275; 2)9082M; 8)AR 1085; LP: none.

3 Sep. '28

Instrumental quartet, conducted from the piano by Hermann Weigert

115 Eine kleine Liebelei (Harry Ralton [born Karl Heinz Rosenthal]) WBe 7176 ; O-4801 a; (J: Take 2 was held in reserve); LP: none.



116 Frühling ist es wieder (Willy Engel-Berger); WBe 7177; O-4801 b; LP: none.

117 Der Nussbaum (Schumann); WBe 7178; O-4821 a; 1)RO 20071; 2)4065M; 3)20375; with piano only, Weigert; LP: 5, 50, 68.

4 Sep. '28

with Hermann Weigert, piano

119 a)Aufträge (Schumann); WBe 7184-2; O-4821 b ; 1)RO 20071; 2)4065M; 3)20375; b)Heimkehr vom Fest (Blech) recorded on this same matrix? (unpublished); LP: a) 5, 22.

124 Morgen! (R. Strauss); unidentified violinist; WBe 7189; O-4846 a; 1)RO 20081; 3)20339; 8)AR 128; LP: 68.

118 Mit deinen blauen Augen (R. Strauss); unidentified violinist; WBe 7183; O-4846 b; 1)RO 20081; 3)20339; 8) AR 128; LP: none.

4 Sep. '28

Members of the Berlin State Opera Orchestra; c. Hermann Weigert

120 Zur Drossel sprach der Fink (d'Albert); WBe 7185; O-4823 a; LP: 50.

121 Ach, wer das doch könnte (Wilhelm Berger); WBe 7186-2; (J.: "take" 1 probably held in reserve; destroyed on 21 Nov. '29); O-4823 b; 1)RO 20263; 8)AR 259; LP: none.

122 O du fröhliche (Traditional); WBe 7187; O-4810 b; 1)RO 20098; 3)23052; (J.: Brazil A 3122; 8)AR 150); LP: none.

123 Stille Nacht, heilige Nacht (Gruber); WBe 7188; O-4810 a; 1)RO 20098; 3)23052; (J. Brazil A 3122; 8)AR 150); LP: none.

111.1 ARIADNE AUF NAXOS: Sie lebt hier ganz allein...Es gibt ein Reich; R. Strauss; WxxB 8169-1 (This "take" begins eight measures earlier than "take" 2); O-8731 a

111 ARIADNE AUF NAXOS: In den schönen Feierkleidern (R. Strauss); WxxB 8168; O-8731; 1)R 20147; 3)25816; 8)AR1069; Odeon R 20147; (Part 2); LP: 1, 17, 20 (Es gibt ein Reich), 46, 69.

112 ARIADNE AUF NAXOS: Sie atmet leicht...Es gibt ein Reich; WxxB 8169-2; O-8731a/b (take 1 & 2); 1)R 20147 & 3)25816 (take 2 begins 8 measures later); (J.: both takes were used but take 2 is more frequent); (Part 1); AR 1069);.

113 Ave Maria (sung in German) (Bach-Gounod); (J.: 3 Sep.'28, take 2 on 10 Nov. '28, WBe 7174-1-2; O-4802 a; 1)RO 20076; 3)20277; 4)188.651; 6)15005; 8)AR 120; (J.: Chile & Argentina 196.036, Brazil A.3076); LP: none.

114 XERXES or SERSE: Largo (in German) (Handel) ( dates etc.see: J. 113); WBe 7175-1-2; O-4802 B; 1)RO 20076; 3)20277; 4)188.651; 6)15005(?); 8)AR 120; J: Take 1 was destroyed on 4 Dec. '28; LP: none

10 Nov. '28

Chamber orchestra, conducted from the piano by Frieder Weissmann

Frauenliebe und 'leben (Schumann)

125 Seit ich ihn geseh'n; WBe 7601; O-4806 a; 1)RO 20090; 2)4070M; 3)20411; 4)188.785; 6)15013; 7)196.274; 8)AR 143; (J.: speed 76 RPM; some sections in certain songs have been repeated, others omitted completely; also: Chile 292545/8, auto coupling: AC 100012/15); LP: 5.

126 Er, der Herrlichste von allen; WBe 7602; O-4806 b; other data see 125.

127 Ich kann's nicht fassen, nicht glauben; WBe 7603; O-4807 a; 1)RO 20091; 2)4071M; 3)20412; 4)188.786; 6)15014; 7)196.275; 8) AR 144; other data see 125.

128 Du Ring an meinem Finger; WBe 7604; O-4807 b; other data see 127.

129 Helft mir, ihr Schwestern; WBe 7605; O-4808 a; 1)RO 20092; 2)4072M; 3)20413; 4)188.787; 6)15015; 7)196.276; 8)AR 145; other data see 125.

130 Süsßer Freund; WBe 7606; O-4808 b; other data see 129.



131 An meinem Herzen an meiner Brust; WBe 7607; O-4809 a; 1)RO 20093; 2)4073M; 3)20414; 4)188.788; 6)15016; 7)196.277; 8)AR 146; other data see 125.

132 Nun hast du mir den ersten Schmerz getan; WBe 7608; O-4809 b; other data see 131.

132.1 Ave Maria (sung in German) (Bach-Gounod); Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda, c. Weigert; See 113; LP none.

132.2 XERXES or SERSE: Largo (in German) (Handel); Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda, c. Weigert; See 114; LP: none.

12 Nov. '28

with Paul Mania, organ (Welte organ in Lindström Studio 2))

133 Halleluja (Ferdinand Hummel); WxxB 8220 (J.: -2 take 1 held in reserve & 75 RPM); O-8733 a; 1)R 20265; 8)AR 1082); LP: none.

134 Wo du hingehst (Trauungsgesang) (Louis Roessel); WxxB 8221-2; O-8733 b; 1)R 20265; 8)AR 1082); (J: "take" 1 perhaps held in reserve); LP: none.

135-211

17 Dec. '28

Members of the Berlin State Opera Chorus & Orchestra; c. Frieder Weissmann

135 DIE FLEDERMAUS: Herr Chevalier, ich grüsse Sie!; (Finale Act 2) (Joh. Strauss Jr); WxxB 8266-1-2; O-8734 a (both takes were used); 1)R 20085 (take 2) later PXO 1032; 2)9078M, Am. Odeon 3268 & 3)29015 (all take 1); 4) 123. 018 (take 2); 5)BX 602; 7)177.217; 8)AR 1029; with Richard Tauber, Karin Branzell, Grete Merrem-Nikisch, Waldemar Stägemann; LP: 16, 17, 41.

136 DIE FLEDERMAUS: Genug damit, genug; (Joh. Strauss Jr ); WxxB 8267-2; O-8734 b; other data see 135; J: only "take" 2 was used; Part 2.

138 DER ZIGEUNERBARON: Er ist Baron (Finale Act 1); (Joh. Strauss Jr); WxxB 8269-1; (J.: -2, only take 1 was used); O-8735 b; other data see 137.

137 DER ZIGEUNERBARON: Ein Fürstenkind (Finale Act 2); (Joh. Strauss Jr); WxxB 8268-2; O-8735 a; 1)R 20104 (later PXO 1034); 2)9079M; 3)29013; 4)123.019; 8)AR 1035; Od. 5172; cast as 135 plus Hans Lange; J.: only “take” 2 was used; LP: see listing 146.

26 Feb. '29

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

143 DER FREISCHÜTZ: Wie nahte mir der Schlummer...Leise, leise fromme Weise; (Weber); LxxB 8305; O-8741 a; 1)R 20087 (later PXO 1016); 2)9060M; 3)29007; 8)AR 1031; O-6950 ?; Am. Odeon 3286; LxxB 8564-OP-II-III (Leise, leise.. only); LP: 1, 16, 17, 20, 74.

144 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh'; (Weber); LxxB 8306; O-8741 b; other data see 143.

144.1 TOSCA: Nur der Schönheit (not published)

144.2 LA BOHEME: Man nennt mich jetzt Mimi (not published)

26 Feb. '29

with Paul Mania, organ (Welte organ in Lindström Studio 2)

139 O Haupt voll Blut und Wunden (Hymn) (Hans Leo Hassler; arranged by J.S. Bach); (J.: speed 76 RPM); LBe 8038; O-4811 a; 1)RO 20215; 3)20336; 8)AR 220; LP: none.

140 Christi Mutter stand mit Schmerzen (Hymn) (anonymous, Cologne 1638); LBe 8039; O-4811 b; all other data see 139.

141 Geleitet durch die Welle (Marienlied by Johann Kaspar Aiblinger); LBe 8040; O-4803 a; 1)RO 20205; 3)20337 8)AR 203; LP: none.

142 Es blüht der Blumen eine (P. A. Schubiger); LBe 8041; O-4803 b; 1)RO 20205; 3)20337; 8)AR 203; LP: none.



16 Apr.'29

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

145 Es gibt eine Frau die dich niemals vergisst (Jim Cowler [born Karl Gustav Herbert Noack]); WBe 8143; O-4805 a; LP: none.

146 Der Duft, der eine schöne Frau begleitet (Hans May); WBe 8144; O-4804 a; 4)188.728; LP: R-1001a & 1002a (A Tribute to Dr. Frieder Weissmann on Ritornello Records).

147 Wenn du einmal dein Herz verschenkst (Willy Rosen); WBe 8145; O-4804 b; 4)188.728; LP: none.

148 Ich hol' dir vom Himmel das Blau; (Lehár); WBe 8146; O-4805 b; LP: none.

13 Jun. '29

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

149 TOSCA: Nur der Schönheit (Puccini); (J.: 26 Feb. '29; Be 8036 unpublished; LxxB 8321-1-2-3; only take 3 accepted; speed 76 RPM and he states that take 1 was destroyed on 13 May '29); LxxB 832-3; O-8736 a; 1)R 20095; 3)25804; Tonalit NM 7065; 8)AR 1061; LP: 20, 26, 68, 70.

150 LA BOHÈME: Man nennt mich jetzt Mimi (Puccini); (J.: 26 Feb. '29; Be 8037 unpublished & other data see 149 but LxxB 8322-1); LxxB 8322-2-3 (Lehmann Archivist Jim Stenger says that it looks like take 3) (J.: take 2 accepted); J. states that take 1 was destroyed on 13 May '29; O-8736; 1)20095; 3)25804; Tonalit NM 7065; 8)AR 1061; LP: 19, 50, 68.

151 Schmerzen (Wagner); LBe 8299-2; (J.: both takes used, take 1 held in reserve); O-4812 b; 1)RO 20100; 2)4059M; 3)20284; 8)AR130; LP: 20, 70.

152 Träume (Wagner); LBe 8300-2; (J.: both takes used, take 1 held in reserve); O-4812 a; 1)RO 20100; 3)20284; 8)AR 130; LP: 20, 70.

153 Widmung (Schumann);LBe 8301-2; O-4824 a; J.: both takes used, take 1 held in reserve; 1)RO 20102; 2)4059M; 3)20376; 8)AR 132; LP: 5.

154 Du bist wie eine Blume(Schumann); LBe 8302; O-4824 b; 1)RO 20102; 3)20376; 8)AR 132; LP: 5

155 Traum durch die Dämmerung (R. Strauss); LBe 8303; O-4820 a; 1)RO 20096; 3)20340; 8)AR 129; LP: none.

156 Ständchen (R. Strauss); Be 8304; O-4820 b; 1)RO 20096; 3)20340; 8)AR 129; LP: none.

3 Oct. '29

with Paul Mania, organ (Welte organ in Lindström Studio 2)

157 O heil'ger Geist, kehre bei uns ein (Chorale) (Philipp Nicolai); LBe 8590; O-4814 a; 1)RO 20320; 2)4062M; 3)20334; 8)AR 312; LP: none.

158 Aus tiefer Not (Chorale) (Wolfgang Dachstein); LBe 8591; O-4815 b; 1)RO 20309; 2)4057M; 3)20333; 8)AR 298; export RA 222118; LP: none.

159 Ach, bleib' mit deiner Gnade (Chorale) (Melchior Vulpius); LBe 8592; O-4815 a; 1)RO 20309; 2)4062M; 3)20333; export RA 222118; LP: none.

160 Jesus, meine Zuversicht (Chorale) (Johann Crüger); LBe 8593; O-4816 a; 2)4057M; 3)20335; LP: none.

161 Wir glauben all' an einen Gott (Chorale) (15th century, arranged by Johann Walter); LBe 8594; O-4816 b; 1)RO 20320; 3)20335; 8)AR 312; LP: none.

162 DIOMEDES: Bist du bei mir (Gottfried Heinrich Stölzel; arranged by J.S. Bach); LBe 8595-2; O-4814 b; (J.: "take" 1 held in reserve); 1)RO 20292; 2)4062M; 3)20334; 8)AR 281; export RA 222105; LP: none.

20 Feb. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer

165 Scheiden und Meiden (Es ritten drei Reiter zum Tore hinaus) (German folk song; arranged by Römer); LBe 8878; O-4817 a; 1)RO 20166; 3)20278; 7)196.134; 8)AR 167; 80 RPM; LP: none.

166 Krasny sarafan (Der rote Sarafan) (Aleksandr E. Varlamov; arranged by Römer); LBe 8879; O-4822 a; 7)196.134; 80 RPM; male chorus; LP: none.



167 Es stieß ein Jäger wohl in sein Horn (German folk song arranged by Römer); LBe 8880; O-4817 b; 3)20278; 80 RPM; chorus; LP: none.

163 Andachtsstunde (Ketelby); (J.: lists this date as unpublished; destroyed 20 Feb.'30; -1 & 19 Jun. '30 for takes -2 &-3 which was held in reserve; ; LBe 8876-2-3; O-4818; 3)23058; see 173.1; LP: none.

164 Heiligtum des Herzens (Ketelby); LBe 8877-2-3; O-4818; 1)RO 20166; 3)23058; 8)AR 167; other data, including "J." see 163.

21 Feb. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer

168 Es waren zwei Königskinder (German folk song arranged by Römer); LBe 8881; O-4822 b; 80 RPM; LP: none.

21 Feb. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

169 TANNHÄUSER: Dich teure Halle (Wagner); LBe 8882; O-4813 a; 1)RO 20139 (later PO 156); 2)4063M; 3)20283; 4)188.059; 5)B 502; 7)196.152; 8)AR 155 (J. lists 169-172 at 80rpm); LP: 17, 15, 20, 42, 70, 74 & LV 10.

170 TANNHÄUSER: Allmächt'ge Jungfrau (Wagner); LBe 8883; O-4813 b; 1)RO 20139 (later PO 156); 2)4063M; 3)20283; 4)188.059; 5)B 502; 7)196.152; 8)AR 155; Spain: 184.180; (J. lists 169-172 at 80rpm); LP: 15, 68, 74.

171 LOHENGRIN: Euch Lüften die mein Klagen (Wagner); LBe 8884; O-4819 b; 1)RO 20113 (later PO 152); 2)4066M; 3)20282; 4)188.060; 5)B 503; 8)AR 139; Brazil A.3128; for best sound this and 172 should begin at 80 RPM and by the end of the disc be at 81 RPM; LP: 17, 15, 70.

172 LOHENGRIN: Einsam in trüben Tagen (Wagner); LBe 8885; O-4819 a; 1)RO 20113 (later PO 152); 2)4066M; 3)20282; 4)188.060; 5)B 503; 8)AR 139; Brazil A.3128; Spain 184.180; 80 RPM; LP: 15, 42.

18 Jun. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

172.1 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini); not published. Later copied onto 10": LBe 9935-O) see: 200.

175 FAUST: Ich gäb' was drum, wenn ich nur wüsst'...Es war ein König in Thule; (Gounod); LxxB 8494; O-8747 b; 1)R 20137; 2)9082M; Hungary: Tonalit NM 7060-b; LP: 68

176 MIGNON: Kennst du das Land? (Thomas); LxxB 8495; 1)R 20137; 2)9082M; Hungary: Tonalit NM 7060-a; LP: 68, 73.

176.1 OTELLO: Sie sass mit Leide auf öder Heide (Verdi); LxxB 8496; unpublished); J. damaged during recording process.

177 a)DIE WALKÜRE: Du bist der Lenz b)TRISTAN UND ISOLDE: Mild und leise (first half of Liebestod) (Wagner); LxxB 8497; O-8745 a; 1)R 20122; 2)9049M; 3)25807; 8)AR 1046; Chile and Argentina: 177.216; LP: a)68, 74.

178 TRISTAN UND ISOLDE: Seht ihr's nicht (second half of Liebestod) (Wagner); LxxB 8498; O-8745 b; 1)R 20122; 2)9049M; 3)25807; 8)AR 1046; Chile and Argentina: 177.216; LP: 177 b) & 178: 1, 17, 20, 74, (& Seraphim 60274) (& ORX 123 Deutsche Gesangs...Bel Canto)

178.1 MADAME BUTTERFLY: Eines Tages seh'n wir; LxxB 8499; not published) (re-recorded to 10-inch matrix LBe 9935-0, artist not present); O-4834 b (later O-4849); LP: 20, 50.

19 Jun. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer and unidentified organist (Welte organ in Lindström Studio 2)

173.1 Andachtsstudne (Ketelby; arranged by Römer); see 163; LBe 8876-2-3; O-4818; a; 3)23058; see 173.1; LP: none.

173.2 Heiligtum des Herzens (Ketelby; arranged by Römer); see 164; LBe 8877-2-3; O-4818 b; 1)RO 20166; 3)23058; 8)AR 167; LP: none.



19 Jun. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

173 Ich grolle nicht (Schumann); LBe 9044; O-4825 a; 1)RO 20185; 2)4092M; 3)20378; 8)AR 178; instrumental trio directed by Weissmann; (J.: speed 80 RPM); LP: 5.

19 Jun. '30

with Frieder Weissmann, piano

174 Erlkönig (Schubert); LBe 9045; O-4825 b; 1)RO 20292; 2)4092M; 6)15005; 8)AR 281; (export RA 222105); LP: 2, 42.

23 May '31

Berlin State Opera Chorus and unidentified organist, (Welte organ in Lindström Studio 2)

179 Ein feste Burg ist unser Gott (Chorale)(Martin Luther); LBe 9488-2; O-4828 a; 1)RO 20368; 3)20338; 7)196.199; 8) AR 335; (male chorus); LP: none.

180 Ich bete an die Macht der Liebe (Chorale) (Bortniansky); LBe 9489-2; O-4828 b; 1)RO 20368; 3)20338; 7)196.199; 8) AR 335; (male chorus); LP: none.

23 May '31

with instrumental trio, conducted from the piano by Frieder Weissmann

181 Die Mainacht (Brahms); LBe 9490-2; O-4829 a; later O-4847; 1)RO 20159; 2)4094M; 3)20285; 8)AR 181; xxRek 22-0; LP: 68.

182 Wiegenlied (Schlaf' Herzenssöhnchen) (Weber); LBe 9491-2; O-4838 a; (J.: "take" 1 was originally held as reserve); 1)RO 20185; 3)20378; 8)AR 178; LP: none.

183 's Zuschau'n (Bavarian folk song) (Carl Bohm); LBe 9492-2; O-4838 b; LP: none.

26 May '31

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

184 MIGNON: Dort bei ihm ist sie jetzt (Thomas); LBe 9493-2; O-4826 a; 1)RO 20174; 8) AR 172; LP: 68.

185 MIGNON: Kam ein armes Kind von fern (Thomas); LBe 9494-2; O-4826 b; 1)RO 20174; 8) AR 172; LP: 20, 70.

186 DIE FLEDERMAUS: Klänge der Heimat (Czardas) (Joh. Strauss Jr.); LBe 9495-2; (J.: take 1 probably held in reserve); O-4831 a; 1)RO 20171 (later PO 163); 2)4101M; 3)20280; 5)B 504; 7)196.161; 8)AR 170; Finland PLE 134; LP: 16, 42.

187 DIE FLEDERMAUS: Mein Herr, was dächten Sie von mir; (Joh. Strauss Jr.); LBe 9496; O-4831 b; 1)RO 20171 (later PO 163); 2)4101M; 3)20280; 5)B 504; 7)196.161; 8)AR 170; Finland PLE 134; LP: 1, 16, 68, 71.

188 Vergebliches Ständchen (Brahms); LBe 9497; O-4829 b; 1)RO 20159; 2)4090; 3)20285; 8)AR 181; with instrumental trio conducted from the piano by Weissmann); (with added instrumental introduction); LP: 50.

23 Apr. '32

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

189 DIE ZAUBERFLÖTE: Ach, ich fühl's, es ist verschwunden; (Mozart); LBe 9905; O-4832 b (later O-4851); 1)RO 20194 (later PO 157); 3)20279; 8)AR 194; LP: 15, 20, 50.

190 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei, Witz, heit're Laune; (Nicolai); LBe 9906-2; O-4833 a; 1)RO 20303; 3)23025; 8)AR 295; (export RA 222114); LP: 1, 17, 20, 42, 74.

191 DIE LUSTIGEN WEIBER; Er wird mir glauben (Nicolai); LBe 9907; O-4833 b; 1)RO 20303; 3)23025; 8)AR 295; (export RA 222114); LP: 1, 17, 20, 42, 74.



192 MADAME BUTTERFLY: Über das Meer und alle Lande (Puccini); LBe 9908-2; O-4832 a; (later O-4849); 1)RO 20194 (later PO 157); 8)AR 194; with female chorus; LP: 15, 68, 70.

193 OTELLO: Sie saß mit Leide auf öder Heide (Willow Song) (Verdi); LBe 9909-2; O-4834 a; 1)RO 20248; 8)AR 239; (export RA 222077); LP: 20, 70.

25 Apr. '32

Odeon Chamber Orchestra, conducted by Manfred Gurlitt

194 Die Lotosblume (Schumann); LBe 9910; O-4839; a 1)RO 20207; 2)4049M; 3)20377; 8)AR 199; speed 79 RPM for 194-199); LP: 5, 50, 68.

195 a)An den Sonnenschein b)Marienwürmchen (Schumann); LBe 9911; O-4839 b; 1)RO 20207; 2) 4049M; 3) 20377; 8)AR 199; LP: 5, 23, 50.

196 Die Trommel gerühret! (from Egmont) (Beethoven); LBe 9912; O-4835 a; 1)RO 20196; 3)20276; 8)AR 217; LP: none.

197 Freudvoll und leidvoll (from Egmont) (Beethoven); Be 9913 O-4835 b; 1)RO 20196; 3)20276; 8)AR 217; LP: none.

198 Sandmännchen (Brahms); LBe 9914; O-4836 b (later O-4847); 1)RO 20403; 2)4087M; 3)20286; LP: 50.

199 a)Leise zieht durch mein Gemüt; also called Gruß; (Mendelssohn) b)Der Schmied (Brahms); instrumental trio directed by Gurlitt; Be 9915; O-4836 a; 1)RO 20403; 2)4087M; 3)20286; LP: a)none b)50.

200 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini);Be 9935 (J.: Be 9935-O); O-4834; (later O-4849); At this point J. inserts: 25 May '32 recopying: transfer of 12 inch xxB 8499 (#178.1) onto a 10-inch side; this done by recording engineers; the artist was not present); original recording data see: 172.1; LP: 20, 50.

20 Jun '33

Odeon Opera Orchestra, conducted by Frieder Weissmann

202 WERTHER: Werther, Werther...nicht kann ich mir's verhehlen; (Part 1) (Massenet); LBe 10384-2; O-4845 a; 1)RO 20240; 8)AR 237 (J.: take 2 is used on some copies of AR 237); (export 222077); LP: 1, 68

203 WERTHER: Zum Fenster dringt empor; (Part 2)(Massenet); LBe 10385-2 O-4845 b; 1)RO 20240; 8)AR 237 (J.: take 2 is used on some copies of AR 237); (export 222077); LP: 1, 68

204 HOFFMANN'S ERZÄHLUNGEN: Sie entfloh' die Taube so minnig; (Offenbach); LBe 10386-2; O-4844 a; 1)RO 20263; 8)AR 259; LP: 68, 70.

205 MANON: Folget dem Ruf...Nützet die schönen, jungen Tage; (Massenet); LBe 10387-2; O-4844 b (later O-4850); 1)RO 20248; 8)AR 239; (export 222075); LP: 20, 70, 72.

206 DIE TOTEN AUGEN: Psyché wandelt durch Säulenhallen; (d'Albert); LBe 10388-2; O-4841 a; 1)RO 20229 (later PO 158); 8)AR 226; LP: 1, 15, 20.

207 FIGAROS HOCHZEIT: O säume länger nicht geliebte Seele; (Mozart); LBe 10389-2; O-4841 b (later O-4850) (later...Oct. '41: O-4851); 1)RO 20229 (later PO 158); 3)20279; 8)AR 226; LP: 15, 68.

11 Nov. '33

Members of the Berlin State Opera Orchestra; c. Richard Jäger

208 ARABELLA: Mein Elemer! (Part 1) (R. Strauss); (J.: Lehmann's last session for Odeon took place after she had taken part in the HMV recording of scenes from Der Rosenkavalier on 20-24 Sep. '33); PBe 10468-2; O-4842 a; 1)RO 20237 (later PO 171); 3)23043; 7)196.230; 8)AR 234; 78 RPM; LP: 16, 19, 68, 69, 70.

209 ARABELLA: Wie sagt die Zdenka (Part 2) (R. Strauss); PBe 10469-2; O-4842 b (later O-4850) (later...Oct. '41: O-4851); 1)RO 20229 (later PO 158); 3)20279; 8)AR 226; LP: 15, 68

210 ARABELLA: Er ist der Richtige (R. Strauss); PBe 10470-2; O-4843 a; 1)RO 20236; 3)23048; 7)196.231; 8)AR 233; with Käte Heidersbach; (J.: states that 210



starts at 76 RPM and increases speed to 77 RPM by the end of the side); LP: 20, 69, 70.

211 ARABELLA: Aber der Richtige..(Part 2) (R. Strauss); PBe 10471-2; O-4843 b; 1)RO 20236; 3)23048; 7)196.231; 8)AR 233; with Käte Heidersbach; LP: 20, 69, 70.

## 212-246

### **His Master's Voice (HMV)**

1933–1935 in Vienna. Matrices are followed by a catalogue number, a slash and then the “coupling” number. Victor assigned CVS for the matrices; HMV used 2WX; both are listed, separated by a slash. Only those recordings that include Lehmann are listed.

20–24 Sep. '33 for DER ROSENKAVALIER (Richard Strauss): Members of the Chorus of the Vienna Staatsoper and of the Vienna Philharmonic Orchestra, conducted by Robert Heger. It was recorded in the “Mittlerer Saal.” The cast included: Richard Mayr, Maria Olszewska, Victor Madin, Elisabeth Schumann, Bella Paalen, Karl Ettl, William Wergnick. The opera was abridged. The complete set: HMV DB 206O-72 (auto. coupling 7547-59), Victor M-196 (single discs 7917-29); AM-196 (auto. coupling 793O-42); auto drop sequence coupling DM-196 (17119-31). HMV matrices begin with 2WX, Victor's with CVS. (J.: The “V” was added by Victor to identify European originals. Two cutting machines were used during the recording sessions, working in parallel. Recordings made on the second machine are shown by an ‘A’ following the take number); only Lehmann recordings are listed. LP: 80

21 Sep. '33

212 DER ROSENKAVALIER: Heut' oder Morgen; CVS 81440/2WX 585-1-1A-2A-3-3A; DB 2071/7928; 32-4120.

213 Marie Theres'!; CVS 81441/2WX 586-1-1A-2-2A; DB 2071/7928; 32-4121.

- 214 Wie du warst! ; CVS 81419/2WX 587-1-1A; DB 2060/7917; 32-4101.
- 215 Lachst du mich aus?; CVS 81420/2WX 588-1-1A-2-2A; DB 2061/7918; 32-4102.
- 216 Der Feldmarschall sitzt; CVS 81421/2WX 589-1-1A-2-2A; DB 2061/7918; 32-4103.
- 217 Ah! Du bist wieder da!; CVS 81425/2WX 590-1A-2-2A; DB 2063/7920; 32-4107; (217=LP: 18, 20).
- 218 Da geht er hin...; CVS 81424/2WX 591-1-1A-2-2A; DB 2063/7920; 32-4106.
- 219 Wo sie mich da hat...; CVS 81426/2WX 592-1-2; DB 2064/7921; 32-4108; (J.: 24 Sept. takes 3, 3A)
- 220 Weiss bereits nicht...; CVS 81438/2WX 593-1-1A; DB 2070/7927; 32-4118.
- 221 Hat sie schon einmal...; 2WX 594-1 unpublished; see 226.

23 Sep. '33

(continuation of DER ROSENKAVALIER)

- 222 Ich hab' halt schon einmal..; CVS 81439/2WX 600-1-2-3-3A; DB 2070/7927; 32-4119.
- 223 Die Stimm'! ; CVS 81422/2WX 601-1-2-2A; DB 2062/7919; 32-4104.
- 224 Ich werd' jetzt in die Kirchen geh'n; 2WX 603-1-1A; unpublished; see 227.
- 225 Muss jetzt partout zu ihr; CVS 81437/2WX 604-1-2A; DB 2069/7926; 32-4117/

24 Sep. '33

(continuation of DER ROSENKAVALIER)

- 226 Hat sie schon einmal...; CVS 81423/2WX 594-2-2A-3-3A; DB 2062/7919; 32-4105.



227 Ich werd' jetzt in die Kirchen geh'n; CVS 81427/2WX 603-2A-3-3A; DB 2064/7921; 32-4109.

228 Ja, Ja; 2WX 584-1-2-3-4-5 unpublished (Schumann sang this "Ja, ja" on the recording, but Lehmann had also recorded it, but it didn't fit on the particular pressing that was ultimately used.; J.: Sind halt aso! Ist ein Traum...lists Lehmann in takes 3 & 3A (21 Sept. '33) (unpublished), and 2WX 606-1-1A (24 Sept. '33); (also unpublished).

DIE WALKÜRE (Wagner); Members of the Vienna Philharmonic, conducted by Bruno Walter. Cast: Lauritz Melchior, Emanuel List, Ella Flesch, Alfred Jerger. The recording was made in the "Großer Musikvereinssaal." HMV matrices begin 2VH; Victor's CVS. In the next series the (res) means reserved or held by the factory as "useable" should some accident befall the original plate during processing. Sometimes an accident did happen, so that later editions of a set might contain certain takes "reserved" at the start. Or an approved "reserve" take might be shipped to a different factory, which is why sometimes different "takes" are found on different labels. Catalogue numbers for act 1: HMV: DB 2636-43 (auto. coupling: DB 8039-46); Ger. Col.: LWX 105-112; It.Col GQX 10889-96; Victor: M-298 (8932-9), auto. coupling: AM-298 (8940-47), auto drop sequence coupling, DM-298 (16933-40). Only Lehmann recordings are listed.

20 Jun.' 35

229 DIE WALKÜRE: Ein fremder Mann (Wagner); 2VH 95-1-1a(res)-2/CVS 95834; DB 2636/8932; whole set: LP: 81.

230 Kührende Labung gab mir; 2VH 96-1-1a(res)-2-2a(res)/CVS 95835; DB 2637/8933.

231 Einen Unseligen labtest du; 2VH 97-1-1a(res)/CVS 95836; DB 2637/8933; see 235.1.

232 Müd' am Herd; 2VH 98-1-1a(res)-2 (unpublished); see 240.

233 Trägst du Sorge; 2VH 99-1-2/CVS 95838; DB 2638/8934.

233.1 Wunder und wilde Märe; 2VH 100-1-1a-2/CVS 95839; DB 2639/8935; (take 2 on 21 Jun. '35).

21 Jun. '35

Continuation of DIE WALKÜRE

234 Die so leidig los; 2VH 101-1-2-2A (res)/CVS 95840; DB 2639/8935; LP: TC 9048=234, 240.

235 Was gleisst dort hell; 2VH 104-1-2(res)-2A/CVS 95843; DB2641/8937.

235.1 Einen Unseligen labtest du; 2VH 97-2(res)-2a crossed out & replaced by "alt per recording dept memo 16.7.35"; see 231.

235.3 Wunder und wilde Märe; 21 Jun. '35; 2VH 100-2; see 233.

236 Der Männer Sippe; 2VH 105-1-1A(res)-2/CVS 95843; DB 2641/8937; Victor 14205 (M-329); LP: 73 & RCA LM 1909.

237 Dich selige Frau; 2VH 106-1(res)-1A-2/CVS 95845; DB 2642/8938; Victor 14204 (M-329), HMV D2202, LP: Electrola EJ 475; 237-239 & 241=1C147).

238 Du bist der Lenz; 2VH 107-1-1A(res)-2/CVS 95846; DB 2642/8938; Victor 15817 (M-633); LP: LCT 1001, LCT 1.

239 Wie dir die Stirn; 2VH 108-1-1A(res)/CVS 95847; DB 2643/8939; see 238.

240 Müd' am Herd; 2VH 98-3-3A/CVS 95837; DB 2638/8934 (see 232) (Kelly: not 3A but just 3); LP: TC 904; see 232;.

241 Siegmund heiss' ich; 2VH 109-1-1A (res)/CVS 95848; DB 2643/8939; Victor 15817 (M-633); LP: LVT 1003, LCT 1001, WCT 2.

22 Jun. '35

Continuation of DIE WALKÜRE: Scenes from act 2 with the same cast; only Lehmann recordings are listed; same prefix numbers apply to HMV & Victor as in 229; HMV DB 3719-28 (auto. coupling 8737-46); Victor: M-582 (15506-15), AM-582 (15516-25), DM-582 (16058-67) (16933-40); LP: 81

242 Raste nun hier; 2VH 110-1A-2-2A(res)/CVS 037525; DB 3724/15511



243 Hinweg! Hinweg!; 2VH 111-1-1A-2/CVS 037526; DB 3725/15512; LP: 20, 42.

244 Horch, o Horch!; 2VH 112-1-1A(res)/CVS 037527; DB 3725/15512; LP: 20, 42.

245 Zauberfest bezähmt ein Schlaf; 2VH 113-1-2(res)-2A/CVS 037532; DB 3728/15515

246 Wehwalt! Wehwalt!; 2VH 114-1-1A-2-2A/CVS 037533; DB 3728/15515.

## 247-300

### **RCA Victor**

1935-1940 on 10" discs except: 295, 296, 298, & 300 which were 12". Victor matrices begin "BS"(10") or "CS" (12"); HMV: "DA"(10") or "DB" (12"). (J.: Note that UK pressings published in Europe carry matrix prefixes OA (10") and 2A (12"), instead of the Victor prefixes BS & CS). Matrix number is followed by Victor order number, HMV & Australian HMV (EC & ED), Japanese releases (NG, SF & SD), then Victor sets (albums) "M" (where applicable).

17 Oct. '35

New York, Studio 2; pianist Ernö Balogh.

247 An Chloe (Mozart); BS 95611-1-2; 1730; DA 1466; M-292; LP: 58, 60.

248 Die Verschweigung (Mozart); BS 95612-1-2; 1730; DA 1466; M-292; LP: 58, 60.

249 Ungeduld (Schubert); BS 95613-1-2; 1731; DA 1467; NF 4196; M-292; used to complete *Die schöne Müllerin* cycle on Columbia LP in 1964; LP: 58, 60.

250 Im Abendrot (Schubert); BS 95614-1-2; 1731; DA 1467; NF 4196; M-292; LP: 6, 58, 60.

251 Die Kartenlegerin (Schumann); BS 95615-1-2; 1732; DA 1468; NF 4203; M-292; LP: 58, 60.

252 Waldesgespräch (Schumann); BS 95616-1-2; 1732; DA 1468; NF 4203; M-292; LP: 58, 60.

253 Der Tod, das ist die kühle Nacht (Brahms); 17 Oct. '35; BS 95617-1-2; 1733; DA 1469; M-292; LP: 2, 58, 60.

254 a)Therese b)Meine Liebe ist grün (Brahms); BS 95618-1-2; 1733; DA 1469; M-292; LP: 3, 20, 42, 62.

255 Anakreons Grab (Wolf); BS 95619-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57, 62.

256 In dem Schatten meiner Locken (Wolf); BS 95620-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57.

13 Mar. '36

New York, Studio 1; pianist, Ernő Balogh

257 Do not chide me (Eng.) (Balogh); BS 99451-1-1A-2 (J.: 2 in English-published discography; 1 in German-published discography); Not published until CD release.

258 a)My native land (Gretchaninoff) b)Midsummer (Worth) (Eng.); BS 99452-1-1A; 1893; DA 1617; LP: none

259 Fa la nanna, bambin (It.) (Sodero); BS 99453-1-1A-2); Not published until CD release.

260 Canto di primavera (It.) (Cimara); BS 99454-1-1A; Not published until CD release.

261 Ich liebe dich (Beethoven); BS 99455-1-1A-2; 1995; DA 1733; LP: 55, 57.

262 Schlafe, mein süßes Kind (Folk song arr. Alwin); BS 99456-1-1A; 1995; DA 1733; LP: none.

263 D'une prison (Fr.) (Hahn); BS 99457-1-1A; 1972;(J.: issued in Japan on JI 215 possibly coupled with 277 "Tonerna"); LP: none.

264 Vierge d'Athènes (Fr.) (Gounod); BS 99458-1-2-2A; Not published until CD release.



16 Mar. '37

New York, Studio 2; pianist, Ernő Balogh

265 Botschaft (Brahms); BS 0957-1-2-2A; 1857; DA 1604; M-419; LP: 55, 57, 62

266 Gretel (Pfitzner); BS 06656-1-1A; 1858; DA 1572; M-419; LP: 55, 57.

267 Selige Nacht (Marx); p. B.; BS 06657-1-1A-2-2A); 1858; DA 1572; M-419; LP: 57.

268 Storchenbotschaft (Wolf); BS 06658-1-1A; 1860; DA 1602; M-419; LP: 4, 62.

269 a)Der Gärtner b)Du denkst mit einem Fädchen mich zu fangen (Wolf); BS 06659-1-1A-2-2A ; 1860; DA 1602; M-419; LP: 4, 62.

270 a)Für Musik b)Gute Nacht (Franz); BS 06660-1-1A; 1861; DA 1573; M-419; LP: 58.

271 Lehn' deine Wang' (Jensen); BS 06661-1-1A-2 (Moran has both takes listed; J.: underlines 2); 1861; DA 1573; M-419; LP: 57.

272 Alte Laute (Schumann); BS 06662-1-1A; 1859; DA 1571; M-419; LP: 58, 60.

273 a)Du bist wie eine Blume b)Frühlingsnacht (Schumann); BS 06663-1-1A-2-2A); 1859; DA 1571; M-419; LP: b=58, a & b=60.

274 Gretchen am Spinnrade (Schubert); BS 06664-1-1A; 1856; DA 1603; M-419; LP: 6.

275 Wiegenlied (Schlafe, schlafe holder Knabe) (Schubert); BS 06665-1-1A; 1856; DA 1603; M-419; LP: 6.

276 a)Das Mädchen spricht b)Mein Mädchel hat einen Rosenmund (Brahms); BS 06666-1-1A-2-2A ); (J: underlines 1 in the English-language discography and 2 in the German); 1857; DA 1604; M-419; LP: 55, 57, 62.

277 Tonerna (Visions) (Eng.) (Sjöberg-Balogh); BS 06667-1-1A; 1972; DA 1612; LP: none.

278 Drink to me only (Eng.) (Calcott; arr. Cohen); BS 06668-1-1A; 1893; DA 1612 & 1617; LP: 85.

6 Jan. '39

New York, Studio 2, pianist Paul Ulanowsky

279 Gebet (Wolf); BS 031403-1-1A-2-2A (no take indicated): only LP: 62.

280 Nun lass uns Frieden schliessen (Wolf); BS 031404-1-1A: only LP: 62;

281 Frühling übers Jahr (Wolf); BS 031405-1-1A-2-2A; (1969: not published); (DA 1734: not published); 2029; M-613; LP: 4, 62.

282 Auf ein altes Bild (Wolf); BS 031406-1-1A-2; 2030; DA 1723; M-613; LP: 4, 57, 62.

283 In der Frühe (Wolf); BS 031407-1-1A-2-2A; (1969: not published) (DA 1734: not published); 2029; M-613; LP: 4, 62.

284 Auch kleine Dinge (Wolf); BS 031408-1-1A-2-2A; 2031; DA 1724; M-613; LP: 4, 55, 57, 62.

285 Und willst du deinen Liebsten sterben sehen; (Wolf); BS 031409-1-1A; only LP: 62.

286 Peregrina I (Wolf); BS 031410-1-1A-2-2A (Moran underlines both takes; J.: only1); 2031; DA 1724; M-613; LP: 4, 57, 62.

287 Der Knabe und das Immlein (Wolf); BS 031411-1-1A; only LP: 62.

288 Heimweh (Wolf); BS 031412-1-1A-2-2A; 2030; DA 1723; M-613; LP: 4, 62.

30 Jan. '39

New York, Studio 2; Schumann Duets; Victor Orchestra conducted by Bruno Reibold, with Lauritz Melchior, tenor

289 Er und Sie (Schumann); BS 03186O-1-1A-2-2A; 1906; DA 1716; EC 72; M-560; LP: 59, 55

290 a)So wahr die Sonne scheint b)Unterm Fenster; (Schumann); BS 031861-1-1A; 1907; DA 1717; EC 72; M-560; LP: 59, 55

291 Familien-Gemälde (Schumann); BS 031862-1-1A-2-2A; 1907; DA 1717; EC 72; M-560; LP: 59, 55



292 Ich denke dein (Schumann); BS 031863-1-1A;1906; DA 1716; EC 72; EC 72; M-560; LP: 59, 55

26 Feb. '40

New York, Studio 3; pianist, Paul Ulanowsky; songs from *Die Winterreise*, cycle complete later with Columbia

293 Die Nebensonnen (Schubert); BS 047267-1-1A; 2108; EC 124.; M-692; Japan album LW 45; LP: 6 (complete cycle.); 293, 295, 296, 297, 298 released as "Tribute To Lotte Lehmann" LP in 1952.

294 a)Die Post b)Der stürmische Morgen; BS 047268-1-1A-2-2A; 2108; EC 124.; M-692; Japan album LW 45.

295 Der Lindenbaum; CS 047269-1; 12"-17190; ED 265, (DB 5767 not published); Japan: SD 3136; LP: 58=295, 296, 297, 299.

296 Der Wegweiser; CS 047270-1; 17191; ED 266; (DB 5768) not published); Japan: SD 3137; LP: 58.

297 Die Krähe; BS 047271-1-2-2A; 2109; EC 125; LP: 58.

298 Das Wirtshaus; CS 047272-1-1A-2-2A; (DB 5768 not published); LP: 58..

299 a)Täuschung b)Mut!; BS 047273-1-1A; EC 125; LP: 58.

300 a)Im Dorfe b)Rückblick; p. U.; CS 047274-1-1A; ED 265, (DB 5767); 296, 297, 298 released as "Tribute To Lotte Lehmann" LP in 1952

## **Columbia**

Matrices that begin CO are 10", XCO are 12"; the matrix is followed by the catalogue number divided by a slash; the second is an automatic coupling number; when applicable, an album number follows. 1A, 1B, etc. is actually a second or third take in the Columbia system.

4 Mar. '41

Recorded in Los Angeles; Pianist, Paul Ulanowsky

318 Die junge Nonne (Schubert); XCO 30013-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

321 Der Doppelgänger (Schubert); XCO 30016-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

14 Mar. '41

Recorded in Los Angles; *Die Winterreise*, almost completing the set begun with Victor; with pianist, Paul Ulanowsky

301 Gefror'ne Tränen (Schubert); CO 29948-1-1A; 17367-D/17464-D; M-587; album (M-587) is 10"; the second (M-466) is 12"; LP: 6 (complete cycle).

302 Wasserflut; XCO 29949-1-1A; 71174-D/72071-D; Canadian Columbia 15485.

303 Der greise Kopf; CO 29950-1-1A-1B; 17369-D/17466-D; M-587.

304 a)Die Wetterfahne b)Letzte Hoffnung; XCO 29951-1-1A; 71175-D/72072-D; M-466; Canadian Columbia 15486.

305 Auf dem Flusse; XCO 29952-1-1A; 71175-D/72072-D; M-466; Canadian Columbia 15486.

306 Rast; XCO 29953-1-1A-1B; 71176-D/72073-D; M-466; Canadian Columbia 15487.

307 Einsamkeit; CO 29954-1-1A-1B-1C-1D-1E; 17368-D/17465-D; M-587.

308 Irrlicht; CO 29955-1-1A-1B-1C-1D; 17368-D/17465-D; M-587.

309 Frühlingstraum; XCO 29956-1-1A; 171176-D/72073-D; M-466; Canadian Columbia 15487.

323 Gute Nacht -Winterreise (Schubert); XCO 30018-1-1A; 71174-D/72071-D; M-466; Can. Col. 15485; LP: 6.



19 Mar. '41

Recorded in Los Angeles; 10 Lieder of Brahms and 2 of Schubert's *Winterreise*;  
pianist Paul Ulanowsky

310 Die Mainacht (Brahms); XCO 30005-1-1A-1B-1C; 71060-D/71980-D;  
M-453; LP: 3, 11.

311 Feinsliebchen, du sollst mir nicht barfuss geh'n; XCO 30006-1-1A; 71059-D/  
71979-D; M-453; LP: 3, 9, 11.

312 An die Nachtigall; CO 30007-1-1A; 17274-D/17439-D; M-453; 10-1551A;  
LP: 3, 11.

313 Auf dem Kirchhofe; CO 30008-1-1A; 17274-D/17439-D; M-453; LP: 3, 11.

314 Wie bist du, meine Königin; CO 30009-1-1A; 17273-D/17438-D; M- 453;  
LP: 3, 11.

315 Wir wandelten; CO 30010-1-1A; 17273-D/17438-D; M-453; LP: 3, 11.

316 a)Erlaube mir fein's Mädchen b)Da unten im Tale; XCO 30011-1-1A; 71059-  
D/71979-D; M-453; LP: 3, 9, 11.

317 a)Sonntag b)O liebliche Wangen; XCO 30012-1-1A-1B; 71060-D/71980-D;  
M-453; LP: 3, 11.

319 Der Leiermann- Winterreise(Schubert); CO 30014-1-1A-1B; 17369-D/  
17466-D; M-587; LP: 6.

320 Erstarrung-Winterreise (Schubert); CO 30015-1-1A; 17367-D/17464-D;  
M-587; LP: 6.

322 Liebesbotschaft (Schubert); CO 30017-1-1A; not published; only LP: 6.

24 Jun. '41

Recorded in Los Angeles; *Frauenliebe und -leben*, with Bruno Walter, piano

324 Seit ich ihn gesehen (Schumann); CO 31508-1-1A; 17362-D; M-539; LP: 12

325 Er, der Herrlichste von allen; CO 31509-1-1A; 17362-D; M-539.

326 Ich kann's nicht fassen, nicht glauben; CO 31510-1-1A; 17363-D; M-539.

327 Du Ring an meinem Finger; CO 31511-1-1A; 17363-D; M-539.

328 Helft mir, ihr Schwestern; CO 31512-1-1A; 17364-D; M-539.

329 Süßer Freund, du blickest mich verwundert an; CO 31513-1-1A; 17364-D; M-539.

330 An meinem Herzen, an meiner Brust; CO 31514-1-1A; 17365-D; M-539.

331 Nun hast du mir den ersten Schmerz getan; CO 31515-1-1A; 17365-D; M-539.

26 Jun. '41

Pianist, Paul Ulanowsky

332 a)In der Fremde I (Aus der Heimat ...) b)Wenn ich früh in den Garten gehe (Schumann); CO 31485-1-1A only LP: 7

333 Aufträge (Schumann); CO 31486-1-1A only LP: 7, 9, 13 (J.: only test pressings made.)

334 Die Lotosblume (Schumann); CO 31487-1-1A; unpublished; (J.: only test pressings made);one may hear a test pressing at the Library of Congress. The performance is fine and so is the recording. I see no reason for its not being published.

30 Jun. '41

Pianist, Paul Ulanowsky

335 Morgengruss (Mendelssohn); CO 31699-1-1A; 17344-D; LP: 9.

336 Venetianisches Gondellied (Mendelssohn); CO 31700-1-1A; only LP: 13.

337 Neue Liebe (In dem Mondenschein) (Mendelssohn); CO 31701-1-1A; only LP: 7 (mis-labeled as by "Wolf").

338 Der Nussbaum (Schumann); CO 31702-1-1A; only LP: 9, 13.

339 Wonne der Wehmut (Beethoven); CO 31703-1-1A; only LP: 7.

340 Andenken (Ich denke dein) (Beethoven); CO 31704-1-1A; only LP: 7.



341 a)Der Kuss b)Die Trommel gerühret (Beethoven); CO 31705-1-1A; only LP:  
a) 9, 13, b) 7.

342 In questa tomba oscura (It.) (Beethoven); CO 31706-1-1A; only LP: 9, 13.

343 Verborgenheit (Wolf); CO 31707-1-1A; only LP: 4.

344 Zur Ruh', zur Ruh' (Wolf); CO 31708-1-1A only LP: 4, 13.

345 Gesang Weylas (Wolf); CO 31709-1-1A; only LP: 4, 7.

346 a)Wiegenlied b)Ständchen (Brahms); CO 31710-1-1A became a)CO 32035-1  
b) CO 32036-1 (see below)

347 Wiegenlied (Brahms); CO 32035-1-1A; 17300-D; LP: 3, 11, 13.

348 Ständchen (Der Mond steht über...) (Brahms); CO 32036-1-1A; 17300-D; LP:  
3, 11, 13.

2 Jul. '41

Pianist, Paul Ulanowsky

349 Auf Flügeln des Gesanges (Mendelssohn); CO 31693-1-1A; 17344-D; LP: 9,  
44.

350 Allerseelen (R. Strauss); CO 31694-1-1A; 17385-D; Album X-270; LP: 9, 11.

351 Morgen (R. Strauss); CO 31695-1-1A; 17384-D; X-270; LP: 9, 11, 13.

352 Zueignung (R. Strauss); CO 31696-1-1A; 17384-D; X-270; LP: 9, 11, 13

353 Ständchen (R. Strauss); CO 31697-1-1A; 17385-D; X-270; LP: 9, 11, 13

354 Schmerzen (Wagner); CO 31698-1-1A; only LP: 9, 11, 13.

9 Jul. '41

Pianist, Paul Ulanowsky

355 Der Engel (Wagner); CO 31488-1-1A; only LP: 7.

356 a)Sehnsucht nach dem Frühlinge b)Warnung (Mozart); CO 31489-1-1A; only  
LP: 7.

357 Das Veilchen (Mozart); CO 31490-1-1A; only LP: 7.

- 358 Träume (Wagner); XCO 31491-1-1A-1B-1C-1D-1E; 71469-D; LP: 9, 11, 13.  
359 Im Treibhaus (Wagner); XCO 31492-1-1A-1B; 71469-D; LP: 11.  
360 Wer tat deinem Füsslein weh? (Wolf); CO 31493-1-1A; only LP: 4.(J.: only test pressings made.)  
361 Wien, du Stadt meiner Träume (Sieczynski); CO 31494-1-1A; 17304-D; Album M-494; LP: 44.

14 Jul. '41

Pianist, Paul Ulanowsky

- 362 Da draussen in der Wachau (Arnold); CO 31521-1-1A; 17302-D; M-494; LP: 44.  
363 Im Prater blüh'n wieder die Bäume; (Stolz); CO 31522-1-1A; 17302-D; M-494; LP: 44.  
364 Wien, sterbende Märchenstadt (Leopoldi); CO 31523-1-1A; 17303-D; M-494; LP: 44  
365 My lovely Celia (Eng.) (Munro); CO 31524-1-1A; only LP: 44.  
366 She never told her love (Eng.) (Haydn); CO 31525-1-1A ; only LP: 44.  
367 Ich muss wieder einmal in Grinzing sein; (Benatsky); CO 31526-1-1A; 17304-D; Album M-494; LP: 44.  
368 Heut' macht die Welt Sonntag für mich; (after Joh. Strauss Jr. by Dostal); CO 31527-1-1A; 17303-D; M-494; LP: 44.  
369 a)C'est mon ami b)Maman dites-moi (Fr.) (Folksongs); XCO 31528-1-1A-1B; only LP: 44.  
370 a)La vierge a la crèche)La mère Michel (Fr.) (Folksongs); XCO 31529-1-1A; only LP: 44.



13 Aug. '41

Recorded in Los Angeles or New York; *Dichterliebe* with pianist, Bruno Walter

371 a)Wenn ich in deine Augen seh' b)Ich will meine Seele tauchen (Schumann);  
CO 31377-1-1A; 17295-D/17440-D; M-486 complete; LP: 12

372 a)Ich hab' im Traum geweinet b)Allnächtlich im Traume; CO 31378-1-1A;  
17296-D/17441-D; LP: 12.

373 Aus alten Märchen winkt es; XCO 31379-1-1A-1B; 71309-D/72078-D; LP:  
12.

374 a)Im wunderschönen Monat Mai b)Aus meinen Tränen spriessen c)Die Rose,  
die Lilie, die Taube, die Sonne; CO 31380-1-1A; 17295-D/17440-D; LP: 12.

375 a)Und wüssten's die Blumen b)Das ist ein Flöten und Geigen c)Hör' ich das  
Liedchen; XCO 31381-1-1A; 71308-D/72077-D; LP: 12.

376 Die alten, bösen Lieder; XCO 31382-1-1A; 71309-D/72078-D; LP: 12

377 a)Im Rhein, im heiligen Strome b)Ich grolle nicht; XCO 31383-1-1A; 71308-  
D/72077-D; M-486; LP: 12.

378 a)Ein Jüngling liebt ein Mädchen b)Am leuchtenden Sommermorgen; CO  
31384-1-1A; 17296-D/17441-D; LP: 12.

22 Jun. '42

Recorded in Los Angeles or New York; *Die schöne Müllerin*, without Ungeduld see:  
249; Paul Ulanowsky, piano

379 a)Das Wandern b)Wohin? (Schubert); XCO 32966-1-1A-1B; 71771-D/  
71778-D; M-615 (complete); LP:14 (complete).

380 a)Halt! b)Danksagung an den Bach; XCO 32967-1-1A-1B-1C-1D-1E;  
71771-D/71779-D; LP: 14.

381 a)Morgengruss b)Des Müllers Blumen; XCO 32970-1-1A-1B-1C; 71773-D/  
71782-D; LP: 14.

382 Tränenregen; XCO 32971-1-1A-1B-1C; 71773-D/71783-D; LP: 14.

383 Pause; XCO 32972-1-1A; 71774-D/71784-D; LP: 14.

384 a)Mein! b)Mit dem grünen Lautenbände; XCO 32973-1-1A; 71774-D/  
71784-D; LP: 14.

385 Die liebe Farbe; XCO 32975-1-1A-1B-1C; 71775-D/71782-D; LP: 14.

386 Die böse Farbe; XCO 32976-1-1A; 71776-D/71781-D; LP: 14.

25 Jun. '42

Recorded in Los Angeles or New York; *Die schöne Müllerin*, without Ungeduld see:  
249; Paul Ulanowsky, piano

387 Am Feierabend (Schubert); 25 Jun. '42; XCO 32968-1; 71772-D/71780-D;  
M-615; LP: 14.

388 Der Neugierige (Schubert); XCO 32969-1-1A-1B-1C; 71772-D/71781-D;  
M-615; LP: 14.

389 a)Der Jäger b) Eifersucht und Stolz; XCO 32974--1-1A-1B-1C-1D; 71775-D/  
71783-D; M-615; LP: 14.

390 Trock'ne Blumen (Schubert); XCO 32977-1-1A; 71776-D/71780-D; M-615;  
LP: 14.

391 Der Müller und der Bach (Schubert); XCO 32978-1-1A; 71777-D/71779-D;  
M-615; LP: 14.

392 Des Baches Wiegenlied (Schubert); XCO 32979-1-1A-1B; 71777-D/71778-  
D; M-615; LP: 14.

393-421

**RCA Victor**

1947–1949

The matrices are followed by catalogue numbers (10- are 10" 78 RPMs, 49- are 7"  
45 RPMs).



26 Jun. '47

Hollywood Studio; Pianist, Paul Ulanowsky.

393 Ständchen (Leise flehen meine Lieder) (Schubert); D7-RB-0560-1-1A; 10-1498 (J.: later 19-1498); 49-0699 or 49-1498; LP: none.

394 Der Erlkönig (Schubert); 26 Jun. '47 (takes 1, 1A); 11 Jul. '47; (takes 2, 2A); test pressing of 2A at UCSB; D7-RB-0561-1-1A-2-2A; 10-1448 (J.: later 19-1448); 49-1033; (DA 1919); LP: 55, 57.

395 a)He Zigeuner b)Hochgetürmte Rimaflut (Brahms); D7-BR-0562-1-1A; 10-1391 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188); LP: 3, 62; first of 4 listings for Zigeunerlieder.

396 a)Wisst ihr, wann mein Kindchen b)Lieber Gott, du weisst (Brahms); D7-RB-0563-1-1A; 10-1391 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847).

397 a)Brauner Bursche b)Röslein dreie in der Reihe (Brahms); D7-RB-0564-1-1A; 10-1392 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847 in WDM 1188); LP: 3, 62.

398 a)Kommt mir manchmal in den Sinn b)Rote Abendwolken (one verse) (Brahms); D7-RB-0565-1-1A; 10-1392 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188); LP: 3, 62

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26 Jun. '47

Hollywood Studio, Pianist, Paul Ulanowsky.

399 An den Mond (Geuss, lieber Mond) (Schubert); D7-RB-0566-1-1A; 10-1498; (J.: later: 19-1498); 49-0699 or 49-1498; test pressing -1 at UCSB) LP: none.

400 An die Musik (Schubert); D7-RB-0567-1-1A; 10-1448; (J.: later 19-1448 and) 49-1033; (DA 1919); LP: 57.

401 Feldeinsamkeit (Brahms); D7-RB-0568-1-1A; 10-1405; LP: 3, 62.

402 a)Der Kranz b)Der Schmied (Brahms); D7-RB-0569-1-1A; 10-1405; LP: 3, 62.

30 Jun. '47

Hollywood Studio, RCA-Victor Chamber Orchestra; conductor, Richard Lert

403 Ave Maria (sung in Latin); (Bach-Gounod); D7-RB-0578-1-1A only LP: 56 (45 RPM).

404 O come all ye faithful (English) (Traditional); D7-RB-0579-1-1A (J.: 2-2A); 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

405 Stille Nacht...(English & German) (Gruber); D7-RB-0580-1-1A; 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

406 Es ist ein Ros' entsprungen (English & German) (Praetorius); D7-RB-0581-1-1A only LP: 56; see 403.

11 Jul. '47

Pianist, Paul Ulanowsky.

407 a)Der Jüngling an der Quelle b)An die Nachtigall; (Schubert); D7-RB-1300-1-1A-2-2A; 10-1551; (J.: later: 49-1277; M-1342; LP: 6; test pressing of 1A at UCSB.

408 Die Männer sind mèchant; (Schubert) D7-RB-1301-1-1A; 10-1551; (J.: later: 49-1277; M-1342; LP: 55, 57.

409 Nacht und Träume; (Schubert); D7-RB-1302-1-1A-2-2A-2B (2A & 2B recorded on 1 Oct. '47; J.: 2B-2C-2D "Electrical transfers from D7-RB-1302-2 to furnish new masters."); test pressings of 1A & 2B at UCSB; LP: none. Take 2B was used for the CD release.

22 Dec. '47

MGM Orchestra with the St. Luke Choristers; conductor, Robert Armbruster;

410 God bless America (English) (Berlin); D7-RB-2733-1-1A-2-2A; 10-1433; MO-1226; LP: 86; first of 4 recordings made for MGM's film: *Big City* (see 460); also test pressing (26 Nov. '47) with piano, then orchestra & chorus, one verse only, 80 rpm, at UCSB.



411 The Kerry Dance (English) (Molloy); D7-RB-2734-1-1A; 10-1433; MO-1226; LP: none.

412 Träumerei (as a vocalise) (Schumann); D7-RB-2735-1-1A-2-2A-3-3A; 10-1432; MO-1226; (HMV DA 1909); LP: none.

413 Wiegenlied (English) (Brahms); D7-RB-2736-1-1A-2-2A; 10-1432; MO-1226; (HMV DA 1909); LP: none.

9 Mar. '49

Pianist, Paul Ulanowsky.

414 L'enamourée (French) (Hahn); D9-RB-0263-1-1A-1B-1C; all A, B, & C's are transfers from 1 and this applies to the following 5 entries); 10-1509 & DM-1342 (78rpm); 49-0770 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; (J.: 11 Apr. '49 1B-1C used for 49-0769). (I believe this was just the day the engineers transferred the material to the 45rpm's; he lists other such dates in the following 5 entries and then almost corrects this in a note following the entries).

415 Infidélité (French) (Hahn); D9-RB-264-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342 (45 rpm); LP: none; test pressing of 1C at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

416 La vie anterieure (French) (Duparc); D9-RB-265-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342(45rpm); LP:none; test pressing of 1B at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

417 Psyché (French) (Paladilhe); D9-RB-266-1-1A-1B-1C (see 414); 10-1508 & DM-1342; 49-0768 & WDM-B342 (45rpm); LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

418 a)Die Zeitlose b)Wozu noch Mädchen; (R. Strauss); D9-RB-0267-1-1A-1B-1C (see 414); 10-1509 & DM-1342; HMV DA 1943; 49-0769 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; RCA CD 7809-2-GR & 7809-4-GR (cassette).

419 Du meines Herzens Krönelein; (R. Strauss); D9-RB-0268-1-1A-1B-1C (see 414); 10-1508 & DM-1342; HMV DA 1943; 49-0768 & WDM-B342 (45rpm); LP:

none; test pressing of 1C at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

### **Caedmon**

Two LP recordings spoken by Lotte Lehmann.

Oct. '56

420 "Lotte Lehmann Reading German Lyric Poetry" (spoken in German); October 1956; Caedmon TC 1072; Goethe: Mignon; Ganymed, Wanderers Nachtlid, Geheimes, Als ich auf dem Euphrat schiffte; Mörike: Peregrina I, Gebet, Im Frühling, Der Genesene an die Hoffnung, Begegnung, Nimmersatte Liebe, Verborgeneheit; Heine: Dichterliebe; Rilke: Ich lebe mein leben in wachsenden Ringen; von Hofmannsthal: DER ROSENKAVALIER monologue from act 1; Müller: *Winterreise*.

Feb.–Mar. '58

421 "Rainer Maria Rilke: *Die Weise von Liebe und Tod; Das Marienleben*; Read by Lehmann;" (spoken in German); Caedmon TC 1128.



# Non-Commercial Recordings

## 422-553

This section contains a mixture of private recordings of live performances, “air-checks,” tapes of radio and TV performances, film and video documentation of Lehmann’s work. The dating is often only approximate (especially with radio broadcasts which may have been recorded on one date and broadcast later) and the contents, especially of the master classes, is open to conjecture. Also with master classes, how much is there of Lehmann “demonstrating” and teaching, and how much of students’ efforts? She usually introduces the aria by telling some of the story; she recites the Lied in English. During the class she interrupts to make suggestions and comments. If no LP or CD format exists, there follows a possible location of an acetate, tape or cassette. The location of unique items not held by the Lotte Lehmann Archive at the University of California Santa Barbara, will be evident in the listing.

In this non-commercial section, unless otherwise stated, the speaking is in English.

422 TANNHÄUSER: Dich teure Halle (Wagner); 1 Nov. ‘30; Chicago Opera Company; with Paul Althouse, Hans Nisson; c. Egon Pollak; opening of act 2; LP: 31; poor sound.

422.1 ANDRÉ CHÉNIER: Ich war verlassen; (Giordano); 4 Apr ‘33; Vienna State Opera Orchestra; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.2 DIE WALKÜRE: excerpts from Acts 1, 2 and 3; (Wagner); 14 Sep ‘33; Vienna State Opera Orchestra; with Friedrich Schorr, Franz Völker, Maria Jeritza; c. Clemens Krauss; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.3 TANNHÄUSER: excerpts from Act 2; 25 Sep ‘33; (Wagner); Vienna State Opera Orchestra; with Josef Kalenberg, Richard Mayr, Friedrich Schorr; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

423 Broadcast: FIDELIO: Komm Hoffnung (Beethoven); TANNHÄUSER: Dich teure Halle; 11 Feb. '34; General Motors Symphony Orchestra; c. Arturo Toscanini broadcast on "Cadillac Hour"; Broadcast; LP: none; Rodgers and Hammerstein Record Sound Archive is supposed to have the complete Toscanini recordings, but as of October 2000 we have been unable to locate it.

424 TANNHÄUSER: 24 Feb. '34; Metropolitan Opera; Melchior, Olszewska, Ludwig Hoffmann, Hans Clemens; c. Artur Bodanzky; broadcast by American Tobacco Co. (Lucky Strike); LP: none; CD:

425 OTHELLO: excerpts: act 1 duet, act 4 Willow Song and Ave Maria; (Verdi); 1 Jun. '35; Vienna State Opera Orchestra with Gotthelf Pistor; c. Walter; J.: c. Victor de Sabata; LP: none; UCSB: fragments, poor sound.

426 FIDELIO: act 1 to end of Komm' Hoffnung; (Beethoven); 31 Aug 1935; Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival (Shortwave relay on CBS); LP: UORC-218

426.1 FIDELIO: act 1 (to end of Komm Hoffnung) (Beethoven); 16 Aug. '36 (sic) (this listing is out of chronological order); Vienna Philharmonic at Salzburg; with Alfred Jerger, Anton Baumann; Luise Helletsgruber; c. Toscanini; LP: 76 (shortwave noise.) CD: The Radio Years RY 70 (includes only the Abscheulicher)

427 DIE MEISTERSINGER: excerpts: Act 2 Jerum! Jerum!; Act 3 Quintet; (Wagner); 20 Sep. '35; with Kerstin Thorborg, Magdalena; Eyvind Laholm, Walther; William Wernigk, David; Ludwig Hofmann, Sachs; Vienna State Opera Orchestra; c. Felix Weingartner; LP: 87; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

428 Broadcast: a)LOHENGRIN: Einsam in trüben Tagen (Wagner) b)Wiegenlied (R. Strauss); 24 Nov. '35; RCA Magic Key; NBC Orchestra; c. Frank Black; LP: none; LOC; Since this isn't a recording made to fit onto a limited 78rpm format, we hear the orchestra introduction and a measured performance by Lehmann of the LOHENGRIN aria. Though there's surface noise, the dynamic range is well



captured, as is Lehmann's dramatic nuance; As part of the introduction of the Lied, the announcer quotes someone: "It was for such singers as Lotte Lehmann that Lieder were written." The Strauss suffers because of the orchestra accompaniment. Lehmann takes a breath before the last not "singt" and there's a break in the recording before the last verse. Still, it's the only Lehmann performance of this Lied that we have.

428.1 LOHENGRIN: (Wagner); 21 Dec. '35; Metropolitan Opera broadcast; Lauritz Melchior, Lohengrin; Marjorie Lawrence, Ortrud; Emanuel List, Heinrich; Friedrich Schorr, Telramund; c. Artur Bodanzky; sound quality of original acetates varies; LP: none; CD: Immortal Performances IPCD 1032-3 (latest, best sound available; Melodram MEL 37049; LR 142-5; IMS MDR 37049

429 DER ROSENKAVALIER: excerpts from Acts 1, 2 and 3; (R. Strauss); 22 Apr.'36; Vienna State Opera Orchestra; Elisabeth Schumann, Sophie; Eva Hadrabova, Octavian; Berthold Sterneck, Ochs; c. Hans Knappertsbusch; Teletheater/Belvedere LP 76.23589; CD: Koch Wiener Staatsoper Live; Vol. 12; 3-1462-2

430 Broadcast (contents unknown); 27 Feb. '36 (sic) (this listing is out of chronological order); Kraft Phoenix Cheese Corp.; LP: none; existence ?.

431 DIE MEISTERSINGER: act 1 (Wagner); 8 Aug. '36; Vienna Philharmonic at Salzburg; with Kerstin Thorborg, Magdalena; Hans Hermann Nissen, Sachs; Charles Kullmann, Walther; Hermann Wiedemann, Beckmesser; Anton Dermota, ?; Richard Sallaba, David; c. Toscanini; LP: 78 (shortwave noise and, since it's only act 1, there's not a lot of Lehmann.)

431.1 FIDELIO: act 1 (to end of Abscheulicher) (Beethoven); 16 Aug. '36; see 426.1 (out of chronological order).

432 Broadcast (contents unknown); 26 Nov. '36; (not listed in chronological order); Kraft Phoenix Cheese Corp. "Kraft Music Hall"; LP: none; existence ?.

433 DIE WALKÜRE: act 2 (Wagner); 13 Nov. '36; San Francisco Opera Orchestra; with Kirsten Flagstad, Brünnhilde; Friedrich Schorr, Wotan; Lauritz Melchior, Siegmund; Emanuel List, Hunding; Kathryn Meisle, Fricka; c. Fritz

Reiner; LP: 28; CD: Legato Classics LCD 133-1; Music & Arts CD-1048 (1999); Music & Arts CD-1272 (2013)

434 Broadcast 10 Jan. '37; RCA Magic Key; LOHENGRIN: Du Aermste kannst wohl nie ermessen (Wagner); The Spring (A. Rubinstein) (Eng.); p. Balogh; Wagner: NBC Orchestra; c. Black; LP: none; CD: Music & Arts CD-1279

434 A DIE WALKÜRE; (Wagner); 16 Jan. '37; Metropolitan Opera; Marjorie Lawrence, Brünnhilde; Friedrich Schorr, Wotan; Lauritz Melchior, Siegmund; Emanuel List, Hunding; Kerstin Thorborg, Fricka; c. Artur Bodanzky

434.1 Broadcast interview (fragment): Jul '37 with a Mr. Moses in Australia; Lehmann speaks of her wonderful times there, the book she hopes to write (based on her diaries of her Australian tours) called: "Singing 'Neath the Southern Cross," Moses asks about the animals that she has met and she replies that she isn't allowed to take home any live ones but has been given many stuffed ones; she also speaks of the Salzburg Festival and the upcoming MARRIAGE OF FIGARO in which she will sing the role of the Countess (in Italian) with Pinza as Figaro. As it happens she didn't sing this role at Salzburg.

435 Broadcast interview on "Let's Talk It Over"; 30 Dec. '37; NBC radio; Lehmann discusses her art and recent book: "Eternal Flight"; plans for the next Salzburg Festival (which were never realized); etc. LP: none

436 Lieder recital; 18 Jan. '38; Town Hall, New York City; p. Paul Ulanowsky.; LP: 77; (Wolf unless noted); a) Kennst du das Land b) Frühling übers Jahr c) Und willst du deinen Liebsten sterben sehen d) Wenn du, mein Liebster steigst zum Himmel auf e) Verborgeneheit f) In der Frühe g) Auch kleine Dinge h) Der Knabe und das Immelein (repeated) i) Peregrina I j) Er ist's (encore) k) Storchenbotschaft (encore) l) An eine Äolsharfe m) In dem Schatten meiner Locken n) Gebet o) Nun lass uns Frieden schliessen p) Der Gärtner q) Ständchen (R. Strauss) (encore) r) Therese (Brahms) (encore) s) Auf ein altes Bild t) Du denkst mit einem Fädchen mich zu fangen (repeated) u) Heimweh v) Schweig einmal still w) Ich hab' in Penna x) Zueignung (R. Strauss) (encore) y) Heimkehr vom Feste (Blech) (encore) z) Vergebliches Ständchen (Brahms) (encore); aa) Anakreons Grab e) Verborgeneheit from this recital not on LP, only acetates at UCSB; LP: EJS; CD: most of this recital: Music & Art CD-1279



437 Broadcast (discussing the role of Marschallin); 5 Feb. '38 Met. Opera Intermission Feature; LP: none.

438 DER ROSENKAVALIER: complete (R. Strauss); 5 Feb. '38 Metropolitan Opera; with Emanuel List, Ochs; Kerstin Thorborg, Octavian; Friedrich Schorr, Faninal; Susanne Fisher, Sophie; Doris Doe, Annina; Angelo Bada, Valzacchi; c. Artur Bodanzky; LP: 33 (poor sound); CD: LYS 362-327

439 Broadcast (contents unknown); 24 Feb. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

440 Broadcast: 3 Apr. '38 a)TOSCA: Vissi d'arte (It.) (Puccini) b)Zueignung c)Traum durch die Dämmerung d)Ständchen (R. Strauss); "Army Salute Day" (General Malin Craig of the Joint Chiefs of Staff was Lehmann's co-star!) on RCA Magic Key; WJZ was the key radio station of NBC-Blue; NBC Orchestra; c. Frank Black; LP: 7. Note: a-d listed above are correct, but from listening to the broadcast it is apparent that: e) Das Mädchen spricht (Brahms); f)Wiegenlied (Schubert); g)Gretel (Pfitzner) were also broadcast on this date and accompanied at the piano by Paul Ulanowsky; LP: 7 and EJS 425; CD: Music & Arts CD-1279 (except f)Wiegenlied)

441 Broadcast: reading excerpts from her book Eternal Flight; 13 Apr. '38; WHN. Interview of Lehmann by Dorothy Arnold as part of a literature course for N Y University; Lehmann speaks of how writing has calmed her after a performance; this novel, Orplid, mein Land, isn't autobiographical, the opera singer in the book wasn't planned and Lehmann has kept her quite different from herself; some of the descriptions of locations were taken from her experiences in Austria, etc.; the dramatization which follows the interview does not include Lehmann, although she narrates a portion of the story.

442 Broadcast (contents unknown); 8 Sep. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

443 Broadcast (contents unknown); 2 Oct. '38; RCA Magic Key; NBC Orch.; c. Black; LP: none; LOC.

444 DER ROSENKAVALIER: complete (R. Strauss); 7 Jan. '39; Metropolitan Opera; with Emanuel List, Ochs; Risë Stevens, Octavian; Marita Farell, Sophie;

Friedrich Schorr, Faninal; Doris Doe, Annina; Karl Laufkoetter, Valzacci; c. Artur Bodansky; LP: 39; CD: Naxos 8.110034-36; Immortal Performances IPCD 1023-3.

445 Broadcast (contents unknown); 17 Aug. '39; Kraft Music Hall; existence ?.

446 Broadcast: 18 Sep. '39; None but the Lonely Heart (Tchaikovsky) (Eng.); The Star (James Rogers) (Eng.); Ungeduld (Schubert) (Ger.); This doesn't sound great with an under-rehearsed orchestra; Lehmann sings 3 verses; NBC Orchestra called the Victory Orchestra on the broadcast; Lehmann is announced as "die geliebte Lehmann"; c. Nathaniel Shilkret; RCA Magic Key; LP: none; LOC on an aluminum disc that's been transferred to tape. Original sound problems; CD: Music & Arts CD-1279 (without Ungeduld).

447 Broadcast (contents unknown); 14 Mar. '40; Kraft Music Hall; existence ?.

448 DIE WALKÜRE: complete (Wagner); 30 Mar. '40; Metropolitan Opera (on tour in Boston); with Lauritz Melchior, Siegmund; Friedrich Schorr, Wotan; Marjorie Lawrence, Brünnhilde; Kirsten Thorborg, Fricka; Emanuel List, Hunding; c. Erich Leinsdorf; LP: 27; CD: Immortal Performances IPCD 1027-3 (part of a "Dream Ring" made up of various performances, but mainly the 1940 one; Guild Historical GHCD 2215/7; Walhall WHL1

449 Broadcast interview; 18 Jan. '41; Metropolitan Opera Intermission Feature; LP: none; LOC.

450 Radio Broadcasts for Columbia: "Electrical Transcription licensed only for radio broadcasting"; aired 3 Oct. '41 through 24 Dec. '41; Frank Gallop host; p. U; Lehmann introduces each song; a)Andenken b)Wonne der Wehmut c)Die Trommel gerühret d)Der Kuss (Beethoven); e)An die Musik f)Ständchen g)Der Erlkönig (Schubert); h)Auf Flügeln des Gesanges i)Neue Liebe j)Venetianisches Gondellied (Mendelssohn); k)Abendempfindung l)Das Veilchen m)Warnung n)Gute Nacht o)Frühlingstraum p)Der Leiermann (Schubert); q)In der Fremde II r)Ich grolle nicht s)Der Nussbaum t)Aufträge (Schumann); u)Die Mainacht v)Ständchen w)Wiegenlied x)O liebliche Wangen (Brahms); y)Schmerzen z)Im Treibhaus aa)Träume (Wagner); bb)Zur Ruh; cc)Gesang Weylas dd)Verborgeneheit ee)Wer tat deinen Füsslein weh (Wolf); ff)Allerseelen gg)Zueignung hh)Ständchen



(Strauss); ii) Sehnsucht nach dem Frühling jj) Sei du mein Trost kk) Dans un bois solitaire (Mozart); ll) Der Doppelgänger (Schubert) mm) Die Lotosblume (Schumann); nn) Wiegenlied (Flies) oo) Vergebliches Ständchen (Brahms) pp) Es ist ein Ros' entsprungen (Praetorius); qq) O du Fröhliche rr) O Tannenbaum (Trad.); ss) Silent night (Eng.) (Gruber); matrix numbers: Andenken, Wonne der Wehmut, YTTY 703; Die Trommel gerühret, Der Kuss, YTTY 705; An die Musik, YTTY 706; Ständchen, Erlkönig, YTTY 707; Auf Flügeln des Gesanges, YTTY 761; Neue Liebe, Venetianisches Gondellied, YTTY 762; Abendempfindung, YTTY 699; Das Veilchen, Warnung, YTTY 700; Gute Nacht, YTTY 708; Frühlingstraum, Der Leiermann, YTTY 709; In der Fremde II, YTTY 765; Ich grolle nicht, Der Nussbaum, Aufträge, YTTY 766; Die Mainacht, YTTY 767; Ständchen, Wiegenlied, O liebliche Wangen, YTTY 768; Schmerzen, YTTY 785; Im Treibhaus, Träume, YTTY 786; Zur Ruh, YTTY 787; Gesang Weylas, Verborgene, Wer tat deinem Füßlein weh, YTTY 788; Allerseelen, Zueignung, Ständchen, YTTY 834; Sehnsucht nach dem Frühling, Sei du mein Trost, Dans un bois solitaire, YTTY 835; Der Doppelgänger, Die Lotosblume, YTTY 878, Wiegenlied, Vergebliches Ständchen, YTTY 879; Es ist ein Ros' entsprungen, O du Fröhliche, O Tannenbaum, Christmas message by Lehmann, Silent Night, YTTY 877; LP: LRT 1-3 (except for bb) Zur Ruh); LP: originally 33 rpm, 16"; CD: VAIA 1247-2; EKR CD 18.

450.1 Broadcast Recital: Dichterliebe (Schumann); 24 Jan. '43; Town Hall by WQXR (existence of complete?) Wenn ich in deine Augen seh'; Ich will meine Seele tauchen; Und wüßten's die Blumen; Das ist ein Flöten und Geigen; Die alten, bösen Lieder; from collection of Philip Ulanowsky, now also available at Lehmann Archives UCSB; p. Ulanowsky; CD: Music & Arts CD-1279.

450.2 Broadcast Concert (CBS); 15 Feb. '43; the only work of Lehmann to survive is Schumann: Aufträge with Paul Ulanowsky; private collection.

451 Broadcast: 12 Dec. '43; a) Ständchen (Schubert); Wiegenlied (Brahms); TRISTAN UND ISOLDE: Liebestod (Wagner); San Francisco Symphony; c. Pierre Monteux; The Standard Hour; LP: 7; CD Eklipse: EKR CD20; VAIA 1247-2 (without the Lieder).

451.1 Broadcast: The Standard Hour: 26 Dec '43; a) Drink to me only; b) MIGNON: Connais-tu; c) Londonderry Air; d) Music I heard with you (Hagemann); LP: none

452 Recital: 1944; p. Paul Ulanowsky; a) She never told her love (Haydn); b) Widmung (Schumann); c) Londonderry air d) Drink to me only (Trad.); e) Ständchen (Schubert); f) Auf Flügeln des Gesanges (Mendelssohn); all Eng.; LP: 34.

453 DER ROSENKAVALIER: Ich sag': Pardon mein hübsches Kind (R. Strauss); 23 Feb. '45; Metropolitan Opera; with List, Ochs; Stevens, Octavian; Conner; Sophie; c. Szell; excerpt from live performance; LP: ?; acetate; existence ?.

453.1 Recital: 2 Apr. '45; Town Hall; p. Ulanowsky; [private collection]

454 DER ROSENKAVALIER: act 3 (R. Strauss); 18 Oct. '45; San Francisco Opera; with Risë Stevens, Octavian; Lorenzo Alvary, Ochs; Nadine Conner, Sophie; Walter Olitzki, Faninal; Herta Glaz, Annina; Alessio de Paolis, Valzacchi; c. George Sebastian; LP: 32. (J.: Private collection: excerpts act 1); CD: EKRCDD 25

455 Recital: Frauenliebe und -Leben (Schumann); 20 Jan. '46; Town Hall; p. Paul Ulanowsky; LP: 83; CD: Music & Arts CD-1235; EKR CD 47

456 Recital: 10 Feb. '46; Town Hall; p. Paul Ulanowsky; a) An eine Quelle b) Der Tod und das Mädchen c) Der Jüngling und der Tod d) Auflösung e) Die Forelle f) Dass sie hier gewesen g) Schwanengesang (Wie klag' ich's aus) h) Die Männer sind méchant (Schubert); i) Zigeunerlieder (8 songs) j) Wie bist du, meine Königin k) Die Kränze l) Es träumte mir m) Frühlingslied n) Willst du, dass ich geh' (Brahms); LP: 82; Music & Arts CD-1279 [without the Zigeunerlieder, but added Der Wanderer and Im Frühling (Schubert)]; EKR CD 47.

457 Concert: 11 Aug. '46; Seattle Symphony Orchestra; c. Carl Bricker; a) Die junge Nonne b) Der Jüngling an der Quelle c) Der Erlkönig (Schubert); d) Träume (Wagner); LP: 34; CD: Eklipse EKRCDD 20

457.1 DER ROSENKAVALIER (part of act 1) (R. Strauss); 8 Oct. '46; San Francisco Opera; with Lorenzo Alvary, Ochs; (begins with Pardon mein hübsches Kind); Wm. Moran collection at UCSB.



458 Broadcast: radio sketch: “Duffy’s Tavern”; 13 Oct. ‘46; sings a little and speaks (English); LP: 35.

458.1 Broadcast: Late ‘40’s; Morgen (in Eng.?) (R. Strauss) on CBS Ford Show with Dinah Shore and Peter Lind Hayes; existence?

458.2 Recital: 9 Feb ‘47; Town Hall; p. Paul Ulanowsky; a)Widmung b)Aus den östlichen Rosen c)Volkliedchen d)Rose, Meer, und Sonne e)Du bist wie eine Blume f)Mein Wagen rollet langsam g)Lieb’ Liebchen, legt’s Händchen h) Mit Myrten und Rosen i)Talismane j)Lied der Suleika k)Heiss mich nicht reden l)Sitz’ ich allein m)Im Westen n)Hochländisches Wiegenlied o)Aus den hebräischen Gesängen p)Zwei venetianische Lieder q)Die Soldatenbraut r) Der Nussbaum s)Wer machte dich so krank t)Alte Laute u)Er ist’s; Musical America also lists: v)Leis’ rudern hier w) Wenn durch die Piazzetta; (Schumann) radio broadcast, WQXR; existence?

459 Recital: 7 Mar ‘48; Town Hall; p. Paul Ulanowsky; a) Andenken b) Der Treue Johnny c)Neue Liebe, neues Leben (Beethoven) d) Schilflied e) Frage f)Der Mond g)Lieblingsplätzchen h) Gruß i) Pagenlied j)Venetianisches Gondellied k)Die Liebende schreibt (Mendelssohn); l)An die ferne Geliebte (6 songs) (Beethoven); LP: 82; CD: EKR CD 47 [only j, k and l]; Music & Arts CD 1279 [without a, and b, which are in a private collection]

459.1 Recital: 13 March 1948; Town Hall; p. Ulanowsky; a)Neue Liebe b)Suleika c)Auf Flügeln des Gesanges d)Venetianisches Gondellied (Mendelssohn); LP: none; [private collection]

460 Film: MGM’s “Big City”; released in 1948; with Karin Booth, Margaret O’Brien, George Murphy, Danny Thomas, Robert Preston; see 410. Songs listed as “410” appear in the film, but not the same performances. They are often truncated and different arrangements to fit the film’s needs. UCSB has recordings of several performances not used in the movie.

461 Recital: 5 Aug. ‘48; Hollywood Bowl Orchestra; c. Eugene Ormandy; a)Morgen (vn. solo: Sascha Jacobson) b)Allerseelen c)Traum durch die Dämmerung d)Zueignung (R. Strauss); Encores: e)Ständchen (Schubert) f)Wiegenlied (Brahms); with Adolph Baller, piano; LP: Armed Forces Radio

Service; CD: VAIA 1247-2; EKRC D 20; NAXOS Historical 8.110034-36 (as a filler for the 1939 Der Rosenkavalier)

462 Recital: 27 Feb. '49; Town Hall; p. Paul Ulanowsky; a)Als Luise die Briefe b)Abendempfindung c)Dans un bois solitaire (Fr.) d)Die Verschweigung (Mozart); e)Dein blaues Auge f)Komm' bald g)Bitteres zu sagen denkst du h)Schön war, dass ich dir weihte i)Am Sonntagmorgen j)Der Gang zum Liebsten k)Der Tod, das ist die kühle Nacht l)Liebestreu m)Frühlingstrost n)Der Kuss o)O wüsst' ich doch den Weg zurück p)Wie froh und frisch (Brahms); LP: 83.

463 Broadcast: 8 Jan. '49 (sic. recorded earlier for broadcast at this time; not listed in chronological order); a)Ständchen (Schubert) b)Londonderry air (Trad.) c)Widmung (Schumann) d)Drink to me only (Trad.); (all Eng.); Concert Hall; Lionel Barrymore host; (Concert Hall was not a regular radio show, rather a series of electrical transcriptions--recordings sent out for broadcast, primarily to American troops. They were distributed as 16 inch vinylite discs.); LP: EJS/GAO 536.

463.1 Recital: probably 3 Mar '49; Town Hall; p. Paul Ulanowsky; (J.: lists "1949 Song recital; Paladilhe, Hahn, Duparc, Strauss, Schubert; private archive").

463.2 Recital: 10 July '49; Emerson High School, Los Angeles; p. Bruno Walter; Freudvoll und leidvoll (Beethoven); Das Veilchen (Mozart); An die Musik (Schubert); Anakreons Grab (Wolf); Botschaft (Brahms); LP: none; CD Music & Arts CD 1279

464 Broadcast Recital: 7 May '50; p. Bruno Walter; a)Ständchen (Schubert) b)Auf Flügeln des Gesanges (Mendelssohn) c)Wiegenlied (Brahms) d)Aufträge (Schumann); The Standard Hour; (though Bruno Walter conducted the San Francisco Symphony Orchestra in orchestral pieces, he accompanied Lehmann on the piano) LP: 7, 8; CD: Eklipse EKRC D 20

465 Interview (including E. Schumann) by James Fassett; 5 Feb. '50; N. Y. Philharmonic Intermission Feature; on B. Walter and his importance in their careers; anecdotes.

465.1 Recital: Town Hall, NY; p. Paul Ulanowsky; Winterreise (Schubert); radio broadcast on WABF; existence?



466 Interview by M. Mc Bride; 13 Feb. '51; ABC's Mary Margaret Mc Bride Show; LP: none; LOC.

467 Recital (NY Farewell): 16 Feb. '51; Town Hall; p. Paul Ulanowsky; a)Widmung b)O, Ihr Herren c)Ständchen d)Wer machte dich so krank e)Alte Laute (Schumann); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k)Für Musik l)Ständchen m)Gute Nacht n)Weisst du noch o)Dies und das (Franz); p)Wohin? q)Danksagung an den Bach r)Der Neugierige s)Tränenregen t)Die liebe Farbe u)Des Baches Wiegenlied v)An die Musik (encore-incomplete) (Schubert); w)Farewell speech; LP: 47; CD: VAIA 1038

468 Recital (Santa Barbara Farewell): 7 Aug. '51; Lobero Theatre; p. Gwendolyn Koldofsky; a)An mein Klavier b)Der Neugierige c)Fischerweise d)Im Abendrot e)Seligkeit (Schubert); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k) A nos morts ignores l)Pholoe m)Phillis n)Offrande o)Le rossignol des lilas p)Si mes vers avaient des ailes (Hahn)(Fr.); q)Die Mainacht r)Lerchengesang s)Es träumte mir t)Botschaft (Brahms); u)Morgen (encore) (R. Strauss); LP: 79. First issue on LP (from tapes) privately cut for Wm. Moran by Allied Records in Hollywood; plate numbers were: Group 1 IRC 001; Group 2 IRC 002; Group 3 IRC 003; Group 4 IRC 004; issued with plain white labels and supplied with a photostat of the program; CD: EKR CD 35.

469 Master Classes: Pasadena; from 4 Mar. '52 to 2 Apr. '52; p. Koldofsky; a)Heimkehr b)Cäcilie c)DER ROSENKAVALIER: Marschallin's Monologue (R. Strauss); d)Ich grolle nicht (Schumann); e)Tu lo sai (Torelli); f)La flute de pan (Debussy); g)Gesang Weylas (Wolf); h)Im Abendrot (Schubert); i)Der Kuss (Beethoven); j)Warnung (Mozart); k)Les cloches (Debussy); l)Das Veilchen (Mozart); m)Hat dich die Liebe (Marx); n)Anakreons Grab (Wolf); o)Waldesgespräch (Schumann); p)Heimliche Aufforderung (R. Strauss); q)Requerdo (Castelnuevo-Tedesco); r)Chanson d'amour (Chausson); s)Die Verschweigung (Mozart); t)LA BOHEME: Mi chiamano Mimi (Puccini); u)Zur Ruh' (Wolf); v)Hist! (Arnold); w)Zueignung (R. Strauss); x)Maman, dites moi (Folksong); y)Ein junger Dichter denkt (Marx); z)Feast of lanterns (Bartok); aa)In

dem Schatten bb)Über Nacht (Wolf); cc)Der Nussbaum (Schumann); dd)HERODIADE: Il est doux (Massenet); ee)LOHENGRIN: In fernem Land (Wagner); ff)Nicht mehr zu dir (Brahms); gg)Stresa (Watts); hh)Im wunderschönen Monat Mai ii)Aus meinen Tränen jj)Die Rose, die Lilie (Schumann); kk)Die Nachtigall (Brahms); ll)Die heisse schwüle Sommernacht (Wolf); mm)Aufenthalt (Schubert); nn)Le tombeau des Naiades oo)Mandolin (Debussy); pp)Psyché (Paladilhe); qq)Carnaval (Fourdrain); rr)DER ROSENKAVALIER: Duet (R. Strauss); ss)Fischerweise (Schubert); tt)Das Mädchen spricht (Brahms); uu)Träume (Wagner); vv)Wiegenlied ww)Ruhe, meine Seele (R. Strauss); xx)OTHELLO: Credo (Verdi); yy)Auf einer Wanderung (Wolf); zz)D'une prison (Hahn); aaa)Du denkst mit einem Fädchen (Wolf); bbb)DIE WALKÜRE: Du bist der Lenz (Wagner); ccc)Immer leiser (Brahms); ddd)Die Nacht (R. Strauss); eee)LA BOHEME: Che gelida manina (Puccini); fff)A nun takes a veil (Barber); ggg)Die Krähe hhh)Der Jüngling an der Quelle (Schubert); iii)Unbewegte laue Luft (Brahms); jjj)What is sentimentality? kkk)Opening and concluding remarks by Lehmann; LP: private recording and issued by John Campbell.

470 Master class: Music Academy of the West; 28 Aug. '52; LP: private label.

470-474 Contents known but dates perhaps mixed up; sound varies from disc to disc, Lehmann generally introduces the scene or translates the song to English and comments during the “performance”; many students that are became well-known: Marilyn Horne, Benita Valente, Marcela Reale etc.;

470.1 Master class: MAW; Aug. '52 (?); MARRIAGE OF FIGARO act 2 (Eng.) (Mozart); many stage directions, psychological details demanded in the recitatives, short demonstration; Spleen (Fr.) (Fauré); student translates; poem analyzed by Lehmann who suggests expressive breath and a point for a sigh; Ständchen (Strauss); discussion with student over the merits of translating the poems of art songs to English (Lehmann is opposed); comments that the song needs to be more legato; a few demonstrations and asks that “sitz nieder” be sung with more tenderness, not like you were a dentist asking the patient to sit down!; Denk es, o Seele! (Wolf); song examined to stress “paralyzed mankind waiting for death, he knows not when”; Der Zauberer (Mozart); suggests that the singer should be upset that the mother has interrupted the tryst; Le Manoir du Rosemonde (Fr.) (Duparc);



demonstrations to indicate the savage, wild nature of the song, that the man isn't a martyr but takes a wild delight in this terrible adventure; When death will knock at my door (Carpenter); suggestions for a more contemplative interpretation; philosophical analysis of death; Der Nussbaum (Schumann); more legato, demonstration; indicates that the end should be softer, as if falling into a dream; Der Engel (Wagner); more emotion, illustrates; requests imagination and "your heart", to give the feeling that an angel comes down with great wings; Wir wandelten (Brahms); emphasizes serenity in demonstrations; Der Neugierige (Schubert); this should be a dreamy, poetic boy, not matter of fact; Lehmann gives background to the character; the boy sees his whole world balanced on the answer the brook gives; Liebesbotschaft (Schubert); sing it like a running brook with no desperate or sad face; Widmung (Schumann); no translation; Lehmann reminds student not to be sad in this song when speaking of the grave; p. Tilly Zweig; concluding remarks by Lehmann, who says that such farewell speeches are depressing; may sit in an audience and applaud one or another of these students and think "now this is too much Lotte Lehmann". They should kill that and let their own interpretations come through; the imagination should be given freedom and they should be sincere. Everyone approaches things from their own point of view...if you feel something strongly, do it! Don't go for a cheap success, but what is artistically right.

470.2 Master class: MAW; 15 Aug. '53; Die Forelle (Schubert); don't use a tragic face, just sorrow and pity for the fish; short whispered demonstrations; Lehmann describes the scene and the divisions of the song; at the end like talking to a child, sorry but with half a smile: "that's life"; La chevelure (Debussy); demonstrations with and without accompaniment; analysis; not too quick, it can destroy the expression; the hands of your lover are on your shoulder, not your father and it makes you shiver; Zueignung (R. Strauss); no translation; should be three different people, first the shadow of the past, second free from the past and third, whole; whispered demonstration with piano (complete); Erlkönig (Schubert); Lehmann "shows" beginning and demonstrates in a whisper; don't be so strict with the child; don't exaggerate movements, if you do too much, one steps from the sublime into the ridiculous; Lehmann tells Bruno Walter's story of this song as sung by Lilli Lehmann and the comic reaction of an audience member; Music I heard with

you (Richard Hageman); more contemplative, some analysis; Lehmann demonstrates different modes of expression, but also likes that of the student; Chanson a boire (Ravel); (poor recording); some analysis, “too sober”; Gesang Weylas (Wolf); analysis; talk of Lehmann’s dream home called Orplid; sing the word “Kind” with tenderness; breathe after “sich”; corrects German pronunciation; Botschaft (Brahms); asks student Marilyn Horne to study German; emphasize the word “vielleicht”; sing the whole song more lightly; corrects pronunciation of the word “spricht”; Sweet little Jesus boy (Spiritual); even someone of such a different culture, Lehmann says, can notice if enough expression and variety is given; some demonstration; Der Tod, das ist die kühle Nacht (Brahms); talks of Heine writing the poem when he was dying; some analysis of the words; short demonstration; Spleen (Debussy); feel the heartbeat of the music; not light, but with inner feeling and at a certain point Lehmann wants to see a change in the face, reflecting the drama; Der Neugierige (Schubert); don’t be too sure of yourself, this boy is a shy dreamer; demonstration without piano.

470.3 Opera Master class: MAW; Aug. ‘53 (?); DER FREISCHÜTZ: Ännchen-Agathe duet through trio act 2 (German arias, English recitatives); Lehmann demands that the dialogue have moods and drama; some whispered demonstrations; this scene is divided between several discs; L’ENFANT PRODIGUE: Aria de Lia and scene; some instructions during first aria, afterwards the scene is sung uninterrupted; p. Fritz Zweig; summary by Lehmann, asking that the students live and experience the roles, not just sing, tells the story of the barber; looks forward to seeing the students singing professionally;

470.4 Song Master class: MAW; 22 Aug. ‘53; Biterolf (Wolf); analysis; Lehmann asks to see different expressions in the face; energy then emotion; finally the difference between duty and a longing for peace; Die Soldatenbraut (Schumann); (Benita Valente, student); short unaccompanied demonstrations, the singer should be proud of her lover and not sad that he’s not a general, you’d prefer him to be a civilian; Freundliche Vision (R. Strauss); not too quick or violent, but serene and quiet; short demonstrations; Und willst du deinen Liebsten sterben sehen (Wolf); Lehmann asks for exaggeration, not pedestrian, the girl has tried to please her lover by putting her hair up in curls and he could die if she’d loosen it; tells story



about her trying to please her husband-to-be on one of their first dates; Auf das Trinkglas eines verstorbenen Freundes (Schumann); Lehmann analyzes the spiritualism she finds in the poem and asks that the student (Harvey Pressnell, later known as Harve Presnell) not sing it in such an “everyday” manner, rather each verse reveals more of the magic of the moment as the glass is used as a way to be in touch with the dead friend, though the glass is empty the friend’s voice seems to echo from it; Traüme (Wagner); Lehmann forgets the opening words (rare occasion!) and is prompted by the student, “shows” introduction, some singing demonstration as well as explanation: the singer should not be thinking “I hope I will sing this song right”, it will show on the face; Allnächtlich in Träume (Schumann); demonstration, not so quiet, full of breath, unfulfilled, first thought to throw myself at your feet, then tears from the eyes give a different expression, then the loved one gives a bouquet of cypress (instead of roses) and there’s astonishment and disappointment; demonstration of the need to use the eyes while singing; Nun hast du mir... (Schumann); Lehmann says that this is one of the few places where she recommends a slide (to--des Schlaf), not too much reproach, talks of the importance of the first chord for setting the mood of the whole song, wait for the dissonant chord at “die Welt ist leer”, her life has slipped away though her hands she can demonstrate this at the end of the song; difference between the position of the hands which receive and that which shows that she has nothing more to wish for, but each singer must find her own way of showing this; Brauner Bursche führt zum Tanze (Brahms); accent the “rr’s”; sing second verse differently; the three coins that are tossed are perhaps a grand gesture where only one was expected; short demonstrations; Geheimes (Schubert); asks that the audience understands that the singer is amused that others see something different in the lover’s actions; short demonstration; O wüsst ich doch den Weg zurück (Brahms); Lehmann hopes for a really beautiful “piano” from this student who has trouble controlling a large voice; p. Koldofsky; the former Chancellor Schuschnigg tells a “Lehmann story” from his youth in Switzerland; Concluding remarks by Lehmann; says eight weeks too short, needs a year-round school to be a good gardener; tells story of her youth in Perleberg where she wanted to be the lamplighter or the one who lit the fuse for fireworks, and notices she is now both

with her students; would only rather be the lamplighter where the glow will last longer.

471 Master class: see 470; 30 Aug. '52.

471.1 Master class at MAW; 13 Aug. '53; FIDELIO: Komm Hoffnung (Beethoven); Shirley Sproule (student); Lehmann goes to considerable lengths to set the scene; demonstrates how to say the word "Abscheulicher", change the face to reflect that only love and belief that she'll save Florestan, with "komm" Hoffnung more emotion, conviction and voice, fanaticism, inner strength, above human strength, recommends a breath before "dringen".

472 Master class: see 470; 15 Aug. '53.

473 Master class: see 470; 21 Aug. '53.

474 Master class: see 470; 22 Aug. '53.

475 TV Interview by Dr. Jan Popper on "Spotlight on Opera"; discusses career; includes master-class; 1954 or 3 Sep. '61?

476 TV Appearance "An Evening With Lotte Lehmann"; 8 May '54; 30 minute film; p. Zweig; LL introduces arias; students sing .

476.1 Master class at MAW; Aug. '54 (?); ARIADNE AUF NAXOS: Trio and Monologue (R. Strauss); collection of M. I. Shirley Sproule.

477 Interview by Louis Palmer; 30 Sep. '55; on her life, career, MAW, opera in U.S., requirements for singers, about DER ROSENKAVALIER, accompanists, translating opera.

477.1 Interview with unknown reporter; Nov '55? Lehmann speaks of her departure from the stage and talks about her teaching; (Ger.) 2' 45"; Deutsches Rundfunkarchiv.

477.2 Speech by Lehmann at MAW after her return from the re-opening of the Vienna Opera in November 1955. The exact date of this talk is not given. Includes: extensive remembrances of her trip including many comic details; her favorite painting in Florence; the receptions and the many special events to which she was invited; memories of the past and her emotional response to them. LP: original LP acetates.



478 Interview by Walter Todds for BBC; 20 Oct. '56; on her first visit to London in 19 years, impressions of recent trip to Vienna, her shock on seeing the modern opera house in Hamburg, recalls first visit to Covent Garden which she finds unchanged, describes recording DER ROSENKAVALIER with anecdote of E. Schumann singing last two notes; memories of working with Strauss and his consideration for singers, her role as Composer in ARIADNE AUF NAXOS, favorite roles; present life teaching in California, forthcoming master-classes at Wigmore Hall, modern Bayreuth productions, anecdote about Tauber and a bar of chocolate; BBC.

479 TV show: "This Is Your Life, Constance Hope"; 6 Feb. '57; tape possibly with the Hope estate.

480 Interview by John Gutman; 22 Feb. '58; Metropolitan Opera Intermission Feature on her interpretation of the role of the Marschallin in DER ROSENKAVALIER, Strauss, teaching.

481 Master class at MAW; Aug. '58; on DER ROSENKAVALIER: "play-by-play" interpretation.

482 TV show: "This Is Your Life, Lauritz Melchior"; 10 Dec. '58; tape possibly with the Melchior estate.

483 Interview by Roy Plomley for BBC; 14 May '59; from series called "Desert Island Discs", where he introduces his cast-away, who queries anyone's ability to swim ashore carrying 8 records. Lehmann's first choice is the Prelude to DIE MEISTERSINGER which reminds her of singing Eva at Salzburg with Toscanini; next Mahler's Um Mitternacht, for the artistry of Kathleen Ferrier and Walter; recalls singing as a child, earliest professional experience, admiration for Elisabeth Schumann, experience with Vienna Opera, London, first big roles, what opera and Lieder have meant to her, her "14 day retirement", then teaching, of young singers today; chooses a recording of Gerard Souzay, then one conducted by Franz Schalk which reminds her of his kindness, then the trio from DER ROSENKAVALIER to remind her of Vienna; a luxury (on the desert island) would be a box of paints and a book...Goethe's Faust; BBC.

484 Interview by Irene Slade on BBC program in a series called “People Today”; 26 Jul. ‘59; compares London of 1914 with that of today, tribute to London audiences, on early studies, career at Hamburg, Freia under Nikisch, Elsa under Klemperer, necessity of losing oneself in a role, Vienna in 1916, its claques, role of Composer, memories of first visit to US, Lieder singing and its technique, teaching, impressions of Toscanini, preferences for Romantic composers and her feeling that she lacked the control for Mozart, tribute to Melchior and Elisabeth Schumann, her tastes in dress and food, hobbies; BBC dates this (possibly of actual broadcast) 23 Aug. ‘59; with the following information also included in the interview: Lehmann talks of singing Sophie, the Covent Garden contract, first solo role was as Anna in the MERRY WIVES OF WINDSOR; Hamburg’s regard for her when she decided to leave Hamburg for Vienna; her life in the US after leaving Vienna after the Anschluss; mentions singing with Chaliapin in FAUST; BBC: 2 LP’s: 24810

485 Interview by Studs Terkel; 18 Apr. ‘60; on Lieder, master-class series at Northwestern University, career, what she learned from the Marschallin, retirement, goal as a singer, today’s singers, MAW, Grace Bumbry, modern opera productions, opera in translation, advice to young singers.

486 Master class: NWU; 25, 27, 29 Apr. ‘60; a) Die junge Nonne b) Am Grabe Anselmos (Schubert) c) An den Sonnenschein d) Aufträge e) Geisternähe (Schumann); f) Eine gute, gute Nacht (Brahms); g) Heb’ auf dein blondes Haupt (Wolf); h) Der Mond (Mendelssohn); i) Mit einem gemalten Band (Beethoven); j) Fleur Fanée (Hahn); k) Wozu noch, Mädchen (Strauss); l) Paysage (Hahn); m) Nuits d’été (complete) (Berlioz); n) Schéhérezade (complete) (Ravel); o) Poème d’un jour (complete) (Fauré); p) TANNHÄUSER: Dich teure Halle (Wagner); q) SUOR ANGELICA: Senza madre (Puccini); r) CARMEN: Habanera (Bizet); s) MIGNON: Connais-tu le pays (Thomas); t) WERTHER: Les larmes (Massenet); u) LOHENGRIN: Duet (act 3) (Wagner); v) DIE ZAUBERFLÖTE: O Isis und Osiris (Mozart); w) MERRY WIVES OF WINDSOR: Anna’s aria (Nicolai); x) DIE MEISTERSINGER: Wahnmonolog (Wagner); y) DER FREISCHÜTZ: Agatha’s aria (Weber); z) MANON: Duet of Manon and des Grieux (act 1); p. Donald Isaak; NWU; (at UCSB).



487 Interview by Peter Jacobi; WRMQ; 1 May '60; on retirement, teaching (interpretation not imitation); her career, Bumbry, Vienna, technique, many other roles besides the Marschallin.

488 Interview by Dick Johnson; KDB; 14 Jun. '60; on MAW, teaching in Europe in 1959, plans for production of ARABELLA at MAW.

489 Interview by John Gutman; WOR; 21 Jan. '61; for Met. Opera Intermission on ARABELLA, its similarities to DER ROSENKAVALIER, reason for not creating title role, MAW performance, its English translation (by Gutman.)

490 TV Master classes at MAW; 28 Jul. '61; p. Koldofsky except: a) O Liebliche Wangen; complete song demonstrated by Lehmann; (p. Beaumont Glass); b) In Waldeinsamkeit (Brahms) ); short demonstration of how "Windes Atem" must soar not walk; c) Benedeit die selge Mutter (Wolf); d) Die liebe Farbe; Lehmann speaks of sharing with the audience...but not her nervousness; short demonstrations; e) Der Wegweiser (Schubert); f) Frühlingsnacht (Schumann) g) da unten im Tale (Brahms); h) In dem Schatten meiner Locken (Wolf); complete song demonstrated by Lehmann; i) Ich kann's nicht fassen j) Schöne Wiege meiner Leiden k) Nun hast du mir..(Schumann); l) Mignon [Kennst du das Land] (Wolf); m) Gott im Frühling (Schubert); n) Das Mädchen spricht o) Sonntag (Brahms); concluding remarks by Lehmann; she continues to sing through her students.

490.1 TV Master classes at MAW; late Jul. '61; p. Irving Beckman; a) DER ROSENKAVALIER: Monologue (Eng.) (R. Strauss); complete scene demonstrated by Lehmann in German; b) MARRIAGE OF FIGARO: Dove sono, (Mozart); recitative demonstrated in German by Lehmann; c) LOHENGRIN: Elsa-Ortrud duet, act 2 (Wagner); Elsa should not be too dramatic or proud, but softer and more poetic; Ortrud more demonic and poisonous; many demonstrations both acting and singing; some effective close-ups of Lehmann; tells of her early success when Klemperer allowed her to sing Elsa; tells story of Leo Slezak singing "when does the next swan leave?"; d) DER FREISCHÜTZ: Wie nahe mir der Schlummer (Weber); Lehmann tells story of her outdoor performance of this with Richard Tauber and the joke of the chocolate; short very impressive demonstrations; movements should be youthful, impetuous; handkerchief should be waved with the music; e) FIDELIO: beginning of act 3

# LP Reference

This section of the complete discography contains the LPs referred to in the Commercial and Non-Commercial portions.

LP: 1 COLO (or COLH) 112 (ANGEL)=PMA 1057 PARLOPHONE-ODEON (EMI)=GR 2046 (TOSHIBA JAPAN).

LP: 2 77307 (ANGEL JAPAN).

LP: 3 ARTPHONE C22 G0008 (JAPAN).

LP: 4 CS22 G0009 (JAPAN).

LP: 5 YD 3016 (JAPAN).

LP: 6 YD 3017/18 (JAPAN).

LP: 7 BRUNO WALTER SOCIETY BWS 729.

LP: 8 BWS 1009.

LP: 9 CBS (SONY) MASTERWORKS 20 AC 1915 (JAPAN).

LP: 10 20 AC 1914 (JAPAN).

LP: 11 SONC 15117 (JAPAN).

LP: 12 Frauenliebe und -leben and Dichterliebe: COLUMBIA MS 4788=ML 4788=PHILIPS A01265L=ODYSSEY 32 16 0315=CBS (SONY) MASTERWORKS SONC 15112, CBS (SONY) SOCF 134 and CBS 20AC 1913 (JAPAN); CD: CBS MPK 44840; only Frauenliebe und -leben: ML 2182=XLP 15249= ARTPHONE YD 3016 (JAPAN); Dichterliebe only: CBS 72250=ML 4788=ML 2183=C 1020 (UK)=FC 1034 (FRANCE).

LP: 13 COLUMBIA ML 5778=CBS-BRG 72073 (UK).

LP: 14 ML 5996=CBS-BRG 72209 (UK).

LP: 15 DECCA DL 9523.



LP: 16 DECCA DL 9524.  
LP: 17 EMI CD-COH 7610422  
LP: 18 EMI O-83396.  
LP: 19 EMI 1C 137-30707/05=SERAPHIM 1B-6105.  
LP: 20 EMI 1C 147-29116/117M.  
LP: 21 EMI 1C 147-30226/27M.  
LP: 22 EMI HLM 7027.  
LP: 23 EMI RLS 154 7003.  
LP: 24 EMI RLS 743.  
LP: 25 EMI RLS 766.  
LP: 26 GAO EJS 100.  
LP: 27 GAO EJS 178.  
LP: 28 GAO EJS 234=BWS/DISCOCORP RR-426 (E80 686/88WC 634/36)  
=EDIZIONE LIRICA EL004-2=PEARL GEMM 228/9 (excerpts); LC 33-1  
LP: 29 GAO EJS 332.  
LP: 30 GAO EJS 425.  
LP: 31 GAO EJS 444.  
LP: 32 GAO EJS 462.  
LP: 33 GAO EJS 496.  
LP: 34 GAO EJS 536.  
LP: 35 LEGENDARY RECORDINGS LR 142-5.  
LP: 36 LR 212.  
LP: 37 MET OPERA 206.  
LP: 38 MET OPERA 403.  
LP: 39 MET 5 (SORIA SERIES).  
LP: 40 ODEON OBL 1072(3)/20479=7xBe 169/170 (45rpm).  
LP: 41 ODEON-BELCANTODISC ORX 123 (45rpm) (FRANCE).

LP: 42 ODEON (EMI) O-83396.  
LP: 43 ODEON OPX 503/505.  
LP: 44 ODYSSEY (CBS-COLUMBIA) 32 16 0179. as 7" 45 rpm ABE 10233  
LP: 45 OPERA DISC 3086.  
LP: 46 PEARL GEMM 259/60.  
LP: 47 PEMBROKE=PELICAN 2009 (incomplete) =EMI 1C 027 60386.  
LP: 48 PREISER COURT OPERA CLASSICS CO 387.  
LP: 49 CO 410.  
LP: 50 PREISER LEBENDIGE VERGANGENHEIT LV 22.  
LP: 51 LV 94.  
LP: 52 LV 180.  
LP: 53 LV 294.  
LP: 54 LV 1336.  
LP: 55 RCA 430.661 (FRANCE).  
LP: 56 RCA CAMDEN CAE 438 (45rpm), LR 212 (only 405).  
LP: 57 RCA CAMDEN CAL 378=CDN 1015 (UK)=RS 7 (JAPAN).  
LP: 58 RCA LCT 1108=430.529S (FRANCE).  
LP: 59 RCA LM 2763=RB 6604 (UK)=HR GEMM 219.  
LP: 60 RCA RS 12 (JAPAN), RCA LM 6130 only An Chloe.  
LP: 61 RCA CD 7809-2-GR  
LP: 62 RCA VICTROLA VICS 1320 E.  
LP: 63 ROCOCO 5217.  
LP: 64 ROCOCO 5356.  
LP: 65 ROCOCO 5257.  
LP: 66 RUBINI RDA 003.  
LP: 67 SCALA 837, SCALA 1435, ETERNA 494.  
LP: 68 SERAPHIM 1B-6105=EMI 137-30704/05.



LP: 69 SERAPHIM 1C-6041.

LP: 70 SERAPHIM 60060=EMI HQM 1121=GR 2198 (TOSHIBA JAPAN);  
EMI 2902123/PM 663 and SERAPHIM 613O-1G (only listing 171)

LP: 71 SERAPHIM 60013.

LP: 72 TOP ARTISTS PLATTERS T 306.

LP: 73 T 318.

LP: 74 TOP CLASSICS 9052.

LP: 75 TMC 100.

LP: 76 UORC 218.

LP: 77 UORC 235.

LP: 78 UORC 257.

LP: 79 UORC 306=LOBERO LL 1=AQUITAINE MS90420 ("A nos morts" not included)

LP: 80 DER ROSENKAVALIER (abridged): VICTOR LCT 6005=VICTOR WCT 6005 (45 rpm)=LVT 2002=ANGEL GRB 4001=E 8063O-1= FRENCH S 0014-5=HMV COLH 110-111=ELECTROLA E 30 (80) 63O-6, WCLP 697-8=SERAPHIM 1C 6041(which includes Strauss arias from other operas)=WORLD RECORD CLUB (EMI) SH 181-2=EMI RLS 7704=REFERENCE 143 2943=EMI C 187-29225 M/26; LCT 1=217 and 226 only; act 1 monologue EMI CD: see LP: 17. Now on Référence and Pearl CD's.

LP: 81 DIE WALKÜRE: VICTOR LVT 1003, LCT 1001, WCT 2 (45 rpm) (only 237); EMI ELECTROLA 1C 047-29 116/117 and SERAPHIM 1C 6140 (only 242-243); TC 9048 (only 233 and 239); 1C 147 01259 (only 236-238 and 240); RCA LM 1909 (only 236); LCT 1003, WCT 58, SERAPHIM 60190, HMV COLH 133, EMI ELECTROLA 1C 049-03023M, FALP 50013 and REFERENCE 2C 051 03023M (PM322) (FRANCE) (act 1); ODEON ELECTROLA (EMI) E 80686 88, WCLP 734-6, DANACORD DACO 171-176 (acts 1 and 2); EMI TURNABOUT/VOX THS 65163 (act 2 scenes 3 and 5); EMI ELECTROLA C 147-30 636 m/37, ANGEL 1G 6130 (excerpts); EMI 2902123/PM 663 (act 2). also CD: DANACORD DACO CD 317-318; CD (act 1)

EMI CDH 7610202; also excerpts on Seraphim cassette 4 X G-60113; Seraphim's 13 LP album: "Record of Singing" includes excerpts; two "Stars of the Met" LPs include excerpts: M633-1 15817-A (Du bist der Lenz, 238) and M329-7 14205-A (Der Männer Sippe, 236).

LP: 82 VOCE 69.

LP: 83 VOCE 99.

LP: 84 VRCS 1968.

LP: 85 VRCS1974.

LP: 86 VRCS 1976.

LP: 87 BELVEDERE 120747 (120841) and TELDEC 6.43333



# Complete Index

This section features all of the selections of the complete discography in alphabetical order. That means a mixture of arias, songs, interviews, TV appearances, etc.

The asterisk (\*) indicates an excerpt larger than an aria. The number that follows each selection is the same three-digit number used to find complete discographical information.

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11.2 History: Great Voices of the Opera: Lotte Lehmann/Kirsten Flagstad: 20.3074HI; same as 11.1; CD 2 has Flagstad recordings.

12. EMI: Great Recordings of the Century: CDH 7 61042 2: Opera Arias: Lotte Lehmann: 1. Beethoven: Fidelio: Komm, O Hoffnung (103); 2. Weber: Der Freischütz: Wie nahte mir der Schlummer (143); 3. Weber: Oberon: Ozean du Ungeheuer (083-084); 4. Nicolai: Merry Wives of Windsor: Nun eilt herbeit! (190); 5. Wagner: Lohengrin: Euch Lüften (171); 6. Wagner: Tannhäuser: Allmächt'ge Jungfrau (170); 7. Wagner: Tristan und Isolde: Mild und Leise (177-178); 8. Richard Strauss: Der Rosenkavalier: Da geht er hin (218); 9. Richard Strauss: Ariadne auf Naxos: Sie atmet leicht...es gibt ein Reich (111-112); 10. Richard



Strauss: Arabella: Mein Elemer (208); 11. Korngold: Die Tote Stadt: Der erste, der Lieb' mich gelehrt (062-063); 12. Korngold: Das Wunder der Heliane: Ich ging zu ihm (107-108); 13. Johann Strauss: Die Fledermaus: Klinge der Heimat (186); 14. Lehar: Eva: So war meine Mutter...War es auch nichts als ein Augenblick (109).

13. Minerva: Lotte Lehmann: Her Early Recordings (1914-1917); MN-A10: 1. Wagner: Lohengrin: Einsam in treuben Tagen (001); 2. Wagner: Lohengrin: Euch Lüften, die mein Klagen (002); 3. Wagner: Tannhäuser: Dich teuer Halle (003); 4. Wagner: Tannhäuser: Allmächt'ge Jungfrau (004); 5. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (005); 6. Weber: Der Freischütz: Alles pflegt schon längst der Ruh' (008); 7. Gounod: Faust: Es war ein König in Thule (011); 8. Gounod: Faust: Er liebt mich (012); 9. Puccini: La Bohème: Man nennt mich jetzt Mimi (014); 10. Puccini: Madame Butterfly: Über das Meer (023); 11. Tchaikovsky: Eugen Onegin: Sag, bist als Schutzgeist du gesendet (Ich schrieb' an Sie) (015); 12. Thomas: Mignon: Kennst du das Land (016); 13. Puccini: Madame Butterfly: Eines Tages sehen wir (017); 14. Mozart: Marriage of Figaro: Heil'ge Quelle (018); 15. Mozart: Marriage of Figaro: O säume länger nicht (019) 16. Bizet: Carmen: Ich sprach, dass ich furchtlos mich fühle (020) 17. Thomas: Mignon: Dort bei ihm ist sie jetzt (021); 18. Weber: Der Freischütz: Wie nahte mir der Schlummer (022); 19. Massenet: Manon: Folget dem Ruf, so lieblich zu hören...Nützet die schönen, jungen Tage (024) 20. Wagner: Die Walküre: Du bist der Lenz (025).

13.1. Grammofono 2000: Lotte Lehmann: The International Repertoire: AB 786.31: 1. Wagner: Lohengrin: Einsam in trüben Tagen (001); 2. Wagner: Lohengrin: Euch Lüften, die mein Klagen (002); 3. Wagner: Tannhäuser: Dich teure Halle (003); 4. Wagner: Tannhäuser: Allmächt'ge Jungfrau (004); 5. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (005); 6. Weber: Der Freischütz: Alles pflegt schon längst der Ruh' (008); 7. Gounod: Faust: Es war ein König in Thule (011); 8. Gounod: Faust: Er liebt mich (012); 9. Puccini: La Bohème: Man nennt mich jetzt Mimi (014); 10. Puccini: Madame Butterfly: Über das Meer (023); 11. Tchaikovsky: Eugen Onegin: Sag, bist als Schutzgeist du gesendet (Ich schrieb' an Sie) (015); 12. Thomas: Mignon: Kennst du das Land (016); 13.

Puccini: Madame Butterfly: Eines Tages sehen wir (017); 14. Mozart: Marriage of Figaro: Heil'ge Quelle (018); 15. Mozart: Marriage of Figaro: O säume länger nicht (019) 16. Bizet: Carmen: Ich sprach, dass ich furchtlos mich fühle (020) 17. Thomas: Mignon: Dort bei ihm ist sie jetzt (021); 18. Weber: Der Freischütz: Wie nahte mir der Schlummer (022); 19. Massenet: Manon: Folget dem Ruf, so lieblich zu hören...Nützet die schönen, jungen Tage (024) 20. Wagner: Die Walküre: Du bist der Lenz (025).

14. The Young Lotte Lehmann: Preiser 89302: 3 CD set: CD1: 1. Weber: Der Freischütz: Wie nahte mir der Schlummer (022); 2. Weber: Der Freischütz: Alles pflegt schon längst der Ruh' (008); 3. Wagner: Tannhäuser: Dich teure Halle (003); 4. Wagner: Tannhäuser: Allmächt'ge Jungfrau (004); 5. Wagner: Lohengrin: Einsam in trüben Tagen (001); 6. Wagner: Lohengrin: Euch Lüften, die mein Klagen (002); 7. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (005); 8. Gounod: Faust: Es war ein König in Thule (011); 9. Gounod: Faust: Er liebt mich (012); 10. Gounod: Faust: Auf eilet (013); 11. Wagner: Die Meistersinger: Gut'n Abend, Meister (009); 12. Wagner: Die Meistersinger: O Sachs, mein Freund (040); 13. Wagner: Die Walküre: Der Männer Sippe (041); 14. Wagner: Die Walküre: Du bist der Lenz (025); 15. d'Albert: Die toten Augen: Psyche wandelt... (033); 16. Strauss: Morgen (045); 17. Strauss: Cäcilie (044); CD2: 1. Mozart: Marriage of Figaro: Heil'ge Quelle (018); 2. Mozart: Marriage of Figaro: O säume länger nicht (019); 3. Weber: Der Freischütz: Und ob die Wolke (042); 4. Weber: Oberon: Ozean du Ungeheuer (026-027); 5. Lorzing: Undine: So wisse, dass in allen...(031-032); 6. Halevy: Die Jüdin: Er kommt zurück (047); 7. Bizet: Carmen: Ich sprach, dass ich furchtlos mich fühle (006); 8. Offenbach: Tales of Hoffman: Sie entfloh' (043); 9. Götz: Der Widerspenstigen Zähmung: Es schweige die Klage (028); 10. Tchaikovsky: Eugen Onegin: Sag', bist als Schutzgeist du gesendet (015); 11. Verdi: Othello: Sie sass mit Leide auf öder Heide (060); 12. Massenet: Manon: 's ist für ihn...Leb' wohl mein liebes kleines Tischen (056); 13. Strauss: Der Rosenkavalier: Kann mich auch an ein Mäd'el erinnern (068); 14. Korngold: Die tote Stadt: Der Erste, der Lieb' mich gelehrt (063); CD3: 1. Mozart: Marriage of Figaro: Ihr, die ihr Triebe des Herzens kennt (048); 2. Mozart: Marriage of Figaro: So lang hab' ich geschmachtet (036); 3. Mozart: Don Giovanni: Reich mir die Hand mein Leben (039); 4. Mozart: Magic Flute:



Bei Männern, welche Liebe fühlen (037); 5. Nicolai: Die lustigen Weiber von Windsor: Nun eilt herbei (029); 6. Thomas: Mignon; Kennst du das Land (016); 7. Thomas: Mignon: Ihr Schwalben in den Lüften (038); 8. Thomas: Mignon: Dort bei ihm ist sie jetzt (021); 9. Massenet: Manon: Folget dem Ruf, so lieblich zu hören [Nützet die schönen, jungen Tage] (024); 10. Puccini: La Boheme: Man nennt mich jetzt Mimi (014); 11. Puccini: Madame Butterfly: Über das Meer und alle Lande (023); 12. Puccini: Madame Butterfly: Eines Tages seh'n wir (017); 13. Puccini: Schwester Angelica: Ohne Mutter, bist du Kind, gestorben (034); 14. Puccini: Schwester Angelica: O Blumen, die ihr Gift im Kelch verschliesset (035); 15. Puccini: Manon Lescaut: Ach, in diesen kalten Räumen hier (052); 16. Puccini: Tosca: Nur der Schönheit weih' ich mein Leben (050); 17. Hildach: Der Spielmann (046).

15. Koch: Teletheater 76.23589: various artists in operas recorded live (in very limited sound) at the Vienna Opera. Act I “Wie du warst, wie du bist,” Act III “Hab mir's gelobt” Trio from Der Rosenkavalier of 1936 (429); Tannhäuser of 1933 in Act II “O Fürstin! Stehet auf!” (422.3); Die Walküre of 1933 (422.2); Andrea Chenier of 1933 (422.1); Die Meistersinger of 1935 (427).

#### Lieder CDs:

16. Vocal Archives: VA 1158: Liederabend— Lotte Lehmann – Schumann: Robert Schumann: Bruno Walter, piano; Frauenliebe und -Leben (324-331); Dichterliebe (371-378). [See also #25 below]

16.1 Pristine Classical: PACO 046: Lotte Lehmann, soprano; Bruno Walter, piano; Schumann: Dichterliebe (371-378); Schumann: Frauenliebe und -Leben (324-331); uses Rose's restoration audio technique.

16.2 CBS: MPK 44840: Lotte Lehmann, soprano; Bruno Walter, piano; Schumann: Frauenliebe und -leben (324-331); Dichterliebe (371-378).

17. Music and Arts: CD-1235: Schumann: Dichterliebe and Frauenliebe und -leben: ; Lemann sings on Frauenliebe und -leben from her 20 January 1946 Town Hall recital on CD 2 (455). Paul Ulanowsky, piano. Lani Spahr was the restoration engineer. Dichterliebe is sung by three male singers. The Frauenliebe und -leben is also performed live by Anderson and Ferrier.

18. Eklipse: EKR CD 35: Lotte Lehmann Santa Barbara Farewell 1951 (468); with Gwendolyn Koldofsky, piano.

19. VAI Audio: VAIA 1038: Lotte Lehmann The New York Farewell Recital 1951 (467); with Paul Ulanowsky, piano

20. Eklipse: EKR CD 18: Lotte Lehmann: Complete 1941 Radio Cycle: 2 CDs: (450); with Paul Ulanowsky, piano

21. Eklipse: EKR CD 47: Lotte Lehmann: The Town Hall Recitals: 2 CDs: CD 1: 1. Schubert: An eine Quelle (10.2.46); 2. Schubert: Der Tod und das Mädchen (10.2.46); 3. Schubert: Der Jüngling und der Tod (10.2.46); 4. Schubert: Auflösung (10.2.46); 5. Schubert: Die Forelle (10.2.46); 6. Schubert: Dass sie hier gewesen! (10.2.46); 7. Schubert: Schwanengesang (10.2.46); 8. Schubert: Die Männer sind mechant (10.2.46); 9. – 16. Brahms: Ziegeunerlieder (10.2.46) all these in discography #456; 17. Wie bist du meine Königin (10.2.46); 18. Brahms: Die Kränze (10.2.46); 19. Brahms: Es träumte mir (10.2.46); 20. Brahms: Frühlingslied (10.2.46); 21. Brahms: Willst du, dass ich geh'? (10.2.46); 22. – 29. Schumann: Frauenliebe und -leben (20.2.46); the Schumann in discography # 455; Paul Ulanowsky, piano; CD 2: 1. Mendelssohn: Venetianisches Gondellied (9.2.47) (459); 2. Mendelssohn: Die Liebende schreibt (9.2.47) (459); 3. – 8. Beethoven: An die ferne Geliebte (9.2.47) (459); 9. Mozart: Als Luise die Briefe... (27.2.49); 10. Mozart: Abendempfindung (27.2.49); 11. Mozart: Dans un bois solitaire (27.2.49); 12. Mozart: Die Verschweigung (27.2.49); 13. Brahms: Dein blaues Auge (27.2.49); 14. Brahms: Komm' bald (27.2.49); 15. Brahms: Bitteres zu sagen denkst du (27.2.49); 16. Brahms: Schön war, dass ich dir weihte (27.2.49); 17. Brahms: Am Sonntagmorgen (27.2.49); 18. Brahms: Der Gang zum Liebchen (27.2.49); 19. Brahms: Der Tod, das ist die kühle Nacht (27.2.49); 20. Brahms: Liebestreu (27.2.49); 21. Brahms: Frühlingstrost (27.2.49); 22. Brahms: Der Kuss (27.2.49); 23. Brahms: O wüsst' ich doch den Weg zurück (27.2.49); 24. Brahms: Magelone Lieder: Wie froh und Frisch (27.2.49) (462) Paul Ulanowsky, piano; 25. Brahms: Wiegenlied (12.2.50); Schumann: Aufträge (12.2.50); Schubert: Ständchen (12.2.50); Mendelssohn: Auf Flügeln des Gesanges (12.2.50) (464) Bruno Walter, piano.



22. Claremont: CD GSE 78-50-57: Lotte Lehmann Sings 26 Lieder – Recorded between 1928-1941; 1. Schumann: Der Nussbaum (117); 2. Schumann: Aufträge (119a); 3. Schumann: Du bist wie eine Blume (154); 4. Schumann: Widmung (153); 5. Bach (Stölzel): Bist du bei mir (162); 6. Schubert: Der Erlkönig (174); 7. Wolf: Frühling übers Jahr (281); 8. Wolf: In der Frühe (283); 9. Wolf: Auf ein altes Bild (282); 10. Wolf: Heimweh (288); 11. Wolf: Auch kleine Dinge (284); 12. Wolf: Peregrina I (286); 13. Strauss: Ständchen (353); 14. Strauss: Morgen (351); 15. Strauss: Allerseelen (350); 16. Zueignung (352); 17. Brahms: Wie bist du, meine Königin (314); 18. Brahms: Wir wandelten (315); 19. Brahms: An die Nachtigall (312); 20. Brahms: Erlaube mir, fein's Mädchen (316a); 21. Brahms: Da unten im Tale (316b); 22. Brahms: Feinslibechen, du sollst mir nicht barfuss geh'n (311); 23. Brahms: Die Mainacht (310); 24. Brahms: Sonntag (317a); 25. Brahms: O liebliche Wangen (317b); 26. Brahms: Auf dem Kirchhofe (313).

23. NAXOS Historical 8.111093: Lotte Lehmann: Lieder Recordings, Vol. 1 (1937-1940): same as CD 1 on 29 below.

24. NAXOS Historical 8.111093: Lotte Lehmann: Lieder Recordings, Vol. 2 (1935-1937): same as CD 2 on 29 below.

25. NAXOS Historical 8.111244: Lotte Lehmann: Lieder Recordings, Vol. 3 (1941): 1-8: Schumann: Frauenliebe und -leben (324-331); 9-24: Dichterliebe (371-378); 25-33: Schubert: Winterreise (selections): 25. Gute Nacht (323); Gefrorene Tränen (301); Erstarrung (320); Wasserflut (302); Rast (306); Frühlingstraum (309); Einsamkeit (307); Letzte Hoffnung (304b); Der Leiermann (319).

26. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 4 (1941) 8.111095: 1. Brahms: Die Mainacht (310); 2. Brahms: Feinsliebchen, du sollst mir nicht barfuss geh'n (311); 3. Brahms: An die Nachtigall (312); 4. Brahms: Auf dem Kirchhofe (313); 5. Brahms: Wie bist du meine Königin (314); 6. Brahms: Wir wandelten (315); 7. Brahms: Erlaube mir fein's Mädchen (316a); 8. Brahms: Da unten im Tale (316b); 9. Brahms: Sonntag (317a); 10. Brahms: O liebliche Wangen (317b); 11. Brahms: Wiegenlied (347); 12. Brahms: Ständchen (348); 13. Wagner: Der Engel (355); 14. Wagner: Im Treibhaus (359); 15. Wagner: Schmerzen (354); 16. Wagner: Träume (358); 17. Wolf: Verborgene (343); 18.

Wolf: Zur Ruh', zur Ruh' (344); 19. Wolf: Gesang Weylas (345); 20. Wolf: Wer tat deinem Füsslein weh? (360); 21. Siczynski: Wien, du Stadt meiner Träume (361); 22. Arnold: Da draussen in der Wachau (362); 23. Stolz: Im Prater blüh'n wieder die Bäume (363); 24. Leopoldi: Wien, sterbende Märchenstadt (364); 25. Benatsky: Ich muss wieder einmal in Grinzing sein (367); 26. J. Strauss II (arr. Dostal): Heut' macht die Welt Sonntag für mich (368).

27. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 5 (1941-1942) 8.111096: 1. Schubert: Der Doppelgänger (321); 2. Schubert: Die junge Nonne (318); 3. Schubert: Liebesbotschaft (322); 4. Strauss: Allerseelen (350); 5. Strauss: Morgen (351); 6. Strauss: Zueignung (352); 7. Strauss: Ständchen (353); Schubert: Die schöne Müllerin: 8. Das Wandern (379a); 9. Wohin? (379b); 10. Halt! (380a); 11. Danksagung an den Bach (380b); 12. Am Feierabend (387); 13. Der Neugierige (388); 14. Morgengruss (381a); 15. Des Müllers Blumen (381b); 16. Tränenregen (382); 17. Mein! (384a); 18. Pause (383); 19. Mit dem grünen Lautenbande (384b); 20. Der Jäger (389a); 21. Eifersucht und Stoltz (389b); 22. Die liebe Farbe (385); 23. Die böse Farbe (386); 24. Trock'ne Blumen (390); 25. Der Müller und der Bach (391); 26. Des Baches Wiegenlied (392).

28. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 6 (1947 & 1949) 8.111097: 1. Schubert: Ständchen (Leise flehen meine Lieder) (393); 2.-9.: Brahms: Zigeunerlieder; 2. He Zigeuner (395a); 3. Hochgetürmte Rimaflut (395b); 4. Wisst ihr, wann mein Kindchen (396a); 5. Lieber Gott, du weisst (396b); 6. Braunder Bursche (397a); 7. Röslein dreie in der Reihe (397b); 8. Kommt mir manchmal in den Sinn (398a); 9. Rote Abendwolken (398b); 10. Schubert: An den Mond (Geuss, lieber Mond) (399); 11. Schubert: An die Musik (400); 12. Brahms: Feldeinsamkeit (401); 13. Brahms: Der Kranz (402a); 14. Brahms: Der Schmied (402); 15. Trad.: O come all ye faithful (404); 16. Gruber: Stille Nacht (Ger. & Eng.) (405); 17. Schubert: Der Jüngling an der Quelle (407a); 18. Schubert: An die Nachtigall (407b); 19. Schubert: Die Männer sind méchant (408); 20. Schubert: Nacht und Träume (409); 21. Schubert: Der Erlkönig (394); 22. Berlin: God bless America (410); 23. Molloy: The Kerry Dance (411); 24. Schumann: Träumerei (as a vocalise) (412); 25. Brahms: Wiegenlied (in Eng.) (413); 26. Hahn: L'enamourée (414); 27. Hahn: Infidélité (415); 28. Duparc: La vie antérieure (416); 29.



Paladilhe: Psyché (417); 30. Strauss: Die Zeitlose (418a); 31. Wozu noch Mädchen (418b); 32. Strauss: Du meines Herzens Krönelein (419).

29: Romophone 81013-2: Lotte Lehmann: The Complete Victor Recordings (1935-40): CD1: 1. Mozart: An Chloë (247); 2. Mozart: Der Verschweigung (248); 3. Schubert: Ungeduld (249); 4. Schubert: Im Abendrot (250); 5. Schumann: Die Kartenlegerin (251); 6. Schumann: Waldesgespräch (252); 7. Brahms: Der Tod, das ist die kühle Nacht (253); 8. Brahms: Therese (254a); 9. Brahms: Meine Liebe ist grün (254b); 10. Wolf: Anakreons Grab (255); 11. Wolf: In dem Schatten meiner Locken (256); 12. Balogh: Do not chide (257); 13. Gretchaninoff: My native land (258a); 14. Worth: Midsummer (258b); 15. Sodero: Fa la nanna, bambin (259); 16. Cimara: Canto di primavera (260); 17. Beethoven: Ich liebe dich (261); 18. Trad.: Schlafe, mein süßes Kind (262); 19. Hahn: D'une prison (263); 20. Gounod: Vierge d'Athènes (264); 21. Pfitzner: Gretel (266); 22. Marx: Selige Nacht (267); 23. Wolf: Stochenbotschaft (268); 24. Wolf: Der Gärtner (269a); 25. Wolf: Du denkst mit einem Fädchen mich zu fangen (269b); 26. Franz: Für Musik (270a); 27. Franz: Gute Nacht (270b); 28. Jensen: Lehn' deine Wang' (271); 29. Schubert: Gretchen am Spinnrade (274); 30. Schubert: Wiegenlied (Schlafe, schlafe) (275); 31. Schumann: Du bist wie eine Blume (273a); 32. Schumann: Frühlingsnacht (273b); CD2: 1. Schumann: Alte Laute (272); 2. Brahms: Botschaft (265); 3. Brahms: Das Mädchen spricht (276a); 4. Mein Mädels hat einen Rosenmund (276b); 5. Sjøberg: Visions (Tonerna) (277); 6. Calcott: Drink to me only (278); 7. Wolf: Gebet (279); 8. Wolf: Nun lass uns Frieden schliessen (280); 9. Wolf: Frühling übers Jahr (281); 10. Wolf: Alf ein altes Bild (282); 11. Wolf: In der Frühe (283); 12. Wolf: Auch kleine Dinge (284); 13. Wolf: Und willst du deinen Liebsten sterben sehen (285); 14. Wolf: Peregrina I (286); 15. Wolf: Der Knabe und das Immelein (287); 16. Wolf: Heimweh (288); 17.-21. Schumann Duets: 17. Er und Sie (289); 18. So wahr die Sonne scheint (290a); 19. Unterm Fenster (290b); 20. Familien-Gemälde (291); 21. Ich denke dein (292); 22-32.: Schubert: Winterreise (selections): 22. Die Nebensonnen (293); 23. Die Post (294a); 24. Der stürmische Morgen (294b); 25. Der Lindenbaum (295); 26. Der Wegweiser (296); 27. Die Krähe (297); 28. Das Wirtshaus (298); 29. Täuschung (299a); 30. Mut! (299b); 31. Im Dorfe (300a); 32. Rückblick (300b).

30. Romophone 81032-2: Lotte Lehmann: Lieder by Schubert, Brahms, Wolf, Wagner & Strauss: CD1: 1-19: Schubert: Die schöne Müllerin: 1. Das Wandern (379a); 2. Wohin? (379b); 3. Halt! (380a); 4. Danksagung an den Bach (380b); 5. Am Feierabend (387); 6. Der Neugierige (388); 7. Morgengruss (381a); 8. Des Müllers Blumen (381b); 9. Tränenregen (382); 10. Mein! (384a); 11. Pause (383); 12. Mit dem grünen Lautenbände (384b); 13. Der Jäger (389a); 14. Eifersucht und Stoltz (389b); 15. Die liebe Farbe (385); 16. Die böse Farbe (386); 17. Trock'ne Blumen (390); 18. Der Müller und der Bach (391); 19. Des Baches Wiegenlied (392); 20. Schubert: Der Doppelgänger (321); 21. Schubert: Die junge Nonne (318); 22. Schubert: Liebesbotschaft (322); 23. Strauss: Allerseelen (350); 24. Strauss: Morgen (351); 25. Strauss: Zueignung (352); 26. Strauss: Ständchen (353); CD2: 1. Brahms: Die Mainacht (310); 2. Brahms: Feinsliebchen, du sollst mir nicht barfuss geh'n (311); 3. Brahms: An die Nachtigall (312); 4. Brahms: Aus dem Kirchhofe (313); 5. Brahms: Wie bist du meine Königin (314); 6. Brahms: Wir wandelten (315); 7. Brahms: Erlaube mir fein's Mädchen (316a); 8. Brahms: Da unten im Tale (316b); 9. Brahms: Sonntag (317a); 10. Brahms: O liebliche Wangen (317b); 11. Brahms: Wiegenlied (347); 12. Brahms: Ständchen (348); 13. Wagner: Der Engel (355); 14. Wagner: Im Treibhaus (359); 15. Wagner: Schmerzen (354); 16. Wagner: Träume (358); 17. Wolf: Verborgeneheit (343); 18. Wolf: Zur Ruh', zur Ruh' (344); 19. Wolf: Gesang Weylas (345); 20. Wolf: Wer tat deinem Füsslein weh? (360); 21. Siczynski: Wien, du Stadt meiner Träume (361); 22. Arnold: Da draussen in der Wachau (362); 23. Stolz: Im Prater blüh'n wieder die Bäume (363); 24. Leopoldi: Wien, sterbende Märchenstadt (364); 25. Benatsky: Ich muss wieder einmal in Grinzing sein (367); 26. Dostal: Heut' macht die Welt Sonntag für mich (368).

31. Romophone 81033-2: Lotte Lehmann: The Complete RCA Victor Recordings (1947-49): 1. Schubert: Ständchen (Leise flehen meine Lieder) (393); 2.-9.: Brahms: Zigeunerlieder; 2. He Zigeuner (395a); 3. Hochgetürmte Rimaflut (395b); 4. Wisst ihr, wann mein Kindchen (396a); 5. Lieber Gott, du weisst (396b); 6. Braunder Bursche (397a); 7. Röslein dreie in der Reihe (397b); 8. Kommt mir manchmal in den Sinn (398a); 9. Rote Abendwolken (398b); 10. Schubert: An den Mond (Geuss, lieber Mond) (399); 11. Schubert: An die Musik (400); 12. Brahms: Feldeinsamkeit (401); 13. Brahms: Der Kranz (402a); 14. Brahms: Der Schmied



(402); 15. Trad.: O come all ye faithful (404); 16. Gruber: Stille Nacht (Ger. & Eng.) (405); 17. Schubert: Der Jüngling an der Quelle (407a); 18. Schubert: An die Nachtigall (407b); 19. Schubert: Die Männer sind méchant (408); 20. Schubert: Nacht und Träume (409); 21. Schubert: Der Erlkönig (394); 22. Berlin: God bless America (410); 23. Molloy: The Kerry Dance (411); 24. Schumann: Träumerei (as a vocalise) (412); 25. Brahms: Wiegenlied (in Eng.) (413); 26. Hahn: L'énamourée (414); 27. Hahn: Infidélité (415); 28. Duparc: La vie antérieure (416); 29. Paladilhe: Psyché (417); 30. Strauss: Die Zeitlose (418a); 31. Wozu noch Mädchen (418b); 32. Strauss: Du meines Herzens Krönelein (419).

32. RCA Victor 7809-2-RG: Lotte Lehmann: Wolf, Duparc, Schubert, Brahms: 1. Cimara: Canto de primavera (It) (260); 2. Sodero: Fa la nanna, bambin (It.) (259); 3. Gounod: Vierge d'Athènes (Fr.) (264); 4. Paladilhe: Psyché (Fr.) (417); 5. Duparc: La vie antérieure (Fr.) (416); 6. Hahn: Infidélité (415); 7. Hahn: L'énamourée (Fr.) (414); 8. Hahn: D'une Prison (Fr.) (263); 9. Gretchaninoff: My native land (258a); 10. Worth: Midsummer (258b); 11. Sjøberg: Tonerna (Visions) (Eng.) (277); 12. Trad.: Drink to me only (278); 13. Balogh: Do not chide me (Eng.) (257); 14. Wolf: Nun lass uns Frieden schliessen (280); 15. Wolf: Und willst du deinen Liebsten sterben sehen (285); 16. Wolf: Der Knabe und das Immelein (287); 17. Trad.: Schlafe, mein süßes Kind (262); 18. Strauss: Die Zeitlose (418a); 19. Strauss: Wozu noch Mädchen (418b); 20. Strauss: Du meines Herzens Krönelein (419); 21. Brahms: Das Mädchen spricht (276a); 22. Brahms: Mein Mädél hat einen Rosenmund (276b); 23. Schumann: Waldesgespräch (252); 24. Schumann: Du bist wie eine Blume (273a); 25. Schumann: Frühlingsnacht (273b); 26. Schubert: Im Abendrot (250); 27. Schubert: Der Jüngling an der Quelle (407a); 28. Schubert: An die Nachtigall (407b); 29. Schubert: Nacht und Träume (409); 30. Schubert: An die Musik (400).

33. Eklipse: EKR CD 20: Lotte Lehmann in Concert: 1943-1950; 2 CD set; CD1: 1.-3. Live with San Francisco Symphony; 1. Schubert: Ständchen (451); 2. Brahms: Wiegenlied (451); 4. Wagner: Tristan und Isolde: Liebestod (451); 5. Haydn: She Never Told Her Love (452); 6. Schumann: Widmung (as Dedication in Eng.) (452); 7.-10. Live with Seattle Symphony Orchestra; 7. Schubert: Die junge Nonne (453.1a); 8. Schubert: Der jungling an der Quelle (453.1b); 9.

Schubert: Der Erlkönig (453.1c); 10. Wagner: Träume (453.1d); 11.-16. Live with Hollywood Bowl Orchestra [15. & 16. encores with piano]; 11. Strauss: Allerseelen (461b); 12. Strauss: Traum durch die Dämmerung (461c); 13. Strauss: Morgen (461a); 14. Strauss: Zueignung (461d); 15. Schubert: Ständchen (461e); 16. Brahms: Wiegenlied (461f); 17. Mendelssohn: Auf Flügeln des Gesanges (464b); 18. Schubert: Ständchen (464a); CD2: Interview with Lotte Lehmann and Maria Jeritza (494).

34. Pearl: GEM 0033: Lotte Lehmann: Schubert: Die Winterreise: Recorded for two different record companies on two different occasions: (293-300); and (301-309); Paul Ulanowsky, piano.

35. Pearl: GEMM CD 9119: Schumann – Lieder – Hüsch/Lehmann/Schorr; Dichterliebe with Hüsch; Liederkreis Op. 39 with Schorr and 17-24: Lotte Lehmann's "instrumental ensemble" accompanied Frauenliebe und -leben (125-130).

36. Vocal Archives: VA 1195: Schubert: Die schöne Müllerin (379-392); Paul Ulanowsky, piano.

37. RCA Victor Gold Seal: 7914-2-RG: Lauritz Melchior Arias Duets with Flagstad & Lehmann: tracks 9-11 Schumann Duets with orchestra (289-292).

38. hänsler CLASSIC: LIVING VOICES: CD 94.508; Schumann: Frauenliebe und-leben (1928 with strings and piano) (125-131); Schubert: An die Musik (with orchestra) (091); Du bist die Ruh (with orchestra) (093); Der Tod und das Mädchen (with orchestra) (094); Geheimes (with orchestra) (100); Brahms: Vergebliches Ständchen (with orchestra) (188); Sandmännchen (with orchestra) (198); Die Mainacht (with orchestra) (181); Von ewiger Liebe (with orchestra) (090); Bach: O Haupt voll Blüt und Wunden (with organ) (139); Trad.: Christi Mutter stand in Schmerzen (140); Bach: Aus tiefer Not (158); Bach: Ach, bleib mit deiner Gnade (159); Bach: Jesus, mein Zuversicht (160); Bach: Wir glauben all an einen Gott (161).

Opera Arias and Lieder Potpourris:

39. Pearl: GEMM CD 9410: Lotte Lehmann Sings Wagner/Richard Strauss: 1. Offenbach: Tales of Hoffmann: Elle a fui (in German) (204); 2. Wagner: Die



Walküre: Du bist der Lenz (1930): (177a); 3. Wagner: Tristan und Isolde: Mild und Leise: (177b); 4. d'Albert: Die toten Augen: Psyche Wandelt: (206); 5. Richard Strauss: Der Rosenkavalier: Die Zeit die ist ein... (105); 6. Richard Strauss: Ariadne auf Naxos: Sie atmet Leicht...In den schönen Feierkleiden: (111-112); 7. Richard Strauss: Arabella: Er ist der richtige (210); 8. Richard Strauss: Arabella: Ich weiss nicht: (211); 9. Richard Strauss: Mein Elemer!...Wie sagt die Zdenka (208-209); 10. Giordano: Andrea Chenier: Maddalena's Aria, Act III (in German) (085); 11. Richard Wagner: Wesendonck Lieder: Träume (152); 12. Richard Wagner: Wesendonck Lieder: Scherzen (151); 13. Richard Strauss: Ständchen (156); 14. Richard Strauss: Traum durch die Dämmerung (155); 15. Richard Strauss: Cäcilie (044); 16. Richard Strauss: Morgen (with violin and piano) (124); 17. Richard Strauss: Mit deinen blauen Augen (with violin and piano) (118); 18. Franz Lehar: Eva: Waltz Song: So war meine Mutter (spoken dialogue)...Wär es auch nichts als ein Augenblick (109); 19. Meyer-Helmund: The Magic Song: Wenn dein ich denk (Zauberlied) (110); 20. Ketelbey: Sanctuary of the Heart (in German) (with chorus) (164).

40. Pearl: GEMM CD 9409: Lotte Lehmann with Kiepura/Tauber: 1. Puccini: Tosca: Ah! Que gli occhi (in Italian) with Jan Kiepura (101); Puccini: Tosca: Vissi d'arte (in German) (149); 3. Puccini: Tosca: Amaro sol per te (in Italian) with Jan Kiepura (102); 4. Puccini: Madame Butterfly: Entrance of Butterfly with chorus (192); 5. Puccini: Madame Butterfly: Un bel di vedremo (in German) (200); 6. Puccini: La Bohème: Si, chiamo mi Mimi (in German) (150); 7. Puccini: Turandot: Del pianto in German (082) 8. Johann Strauss: Die Fledermaus: Mein Herr was dächten... (187); 9. Johann Strauss: Die Fledermaus: Klänge der Heimat (Czardas) (156); 10. Johann Strauss: Die Fledermaus: Herr Chevalier, ich grüsse Sie (135-136); 11. Johann Strauss: Der Zigeunerbaron: Er ist Baron (138); 12. Johann Strauss: Der Zigeunerbaron: Finale Act II (137); 13. Godard: Jocelyn: Berceuse (086); 14. Jensen: O lass' dich halten (087); 15. Jensen: Murmelndes Lüftchen (088); 16. von Eulenberg: Rosenlieder (song cycle): a. Monatsrose b. Wilde Rose c. Weisse und rote Rose d. Rankende Rose; e. Seerose (077-079); 17. Werner: Heidenröselein (080).

41. VAI: VAIA 1247-2: Lotte Lehmann Sings Lieder & Orchestral Songs 1941-1950; Radio broadcasts and live in concert: CD 1 and CD 2: 1-11 (450); 12. Mendelssohn: Auf Flügeln des Gesanges (464); 13. Schubert: Ständchen (464); 14. Strauss: Allerseelen (461); 15. Strauss: Traum durch die Dämmerung (461); 16. Morgen! (461); 17. Strauss: Zueignung (461); 18. Wagner: Tristan und Isolde: Prelude (451); 19. Wagner: Tristan und Isolde: Liebestod (451).

42. The Met Centenarians: Lotte Lehmann: MET 703: 1. Beethoven: Fidelio: Komm' Hoffnung (103); 2. Wagner: Tannhäuser: Dich teure Halle (169); 3. Wagner: Lohengrin: Einsam in trüben Tagen (172); 4. Wagner: Die Meistersinger: O Sachs, mein Freund (066); 5. Wagner: Die Walküre: Hinweg! Hinweg! (243); 6. Thomas: Mignon: Kam ein armes Kind von fern (185); 7. Massenet: Werther: Werther, Werther...nicht kann ich mir's verhehlen (202-203); 8. Strauss: Der Rosenkavalier: O sei er gut Quinquin...Die Zeit, die ist ein sonderbar Ding (105); 9. Puccini: Tosca: Nur der Schönheit (149); 10. d'Albert: Die toten Augen: Psyché wandelt durch Säulenhallen (206); 11. Korngold: Die tote Stadt: Glück, das mir verblieb (062); 12. May: Der Duft, der eine schöne Frau begeistert (146); 13. Beethoven: Zärtliche Liebe (Ich liebe dich) (261); 14. Schubert: Der Lindenbaum (295); 15. Schumann: Die Kartenlegerin (251); 16. Brahms: Botschaft (265); 17. Brahms: Der Tod, das ist die kühle Nacht (253); 18. Marx: Selige Nacht (267); 19. Wolf: Anakreons Grab (255); 20. Wolf: In dem Schatten meiner Locken (256).

Lotte Lehmann: Pearl: GEMM CDS 9234: 2 CD set:

CD1: 1. Weber: Oberon: Ozean du Ungeheuer! (083-844); 2. Weber: Der Freischütz: Wie nahte mir der Schlummer...Leise, leise fromme Weise (143-144); 3. Beethoven: Fidelio: Komm, O Hoffnung (103-104); 4. Massenet: Manon: Folget dem Ruf...Nützet die schönen, jungen Tage (205); 5. Nicolai: Merry Wives of Windsor: Nun eilt herbei, Witz, heit're Laune (190); 6. Mozart: Magic Flute: Ach, ich fühl's, es ist verschwunden (189); 7. Puccini: Madame Butterfly: Über das Meer und alle Lande (192); 8. Wagner: Tannhäuser: Dich teuer Halle (169); 9. Wagner: Tannhäuser: Allmächt'ge Jungfrau (170); 10. Gruber: Stille Nacht, heilige Nacht (123); 11. Trad.: O du fröhliche (122); 12. Wagner: Die Walküre (238); 13. Wagner: Die Walküre (243);



CD2: 1. Strauss: Der Rosenkavlier: Da geht er hin (218); 2. Schumann: Widmung (153); 3. Schumann: Du bist wie eine Blume (154); 4. Schumann: So wahr die Sonne scheint (290a); 5. Schumann: Unterm Fenster (290b); 6. Schumann: Familien-Gemälde (291); 7. -14. Schumann: Frauenliebe und -leben; 7. Seit ich ihn gesehen (324); 8. Er, der Herrlichste von allen (325); 9. Ich kann's nicht fassen, nicht glauben (326); 10. Du Ring an meinem Finger (327); 11. Helft mir, ihr Schwestern (328); 12. Süßer Freund, du blickest mich verwundert an (329); 13. An meinem Herzen, an meiner Brust (330); 14. Nun hast du mir den ersten Schmerz getan (331); 15.-30. Schumann: Dichterliebe; 15. Im wunderschönen Monat Mai (374a); 16. Aus meinen Tränen spriessen (374b); 17. Die Rose, die Lilie, die Taube, die Sonne (374c); 18. Wenn ich in deine Augen seh' (371a); 19. Ich will meine Seele tauchen (371b); 20. Im Rhein, im heiligen Strome (377a); 21. Ich grolle nicht (377b); 22. Und wüssten's die Blumen (375a); 23. Das ist ein Flöten und Geigen (375b); 24. Hör' ich das Liedchen (375c); 25. Ein Jüngling liebt ein Mädchen (378a); 26. Am leuchtenden Sommermorgen (378b); 27. Ich hab' im Traum geweinet (372a); 28. Allnächtlich im Traume (372b); 29. Aus alten Märchen winkt es (373); 30. Die alten, bösen Lieder (376).

44. EJS 425: Potpourri #21: Lehmann, Bori, Pauly, Sack, Mansini, Jeritza, Melchior, Rethberg; Lehmann radio broadcast (440) on tracks 1-4: 1. Puccini: Tosca: Vissi d'arte (in Italian); 2. Strauss: Zueignung; 3. Brahms: Das Mädchen spricht; 4. Schubert: Wiegenlied.

#### Miscellaneous CDs:

45. Sony Classical: Masterworks Portrait: Songs and Waltzes from Vienna (though it includes orchestra portions conducted by Bruno Walter and the Columbia Symphony, we only list Lehmann selections): 2. Dostal: Heut' macht die Welt Sonntag für mich (368); 3. Leopoldi: Wien, sterbende Märchenstadt (364); 4. Benatzky: Ich muss wieder einmal in Grinzing sein! (367); 6. Arnold: Da draussen in der Wachau (362); 7. Stolz-Rubitschek: Im Prater blüh'n wieder die Bäume (363); 9. Mendelssohn: Auf Flügeln des Gesanges (349); 10. Siczynski: Wien, du Stadt meine Träume (361); 12. Anon.: C'est mon ami (369a); 13. Anon.: Maman dites-moi (369b); 14. Anon.: La mère Michel (370b).

46. Les Introuvables du Chant Wagnérien: EMI Classics CMS 7 64008 2 (4 discs): I only list the portion that involves Lehmann: 11. Wagner: Lohengrin: Euch Lüften (171)

47. MELODRAM: LIVE RECORDINGS: MEL 37049: Wagner: Lohengrin: Lehmann, Melchior, Schorr, List, Lawrence, Huehn, Bodanzky, cond., Metropolitan Opera 1935 (428).

48. Lotte Lehmann: Opern, Operetten, und Schlager: Weltbild History: 701920: 1. Puccini: Tosca: Nur der Schönheit (149); 2. Puccini: Tosca: Qual' occhio al mondo (sung in Italian) (101); 3. Puccini: Tosca: Amaro sol per te (sung in Italian) (102); 4. Nicolai: Merry Wives of Windsor: Nun eilt herbei, Witz, heit're Laune (190); 5. d'Albert: Die toten Augen: Psyché wandelt durch Säulenhallen (206); 6. Korngold: Die tote Stadt: Glück, das mir verblieb (062); 7. Strauss: Der Rosenkavalier: O sei er gut Quinquin...Die Zeit, die ist ein sonderbar Ding; (105); 8. Wagner: Tannhäuser: Dich teure Halle (169); 9. Wagner: Lohengrin: Einsam in trüben Tagen (172); 10. Johann Strauss: Zigeunerbaron: Ein Fürstenkind (137); 11. Johann Strauss: Die Fledermaus: Czardas: Klänge der Heimat (186); 12. Lehár: Eva: So war meine Mutter (spoken dialogue)...Wär es auch nichts als ein Augenblick (109); 13. Lehár: Die lustige Witwe: Ich hol' dir vom Himmel das Blau (148); 14. Trad.: Es waren zwei Königskinder (168); 15. Trad.: Es stiess ein Jäger voll in sein Horn (167); 16. May: Der Duft, der eine schöne Frau begleitet (146); 17. Rosen: Wenn du einmal dein Herz verschenkst (147); 18. Rotter-Stransky, Ralton: Eine kleine Liebelei (115).

49. Arabesque Too: Y2003: Lotte Lehmann: To Honor Her Legacy; her students and colleagues past and present speak and/or sing. Lehmann sings track 1: Mendelssohn: Die Liebende schreibt (459b); Lehmann speaks track 2: On Die Liebende schreibt in a masterclass (514).

50. Music & Arts: CD-1279: Lotte Lehmann: A 125th birthday tribute; (4 CDs and a CD ROM with notes, translations etc.); all tracks restored by Lani Spahr in 2013; the “\*” means that the selection has never before been published.



CD 1 (77:39)

R. Strauss: Der Rosenkavalier: O, sei er gut, Quinquin...Die Zeit, die ist ein sonderbar Ding (13.12.27) 2. R. Strauss: Ariadne auf Naxos: Sie lebt hier ganz allein...Sie atmet leicht...Es gibt ein Reich (4.9.28) 3. Beethoven: Egmont: Die Trommel gerühet! (25.4.32) 4. Beethoven: Egmont: Freudvoll und leidvoll (25.4.32) 5. Gounod: Vierge d'Athènes (13.3.36) 6. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (10.1.37)\* 7. A. Rubinstein: The Spring (10.1.37)\* 8. Wolf: Kennst du das Land (18.1.38) 9. Wolf: Frühling übers Jahr (18.1.38) 10. Wolf: Und willst du deinen Liebsten sterben sehen (18.1.38) 11. Wolf: Wenn du, mein Liebster, steigst zum Himmel auf (18.1.38) 12. Wolf: In der Frühe (18.1.38) 13. Wolf: Auch kleine Dinge (18.1.38) 14. Wolf: Der Knabe und das Immelein (18.1.38) 15. Wolf: Er ist's (18.1.38) 16. Wolf: Storchenbotschaft (18.1.38) 17. Wolf: An eine Äolsharfe (18.1.38) 18. Wolf: In dem Schatten meiner Locken (18.1.38) 19. Wolf: Gebet (18.1.38) 20. Wolf: Nun laß uns Frieden schließen (18.1.38) 21. Wolf: Der Gärtner (18.1.38) 22. Wolf: Du denkst mit einem Fädchen (18.1.38) 23. Wolf: Heimweh (18.1.38) 24. Wolf: Schweig einmal still (18.1.38) 25. Wolf: Ich hab' in Penna (18.1.38) 26. Wolf: Anakreons Grab (18.1.38)\* 27. Wolf: Verborgeneheit (18.1.38);

CD 2:

1. R. Strauss: Ständchen (18.1.38) 2. Brahms: Therese (18.1.38) 3. Brahms: Vergebliches Ständchen (18.1.38) 4. Blech: Heimkehr vom Feste (18.1.38) 5. R. Strauss: Zueignung (18.1.38) 6. Puccini: Tosca: Vissi d'arte (3.4.38) 7. R. Strauss: Zueignung (3.4.38) 8. R. Strauss: Traum durch die Dämmerung (3.4.38) 9. R. Strauss: Ständchen (3.4.38) 10. Brahms: Das Mädchen spricht (3.4.38) 11. Pfitzner: Gretel (3.4.38)\* 12. Tchaikovsky: None But the Lonely Heart (18.9.39)\* 13. Rogers: The Star (18.9.39)\* 14. Schubert: Die junge Nonne (4.3.41) 15. Schubert: Der Doppelgänger (4.3.41) 16. Schubert: Liebesbotschaft (19.3.41) 17. Schumann: Aufträge (26.6.41) 18. Mendelssohn: Morgengruß (26.6.41) 19. Mendelssohn: Venetianisches Gondellied 20. Mendelssohn: Neue Liebe (30.6.41) 21. Schumann: Der Nußbaum (30.6.41) 22. Beethoven: Wonne der Wehmut (30.6.41) 23. Beethoven: Andenken (30.6.41) 24. Brahms: Wiegenlied (30.6.41) 25. Brahms: Ständchen (30.6.41) 26. Mendelssohn: Auf Flügeln des

Gesanges (2.7.41) 27. Mozart: Sehnsucht nach dem Frühlinge (9.7.41) 28. Mozart: Warnung (9.7.41);

#### CD 3:

1. Wagner: Der Engel (9.7.41) 2. Wagner: Im Treibhaus (9.7.41) 3. Wagner: Schmerzen (2.7.41) 4. Wagner: Träume (9.7.41) 5. Schumann: Dichterliebe: Wenn ich in deine Augen seh' and Ich will meine Seele tauchen (24.1.43)\* 6. Schumann: Dichterliebe: Und wüßten's die Blumen, die kleinen (24.1.43)\* 7. Schumann: Dichterliebe: Das ist ein flöten und geigen (24.1.43)\* 8. Schumann: Dichterliebe: Die alten bösen Lieder (24.1.43)\* 9. Schubert: An eine Quelle (10.2.46) 10. Schubert: Der Tod und das Mädchen (10.2.46) 11. Schubert: Der Jüngling und der Tod (10.2.46) 12. Schubert: Auflösung (10.2.46) 13. Schubert: Die Forelle (10.2.46) 14. Schubert: Dass sie hier gewesen! (10.2.46) 15. Schubert: Der Wanderer (10.2.46) \* 16. Schubert: Im Frühling (10.2.46) \* 17. Schubert: Schwanengesang (10.2.46) 18. Brahms: Die Kränze (10.2.46) 19. Brahms: Es träumte mir (10.2.46) 20. Brahms: Frühlingslied (10.2.46) 21. Brahms: Willst du, dass ich geh'? (10.2.46) 22. Gounod/Bach: Ave Maria (30.6.47) 23. Beethoven: Neue Liebe, neues Leben (7.3.48) 24. Mendelssohn: Schilffied (7.3.48) 26. Mendelssohn: Frage (7.3.48) 27. Mendelssohn: Der Mond (7.3.48) 28. Mendelssohn: Gruß (7.3.48) 29. Mendelssohn: Pagenlied (7.3.48) 30. Mendelssohn: Die Liebende schreibt (7.3.48);

#### CD 4:

1. Beethoven: An die ferne Geliebte (7.3.48) 2. Mozart: Als Luise die Briefe... (27.2.49) 3. Mozart: Abendempfindung (27.2.49) 4. Mozart: Dans un bois solitaire (27.2.49) 5. Mozart: Die Verschweigung (27.2.49) 6. Brahms: Dein blaues Auge (27.2.49) 7. Brahms: Komm' bald (27.2.49) 8. Brahms: Bitteres zu sagen denkst du (27.2.49) 9. Brahms: Schön war, dass ich dir weihte (27.2.49) 10. Brahms: Am Sonntagmorgen (27.2.49) 11. Brahms: Der Gang zum Liebchen (27.2.49) 12. Brahms: Der Tod, das ist die kühle Nacht (27.2.49) 13. Brahms: Liebestreu (27.2.49) 14. Brahms: Frühlingstrost (27.2.49) 15. Brahms: Der Kuss (27.2.49) 16. Brahms: O wüsst' ich doch den Weg zurück (27.2.49) 17. Brahms: Wie froh und frisch (27.2.49) 18. Bruno Walter speaks about Lotte Lehmann (unknown date)\* 19. Beethoven: Egmont: Freudvoll und leidvoll (10.7.49)\* 20.



Mozart: Das Veilchen (10.7.49)\* 21. Schubert: An die Musik (10.7.49)\* 22. Wolf: Anakreons Grab (10.7.49)\* 23. Brahms: Botschaft (10.7.49)\* 24. Groos: Freiheit die ich meine (unknown date)\* 25. Lehmann reads her poem: In alten Partituren\* 0:46 26. Lehmann speaks about her singing\* 1:30 27. Wolf: Gesang Weylas (30.6.41)

Marston Records: Lotte Lehmann Acoustic Recordings: 1914–1926  
CD 1 (79:51)

**Pathé Frères**, Berlin, January 1914

with studio orchestra, with unidentified conductor

1.LOHENGRIN: Einsam in trüben Tagen (Wagner) 3:29

(55978) 35cm center-start disc 5844 [Cylinder to disc transfer number RA 1110]

2.LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:35

(55979) 35cm center-start disc 5844 [Cylinder to disc transfer number RA 1008]

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin, October 1917 with studio orchestra, conducted by Bruno Seidler-Winkler

3.TANNHÄUSER: Dich, teure Halle, grüß' ich wieder (Wagner) 3:39

(1101m) 76353 [043294]

4.TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 3:56

(1102m) 76354 [043295]

5.LOHENGRIN: Du Ärmste kannst wohl nie ermessen (Wagner) 4:08

(1103m) 76355 [043296]

6.DIE MEISTERSINGER VON NÜRNBERG: Gut'n Abend Meister! ...Doch starb eure Frau (Wagner) 8:40 with Michael Bohnen, bass (1107m) 76357 [044299]/ (1108m) 76364 [044306]

7.FAUST: Il était un roi de Thulé (Es war ein König in Thule) (Gounod) 3:56 (1109m) 76368 [043309]

8.FAUST: Il m'aime (Er liebt mich) (Gounod) 2:31 (19037L) 74607 [2-43540]

9.FAUST: Alerte! alerte! (Auf, eilet! Auf, eilet!) (Gounod) 2:38 with Robert Hutt, tenor and Michael Bohnen, bass (19038L) 74596 [3-44159]

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin,

September 1918 with studio orchestra, conducted by Bruno Seidler-Winkler

(Within this session, Marston altered the matrix order sequence for musical continuity.)

10.LA BOHÈME: Mi chiamano Mimì (Man nennt mich jetzt Mimi) (Puccini) 4:18 (1200m) 76402 [043338]

11.MADAMA BUTTERFLY: Spira sul mare e sulla terra (Über das Meer und alle Lande) [Entrance of Butterfly] (Puccini) 2:51 (19184L) 74604 [2-43529]

12.MADAMA BUTTERFLY: Piangi? Perché? ... Un bel dì vedremo (Weh' mir, du weinst! ... Eines Tages sehen wir) (Puccini) 4:09 (1244m) 76411 [043355]

13.EUGEN ONEGIN: Kto ti: moi angel li khranitel (Sag', bist als Schutzgeist du gesendet) [Letter Scene] (Tchaikovsky) 3:38 (1221½m) 76369 [043310]

Sung in D-flat

15.MIGNON: Elle est là, près de lui (Dort bei ihm ist sie jetzt) (Thomas) 4:00 (1228m) 76413 [043362]

16.CARMEN: Je dis que rien ne m'épouvante (Ich sprach, dass ich furchtlos mich fühle) (Bizet) 4:17 (1221m) 76478 [B 24073]

17.LE NOZZE DE FIGARO: Porgi, amor qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 3:56 (1225m) 76414 [043363]

18.LE NOZZE DE FIGARO: Deh vieni, non tardar (O säume länger nicht) (Mozart) 3:54 (1226m) 76477 [043333]

19.DER FREISCHÜTZ: Wie nahte mir der Schlummer, bevor ich ihn gesehn? ... Alles pflegt schon längst der Ruh' (Weber) 8:34 (1229m) 76482 [B 24088]/ (1106m) 76356 [043297]



Both sides of this aria were originally recorded during Lehmann's first Deutsche Grammophon session as matrices 1105m and 1106m. The first side was either rejected as unsuitable or it was damaged in processing. Part one of the aria was recorded again during her second session as matrix 1229m. The original recording of side two on matrix 1106m was released along with the re-recording of side one.)

CD 2 (78:53)

Deutsche Grammophon Gesellschaft/Polydor, Berlin,  
September 1918 (continued)

1.MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse  
(Folget dem Ruf, so lieblich zu hören ... Nützet die schönen, jungen Tage)  
[Gavotte] (Massenet) 2:58 (19185<sup>1</sup>/<sub>2</sub>L) 74598 [2-43524]

2.DIE WALKÜRE: Du bist der Lenz (Wagner) 2:18 (19186L) 74597 [2-43524]

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin,

September 1920 with studio orchestra, conducted by Bruno Seidler-Winkler

3.SUOR ANGELICA: Senza mamma, o bimbo, tu sei morto (Ohne Mutter bist du, Kind, gestorben) (Puccini) 4:10 (150ap) 76405 [043346]

4.SUOR ANGELICA: Amici fiori che nel picco seno (O Blumen, die ihr Gift im Kelch verschliesset) (Puccini) 3:52 (151ap) 76406 [043347]

5.LE NOZZE DE FIGARO: Crudel! Perchè finora farmi languir così? (So lang' hab' ich geschmachtet) (Mozart) 3:06 with Heinrich Schlusnus, baritone (152ap) 76412 [044328]

6.DIE ZAUBERFLÖTE: Bei Männern, welche Liebe fühlen (Mozart) 3:17 with Heinrich Schlusnus, baritone (153ap) 76415 [044330]

7.MIGNON: Légères hirondelles, oiseaux bénis de Dieu (Ihr Schwalben in den Lüften) (Thomas) 3:34 with Heinrich Schlusnus, baritone (154ap) 76409 [044326]

8.DON GIOVANNI: Là ci darem la mano (Reich' mir die Hand, mein Leben) (Mozart) 3:06 with Heinrich Schlusnus, baritone (155ap) 76410 [044327]

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin,

October 1920 with studio orchestra, conducted by Bruno Seidler-Winkler

9. OBERON: Ozean, du Ungeheuer (Weber) 7:51 (1377m) 76455 [B 24036]/  
(1378m) 76456 [B 24037]

10. DER WIDERSPENSTIGEN ZÄHMUNG: Es schweige die Klage (Goetz)4:22 (1380m) 76483 [B 24089]

11. DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei ... Hahahaha! —Er wird mir glauben! (Nicolai) 6:20 (1381m) 76421 [B 24011]/(1382m) 76422 [B 24012]

12. UNDINE: So wisse, dass in allen Elementen es Wesen gibt (Lortzing) 7:00 (1383m) 76484 [B 24090]/(1384m) 76485 [B 24091]

13. DIE TOTEN AUGEN: Psyche wandelt durch Säulenhallen (d'Albert) 2:33 (19259L) 74608 [B 4000]

Deutsche Grammophon Gesellschaft/Polydor, Berlin, June 1921 with studio orchestra, conducted by Bruno Seidler-Winkler

14. DIE MEISTERSINGER VON NÜRNBERG: O Sachs! Mein Freund! (Wagner) 2:24 (416as) 76486 [B 24092]

15.DIE WALKÜRE: Der Männer Sippe (Wagner) 3:59 (417½as) 76487 [B 24093]

16.DER FREISCHÜTZ: Und ob die Wolke (Weber) 4:22 (418as) 76488 [B 24094]



17.LES CONTES D'HOFFMANN: Elle a fui, la tourterelle. Ah! souvenir trop doux! (Sie entfloh, die Taube, so minnig. O grausames Geschick!) (Offenbach) 3:53 (419as) 76489 [B 24095]

18.Cäcilie, Op. 27, No. 2 (R. Strauss) 2:11 (420as) 76454 [B 24029]

19.Morgen, Op. 27, No. 4 (R. Strauss) 3:40 (421as) 76490 [B 24096]

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin,

September 1921 with studio orchestra, conducted by Bruno Seidler-Winkler

20.Der Spielmann (Hildach) 3:56 (530as) 76453 [B 24028]

CD 3 (78:45)

**Deutsche Grammophon Gesellschaft/Polydor**, Berlin,

September 1921 (continued)

1.LA JUIVE: Il va venir (Er kommt zurück) (Halévy) 3:53 (531as) 76464 [B 24045]

2.LE NOZZE DE FIGARO: Voi, che sapete che cosa è amor (Ihr, die ihr Triebe des Herzens kennt) (Mozart) 3:11 (1121ar) 74615 [B 4010]

**Odeon**, Berlin,

13 February 1924 with members of the Berlin State Opera Orchestra, conducted by Carl Besl

3.MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse (Folget dem Ruf, so lieblich zu hören ... Nützet die schönen, jungen Tage) [Gavotte] (Massenet) 3:06 (xxB 6945) Lxx 80934

4.TOSCA: Vissi d'arte, vissi d'amore (Nur der Schönheit weiht' ich mein Leben) (Puccini) 3:06 (xxB 6946) Lxx 80935

5.LA BOHÈME: Mi chiamano Mimì (Man nennt mich Mimi) (Puccini) 4:22 (xxB 6947) Lxx 80933

6.MANON LESCAUT: L'ho abbandonato ... In quelle trine morbide (Hab' ihn verlassen ... Ach, in den kalten Räumen hier) (Puccini) 2:58 (xxB 6948) Lxx 80936

7.MADAMA BUTTERFLY: Un bel dì vedremo (Eines Tages seh'n wir) (Puccini) 4:08 (xxB 6949) Lxx 80937

**Odeon**, Berlin,

18 February 1924 with members of the Berlin State Opera Orchestra, conducted by Carl Besl

8.MANON: Allons! Il le faut! Pour lui-même! ... Adieu, notre petite table ('s ist für ihn! ... Leb' wohl, mein liebes kleines Tischchen) (Massenet) 3:44 (xxB 6952)

Lxx 80938

9.TANNHÄUSER: Dich, teure Halle, grüß' ich wieder (Wagner) 3:12 (xxB 6953) Lxx 80939

10.DIE WALKÜRE: Du bist der Lenz (Wagner) 2:06 (xxB 6954) Lxx 80940

**Odeon**, Berlin,

24 March 1924 with members of the Berlin State Opera Orchestra, conducted by Georg Szell

11.TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 4:12 (xxB 6972) Lxx 80947

12.OTELLO: Piangea cantando nell'erma landa (Sie saß mit Leide auf öder Heide) [Willow Song] (Verdi) 4:29 (xxB 6973) Lxx 80955

13.LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:37 (xxB 6974) Lxx 80979



**Odeon**, Berlin,

17 April 1924 with members of Berlin State Opera Orchestra, conducted by Georg Szell

14.DIE TOTE STADT: Glück, das mir verblieb (Korngold) 4:14 with Richard Tauber, tenor (xxB 6993-1) Lxx 80944

15.DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt (Korngold) 3:10 (xxB 6994-1) Lxx 80945

16.DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt (Korngold) 2:54 (xxB 6994-2) Lxx 80945

**Odeon**, Berlin,

17 October 1925 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

17.DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber) 4:09 (xxB 7239) Lxx 81100

18.DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' ... Leise, leise, fromme Weise (Weber) 3:49 (xxB 7240-1) Lxx 81101

19.DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' ... Leise, leise, fromme Weise (Weber) 3:44 (xxB 7240-2) Lxx 81101

20.DIE MEISTERSINGER: O Sachs! Mein Freund! (Wagner) 2:39 (xxB 7241) O-9518

21.LOHENGRIN: Einsam in trüben Tagen (Wagner) 4:13 (xxB 7243) O-9518

22.DER ROSENKAVALIER: Kann mich auch an ein Mäd'el erinnern (R. Strauss) 3:46 (xxB 7244) Lxx 81103

CD 4 (79:00)

**Odeon**, Berlin,

22 October 1925 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

1. MIGNON: Connai-tu le pay où flerit l'oranger? (Kennst du das Land wo die Zitronen blühn?) (Thomas) 4:24; Sung in Eb (xxB 7250) Lxx 80997
2. MADAMA BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini) 2:40 with female chorus (xxB 7251-1) Lxx 81102
3. MADAMA BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini) 2:38 with female chorus (xxB 7251-2) Lxx 81102
4. FAUST: Je voudrais bien savoir ... Il était un roi de Thulé (Ich gäb' was drum ... Es war ein könig in Thule) (Gounod) 4:27 (xxB 7252) Lxx 80998
5. Stille Nacht (Gruber) 4:21 (xxB 7253) Rxx 80600
6. O du fröhliche (Traditional) 3:17 (xxB 7254-2) Rxx 80601

**Odeon**, Berlin,

5 August 1926 with Mischa Spoliansky, piano

7. Monatsrose (zu Eulenburg) 1:47 with Dajos Béla, violin (xxB 7477) O-8703
8. Wilde Rose (zu Eulenburg) 2:34 with Dajos Béla, violin (xxB 7477) O-8703
9. Weiße und rote Rose (zu Eulenburg) 2:57 (xxB 7478) O-8703
10. Rankende Rose (zu Eulenburg) 2:03 (xxB 7479) O-8704
11. Seerose (zu Eulenburg) 2:25 (xxB 7479) O-8704

(Dajos Béla is one of the stage names used by the Russian violinist Leon Goltzmann, born Kiev, 25 December 1897, died Argentina, 5 November 1978. Under various pseudonyms such as Dajos Béla, Sándor Jozsi, and Leon Leonidoff, he led symphonic, salon, and dance orchestras on several thousand recordings for Odeon and Parlophone between 1921 and 1933.)



A selection of Lotte Lehmann's electrical **Odeon** recordings

1927-1932

13.TURANDOT: In questa reggia, or son mill'anni e mille (In diesem Schloß, vor vielen tausend Jahren) (Puccini) 4:04 16 February 1927; (xxB 7609) O-9602

14.TURANDOT: Del primo pianto (Die ersten Tränen) (Puccini-Alfano) 3:15 16 February 1927; (xxB 7610) O-9602

15.DAS WUNDER DER HELIANE: Ich ging zu ihm (Korngold) 6:59 13 March 1928; (xxB 7997-2, xxB 7998-2) O-8722

16.EVA: So war meine Mutter (Lehár) 3:56 3 September 1928; (xxB 8150) issued only on Parlophone R 20275

17.Schmerzen (Wagner) 2:40 13 June 1929; (Be 8299-2) O-4812

18.Träume (Wagner) 3:18 13 June 1929; (Be 8300-2) O-4812

19.Die Lotusblume, Op. 25, No. 7 (Schumann) 2:17 2 April 1932; (Be 9910) O-4839

20.An den Sonnenschein, Op. 36, No. 4 (Schumann) 1:16 2 April 1932; (Be 9911) O-4839

21.Marienwürmchen, Op. 79, No. 14 (Schumann) 1:38 2 April 1932; (Be 9911) O-4839

22.Vergebliches Ständchen, Op. 84, No. 4 (Brahms) 2:37 26 May 1931; (Be 9497) O-4829

23.Traum durch die Dämmerung, Op. 29, No. 1 (R. Strauss) 2:51 13 June 1929; (Be 8303) O-4820

24.Ständchen, Op. 17, No. 2 (R. Strauss) 2:51 13 June 1929; (Be 8304) O-4820

25.An die Musik, Op. 88, No. 4, D547 (Schubert) 3:34 6 December 1927; (xxB 7873) O-8724

Languages: All tracks sung in German

A c c o m p a n i m e n t :

CD 4: Tracks 13 and 14 with members of the Orchestra of the Berlin City Opera,

conducted by Fritz Zweig; Track 15 with members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt; Track 16 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert; Tracks 17 and 18 with members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann; Tracks 19-21 with Odeon Chamber Orchestra, conducted by Manfred Gurlitt; Track 22 with instrumental trio; Tracks 23 and 24 with members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann; Track 25 with Odeon chamber orchestra, conducted by Manfred Gurlitt

Marston Records: Lotte Lehmann Vol. 2: **Odeon** Electric Recordings: 1927–1933  
CD 1 (77:47)

16 February 1927

Members of the Berlin City Opera Orchestra (1), conducted by Fritz Zweig

1. TURANDOT: In questa reggia, or son mill'anni e mille (In diesem Schlosse, vor vielen tausend Jahren) (Puccini) 4:01 (WxxB 7609) O-9602 a
2. TURANDOT: Del primo pianto (Die ersten Tränen) (Puccini-Alfano) 3:00 (WxxB 7610) O-9602 b
3. OBERON: Ocean, thou mighty monster (Ozean, du Ungeheuer) (Weber) 7:40 (WxxB 7611 and WxxB 7612) O-8742 a/b
4. OBERON: Ocean, thou mighty monster (Ozean, du Ungeheuer) (Weber) 7:38 (WxxB7611-2 and WxxB 7612) Parlophone R 20024 (2)
5. ANDREA CHÉNIER: La mamma morta m'hanno alla porta (Von Blut gerötet war meine Schwelle) (Giordano) 4:03 (WxxB 7613) Parlophone R20025



18 February 1927

Members of the Berlin City Opera Orchestra, conducted by Fritz Zweig

6. JOCELYN: Cachés dans cet asile où Dieu nous a conduit ... Oh! ne t'éveille pas encore (Am stillen Zufluchtsort ... O Kind, erwache mir noch nicht) [Berceuse] (Godard) 3:37 (WxxB 7618-2) O-8709 a

7. O lass dich halten, gold'ne Stunde, Op. 35, No. 3 (Jensen) 3:23 (WxxB 7619) O-8709 b

8. Murrelndes Lüftchen, Op. 21, No. 4 (Jensen) 3:34 (WxxB 7620-2) Parlophone R 20025

9. Auf Flügeln des Gesanges, Op. 34, No. 2 (Mendelssohn) 3:36 (WxxB 7621) O-8713 a

10. Von ewiger Liebe, Op. 43, No. 1 (Brahms) 3:56 (WxxB 7622) O-8713 b

6 December 1927

Chamber orchestra, conducted by Manfred Gurlitt

11. An die Musik, D. 547 (Schubert) 3:35 (WxxB 7873) O-8724 a

12. Ave Maria, D. 839 (Schubert) 4:27 (WxxB 7874) O-8719 a

13. Du bist die Ruh', D. 776 (Schubert) 4:23 (WxxB 7875) O-8724 b

14. Sei mir gegrüßt, D. 741 (Schubert) 3:35 (WxxB 7876) O-8725 a

15. Auf dem Wasser zu singen, D. 774 (Schubert) 3:20 (WxxB 7877) O-8725 b

16. Der Spielmann, Op. 15, No. 1 (Hildach) 4:21 (WxxB 7879) O-8727 b

17. Ständchen (Leise flehen meine Lieder), No. 4 from SCHWANENGESANG, D. 957 (Schubert) 4:07 (WxxB 7880) O-8719 b

18. Der Tod und das Mädchen, D. 531 (Schubert) 3:03 (WBe 6397) O-4800 a

9 December 1927

Chamber orchestra, conducted by Manfred Gurlitt

19. Geheimes, D. 719 (Schubert) 2:23 (WBe 6400) O-4800 b

Languages: All tracks are sung in German.

(1) Originally Deutsches Opernhaus, it was renamed Städtische Oper after the incorporation of Charlottenburg into Greater Berlin. Today called Deutsche Oper Berlin.

(2) The alternative take 2 of side 1 is presented here with a repeat of side 2, take 1, so that the entire performance can be heard with either take of side 1.

CD 2 (78:40)

10 December 1927

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

1. TOSCA: Qual'occhio al mondo (Puccini)

4:08 with Jan Kiepura, tenor (WxxB 7881) O-9603 a

2. TOSCA: Qual'occhio al mondo (Puccini) 4:03 with Jan Kiepura, tenor (WxxB 7881-2) O-9603 a

3. TOSCA: Amaro sol per te m'era il morire (Puccini) 4:12 with Jan Kiepura, tenor (WxxB 7882-2) O-9603 b

13 December 1927

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

4. FIDELIO: Komm, Hoffnung, lass den letzten Stern (Beethoven) 6:09

(WxxB 7885 and WxxB 7886) O-8721 a/b

5. DER ROSENKAVALIER: O sei er gut, Quinquin ... Die Zeit, die ist ein sonderbar Ding (Richard Strauss) 4:13 (WxxB 7887) O-8726 a



6. LE NOZZE DE FIGARO: Porgi, amor, qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 4:15 (WxxB 7888) O-8726 b

13 March 1928

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

7. LE NOZZE DE FIGARO: Porgi, amor, qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 4:13 (LWxxB 7888-2) O-8726 b

8. Lenz, Op. 19, No. 5 (Hildach) 3:19 (LWxxB 7878-2) O-8727 a

9. DAS WUNDER DER HELIANE: Ich ging zu ihm (Korngold) 7:07  
(LWxxB 7997-2 and LWxxB 7998-2) O-8722 a/b

3 September 1928

Members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

10. EVA: So war meine Mutter ... Wär' es auch nichts als ein Augenblick (Lehár) 3:57 (WxxB 8150) O-8730 b

11. Das Zauberlied, Op. 21, No. 2 (Meyer-Helmund) 3:57 (WxxB 8151) O-8730 a

3 September 1928

Instrumental quartet, conducted from the piano by Hermann Weigert

12. Eine kleine Liebelei (Harry Ralton [born Karl Heinz Rosenthal]) 3:02  
(WBe 7176) O-4801 a

13. Frühling ist es wieder (Willy Engel-Berger) 3:19 (WBe 7177) O-4801 b

14. Der Nussbaum, No. 3 from MYRTEN, Op. 25 (Schumann) 3:02 with piano only (WBe 7178) O-4821 a

4 September 1928

with Hermann Weigert, piano

15. Aufträge, Op. 77, No. 5 (Schumann) 2:17 (WBe 7184-2) O-4821 b

16. Morgen!, Op. 27, No. 4 (Richard Strauss) 3:15 with unidentified violinist  
(WBe 7189) O-4846 a

17. Mit deinen blauen Augen, Op. 56, No. 4 (Richard Strauss) 2:41 with  
unidentified violinist (WBe 7183) O-4846 b

4 September 1928

Members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

18. Zur Drossel sprach der Fink, Op. 9, No. 4 (d'Albert) 2:31 (WBe 7185)  
O-4823 a

19. Ach, wer das doch könnte, Op. 30, No. 7 (Wilhelm Berger), 2:44  
(WBe 7186-2) O-4823 b

20. O du fröhliche (Christmas carol based on hymn "O sanctissima") 3:07  
(WBe 7187) O-4810 b

21. Stille Nacht, heilige Nacht (Gruber) 3:07 (WBe 7188) O-4810 a

Languages: All tracks are sung in German except tracks 1-3, which are sung in  
Italian.

CD 3 (78:45)

4 September 1928 (continued)

1. ARIADNE AUF NAXOS: Sie lebt hier ganz allein ... Es gibt ein Reich  
(Richard Strauss) 7:24 (WxxB 8169 and WxxB 8168) O-8731 a/b (3)

2. ARIADNE AUF NAXOS: Sie atmet leicht ... Es gibt ein Reich (Richard  
Strauss) 7:04 (WxxB 8169-2 and WxxB 8168) O-8731 a/b (4)



10 November 1928

Chamber orchestra, conducted from the piano by Frieder Weissmann

FRAUENLIEBE UND -LEBEN, Op. 42 (Schumann)

3. Seit ich ihn gesehen 2:24 (WBe 7601) O-4806 a
4. Er, der Herrlichste von allen 3:14 (WBe 7602) O-4806 b
5. Ich kann's nicht fassen, nicht glauben 2:21 (WBe 7603) O-4807 a
6. Du Ring an meinem Finger 2:48 (WBe 7604) O-4807 b
7. Helft mir, ihr Schwestern 2:33 (WBe 7605) O-4808 a
8. Süßer Freund, du blickest 3:15 (WBe 7606) O-4808 b
9. An meinem Herzen, an meiner Brust 2:00 (WBe 7607) O-4809 a
10. Nun hast du mir den ersten Schmerz getan 3:04 (WBe 7608) O-4809 b
11. Ave Maria (Bach-Gounod) 2:49 (WBe 7174-2) O-4802 a (5)
12. SERSE: Ombra mai fu (Handel) 2:46 (WBe 7175-2) O-4802 b

12 November 1928

with Paul Mania, organ (Welte organ in Lindström Studio 2)

13. Halleluja (Ferdinand Hummel) 4:01 (WxxB 8220) O-8733 a
14. Wo du hingehst (Trauungsgesang), Op. 21 (Louis Roessel) 4:11 (WxxB 8221-2) O-8733 b

17 December 1928

Members of the Berlin State Opera Orchestra and Chorus, conducted by Frieder Weissmann

15. DIE FLEDERMAUS: Herr Chevalier, ich grüße Sie! (Finale, Act 2) (Johann Strauss, Jr.) 7:49 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8266-2 and WxxB 8267-2) O-8734 a/b

16. DER ZIGEUNERBARON: Er ist Baron (Finale, Act 1) (Johann Strauss, Jr.)

4:04 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8269) O-8735 b

17. DER ZIGEUNERBARON: Ein Fürstenkind (Finale, Act 2) (Johann Strauss, Jr.) 3:38 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8268-2) O-8735 a

26 February 1929

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

18. DER FREISCHÜTZ: Wie nahte mir der Schlummer ... Leise, leise, fromme Weise (Weber) 7:38 (LxxB 8305 and LxxB 8306) O-8741 a/b

26 February 1929

with Paul Mania, organ (Welte organ in Lindström Studio 2)

19. O Haupt voll Blut und Wunden (Hymn) (Hans Leo Hassler; arranged by J. S. Bach) 3:07 (LBe 8038) O-4811 a

20. Christi Mutter stand mit Schmerzen (Hymn) (anonymous, Cologne 1638)  
2:58 (LBe 8039) O-4811 b

Languages: All tracks are sung in German.

(3) The two sides comprising this aria were recorded in reverse matrix order. Takes 1 and 2 of the first side were both issued, but take 1 is rarely seen. The major difference between these takes is that take 1 begins eight bars earlier in the score than take two.

(4) The second take of side one is presented here with a repeat of side two, take one, so that the entire performance can be heard with either take of the first side.

(5) Hermann Weigert is mentioned in error on some labels of O-4802; he and the BSO were only employed for the unissued first takes.



CD 4 (79:52)

26 February 1929 (continued)

1. Geleite durch die Welle (Hymn) (Johann Caspar Aiblinger) 2:57 (LBe 8040)  
O-4803 a
2. Es blüht der Blumen eine (Hymn) (P. A. Schubiger) 3:00 (LBe 8041) O-4803 b

16 April 1929

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

3. Es gibt eine Frau die dich niemals vergisst (Jim Cowler [born Karl Gustav Herbert Noack]) 3:20 (WBe 8143) O-4805 a
4. Der Duft, der eine schöne Frau begleitet (Hans May) 3:18 (WBe 8144)  
O-4804 a
5. Wenn du einmal dein Herz verschenkst (Willy Rosen) 2:46 (WBe 8145)  
O-4804 b
6. Ich hol' dir vom Himmel das Blau (Lehár) (6) 3:00  
(WBe 8146) O-4805 b

13 June 1929

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

7. TOSCA: Vissi d'arte (Nur der Schönheit) (Puccini) 3:08 (LxxB 8321-3)  
O-8736 a
8. LA BOHÈME: Mi chiamano Mimì (Man nennt mich jetzt Mimi) (Puccini) 3:51  
(LxxB 8322-2) O-8736 b
9. Schmerzen, No. 4 from FÜNF GEDICHTE FÜR EINE FRAUENSTIMME  
[WESENDONCK LIEDER] (Wagner) 2:38 (LBe 8299-2) O-4812 b
10. Träume, No. 5 from FÜNF GEDICHTE FÜR EINE FRAUENSTIMME  
[WESENDONCK LIEDER] (Wagner) 3:17 (LBe 8300-2) O-4812 a

11. Widmung, No. 1 from MYRTEN, Op. 25 (Schumann) 2:18 (LBe 8301-2) O-4824 a

12. Du bist wie eine Blume, No. 24 from MYRTEN, Op. 25 (Schumann) 2:43 (LBe 8302) O-4824 b

13. Traum durch die Dämmerung, Op. 29, No. 1 (Richard Strauss) 2:47 (LBe 8303) O-4820 a

14. Ständchen, Op. 17, No. 2 (Richard Strauss) 2:49 (LBe 8304) O-4820 b

3 October 1929

Paul Mania, organ (Welte organ in Lindström Studio 2)

15. O heil'ger Geist, kehre bei uns ein (Hymn) (Philipp Nikolai) 3:01 (LBe 8590) O-4814 a

16. Aus tiefer Not (Hymn) (Wolfgang Dachstein) 3:13 (LBe 8591) O-4815 b

17. Ach bleib' mit deiner Gnade (Hymn) (Melchior Vulpius) 2:58 (LBe 8592) O-4815 a

18. Jesus, meine Zuversicht (Hymn) (Johann Crüger) 3:05 (LBe 8593) O-4816 a

19. Wir glauben all' an einen Gott (Hymn) (Fifteenth century, arranged by Johann Walter) 3:08 (LBe 8594) O-4816 b

20. DIOMEDES: Bist du bei mir (Gottfried Heinrich Stölzel; arranged by J. S. Bach BWV 508) 3:14 (LBe 8595-2) O-4814 b

20 February 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer

21. Scheiden und Meiden (Es ritten drei Reiter zum Tore hinaus) (German folk song; arranged by Römer) 3:20 (LBe 8878) O-4817 a

22. Krasny sarafan (Der rote Sarafan) (Aleksandr E. Varlamov; arranged by Römer) 3:22 (LBe 8879) O-4822 a



23. Es stieß ein Jäger wohl in sein Horn (German folk song; arranged by Römer)  
3:07 (LBe 8880) O-4817 b

21 February 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer

24. Es waren zwei Königskinder (German folk song; arranged by Römer) 3:16  
(LBe 8881) O-4822 b

21 February 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissman

25. TANNHÄUSER: Dich, teure Halle (Wagner) 2:59 (LBe 8882) O-4813 a

26. TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 3:15 (LBe 8883) O-4813 b

Languages: All tracks are sung in German.

(6) This selection has often erroneously been ascribed to Lehár's "Die lustige Witwe"; in fact, it is an arrangement of the tune "Gigolette" from Lehár's Italian operetta "La Danza delle Libellule". The confusion has arisen because in earlier times this song was occasionally interpolated into "Lustige Witwe" performances.

CD 5 (81:02)

21 February 1930 (continued)

1. LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:10 (LBe 8884)  
O-4819 b

2. LOHENGRIN: Einsam in trüben Tagen (Wagner) 3:24 (LBe 8885) O-4819 a

18 June 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

3. FAUST: Je voudrais bien savoir quel était ce jeune homme ... Il était un roi de Thulé (Ich gäb' was drum, wenn ich nur wüsst' ... Es war ein König in Thule) (Gounod) 4:09 (LxxB 8494) O-8747 b

4. MIGNON: Connais-tu le pays? (Kennst du das Land?) (Thomas) 3:34 (LxxB 8495) O-8747 a

5. DIE WALKÜRE: Du bist der Lenz (Wagner) 1:53 (LxxB 8497) O-8745 a

6. TRISTAN UND ISOLDE: Mild und leise [Liebestod] (Wagner) 5:11 (LxxB 8497 and LxxB 8498) O-8745 a/b

7. MADAMA BUTTERFLY: Piangi? Perchè? ... Un bel dì, vedremo (Weh' mir, du weinst! ... Eines Tages seh'n wir) (Puccini) 3:36 (LxxB 8499; re-recorded to 10-inch matrix LBe 9935-0) O-4834 b

19 June 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer, and unidentified organist (Welte organ in Lindström Studio 2)

8. The sacred hour (Andachtsstunde) (Ketèlbey; arranged by Ernst Römer) 3:24 with with Karl Zander, speaker (LBe 8876-2) O-4818 a

9. Sanctuary of the heart (Heiligtum des Herzens) (Ketèlbey; arranged by Ernst Römer) 3:13 (LBe 8877-2) O-4818 b

19 June 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

10. Ich grolle nicht, No. 7 from DICHTERLIEBE, Op. 48 (Schumann) 2:13 (LBe 9044) O-4825 a



19 June 1930

with Frieder Weissmann, piano

11. Erlkönig, D. 329 (Schubert) 2:50 (LBe 9045) O-4825 b

23 May 1931

Berlin State Opera Chorus and unidentified organist (Welte organ in Lindström Studio 2)

12. Ein' feste Burg ist unser Gott (Hymn) (Martin Luther) 3:11 (LBe 9488)

O-4828 a

13. Ich bete an die Macht der Liebe (Hymn) (Bortniansky) 3:06 (LBe 9489-2)

O-4828 b

23 May 1931

with instrumental trio, conducted from the piano by Frieder Weissmann

14. Die Mainacht, Op. 43, No. 2 (Brahms) 3:17 (LBe 9490) O-4829 a

15. Schlaf, Herzenssöhnchen [Wiegenlied] Op. 13, No. 2 (Weber) 2:41

(LBe 9491-2) O-4838 a

16. 's Zuschau'n [Lied im bayrischen Volkston], Op. 326, No. 37 (Carl Bohm)

2:56 (LBe 9492) O-4838 b

26 May 1931

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

17. MIGNON: Elle est là, près de lui (Dort bei ihm ist sie jetzt) (Thomas) 3:15

(LBe 9493) O-4826 a

18. MIGNON: Je connais un pauvre enfant (Kam ein armes Kind von fern)

[Styrienne] (Thomas) 3:01 (LBe 9494) O-4826 b

19. DIE FLEDERMAUS: Klänge der Heimat [Czardas] (Johann Strauss, Jr.) 2:47  
(LBe 9495-2) O-4831 a

20. DIE FLEDERMAUS: Mein Herr, was dächten Sie von mir? (Johann Strauss, Jr.) 2:54 (LBe 9496) O-4831 b

21. Vergebliches Ständchen, Op. 84, No. 4 (Brahms) 2:37 with instrumental trio, conducted from the piano by Frieder Weissmann (LBe 9497) O-4829 b

23 April 1932

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

22. DIE ZAUBERFLÖTE: Ach, ich fühl's, es ist verschwunden (Mozart) 3:17  
(LBe 9905) O-4832 b

23. DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei, Witz, heit're Laune (Nicolai) 5:25 (LBe 9906 and LBe 9907) O-4833 a/b

24. MADAME BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini)  
2:37 with female members of the Berlin State Opera chorus (LBe 9908) O-4832 a

25. OTELLO: Piangea cantando nell'erma landa (Sie saß mit Leide auf öder Heide) [Willow Song] (Verdi) 3:20 (LBe9909) O-4834 a

Languages: All tracks are sung in German.

CD 6 (79:11)

25 April 1932

Odeon Chamber Orchestra, conducted by Manfred Gurlitt

1. Die Lotosblume, No. 7 from MYRTEN, Op. 25 (Schumann) 2:14 (LBe 9910)  
O-4839 a

2. An den Sonnenschein, Op. 36, No. 4 (Schumann) 1:16 (LBe 9911) O-4839 b



3. Marienwürmchen, Op. 79, No. 13 (Schumann) 1:37m (LBe 9911) O-4839 b
4. Die Trommel gerühret!, No. 2 from EGMONT, Op. 84 (Beethoven) 2:21  
(LBe 9912) O-4835 a
5. Freudvoll und leidvoll, No. 4 from EGMONT, Op. 84 (Beethoven) 2:59  
(LBe 9913) O-4835 b
6. Sandmännchen, No. 4 from VOLKSKINDERLIEDER, WoO 31 (Brahms)  
2:59 (LBe 9914) O-4836 b
7. Gruß (Leise zieht durch mein Gemüt), Op. 19a, No. 5 (Mendelssohn) 1:21  
(LBe 9915) O-4836 a
8. Der Schmied, Op. 19, No. 4 (Brahms) 1:12 (LBe 9915) O-4836 a

20 June 1933

Odeon Opera Orchestra, conducted by Frieder Weissmann

9. WERTHER: Werther, Werther! Qui m'aurait dit la place (Werther, Werther!  
Nicht kann ich mir's verhehlen) (Massenet) 6:35 (LBe 10384-2 and LBe 10385)  
O-4845 a/b
10. LES CONTES D'HOFFMANN: Elle a fui, la tourterelle (Sie entfloh, die  
Taube so minnig) (Offenbach) 3:08 (LBe 10386) O-4844 a
11. MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse  
(Folget dem Ruf ... Nützet die schönen, jungen Tage) [Gavotte] (Massenet) 2:53  
(LBe 10387) O-4844 b
12. DIE TOTEN AUGEN: Psyche wandelt durch Säulenhallen (d'Albert) 3:03  
(LBe 10388) O-4841 a
13. LE NOZZE DE FIGARO: Deh vieni, non tardar (O säume länger nicht)  
(Mozart) 3:25 (LBe 10389) O-4841 b

11 November 1933

Members of the Berlin State Opera Orchestra, conducted by Richard Jäger

14. ARABELLA: Mein Elemer! (Richard Strauss) 6:17 (PBe 10468 and PBe 10469) O-4842 a/b

15. ARABELLA: Er ist der Richtige nicht für mich (Richard Strauss) 5:59 with Käte Heidersbach (PBe 10470 and PBe 10471) O-4843 a/b

## Appendix

A selection of off-the-air recordings

24 November 1935

The Magic Key Symphony Orchestra, conducted by Frank Black

16. LOHENGRIN: Einsam in trüben Tagen (Wagner) 8:13

17. Wiegenlied, Op. 41, No. 1 (Richard Strauss) 4:09

15 February 1943

CBS radio broadcast with Paul Ulanowsky, piano

18. Aufträge, Op. 77, No. 5 (Schumann) 2:11

7 March 1948

Town Hall recital with Paul Ulanowsky, piano

19. Andenken (Beethoven) 3:15

20. Faithfu' Johnie (Der treue Johnie), No. 20 from 25 Scottish Songs, Op. 108 (Beethoven)) 3:57

21. Neue Liebe, Op. 19a, No. 4 (Mendelssohn) 2:03

22. Suleika, Op. 34, No. 4 (Mendelssohn) 2:39

23. Auf Flügeln des Gesanges, Op. 34, No. 2 (Mendelssohn) 2:36 [incomplete]



24. Venezianisches Gondellied, Op. 57, No. 5 (Mendelssohn) 2:49

Languages: All tracks are sung in German.

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Lehmann, Lotte. *Verse in Prosa*. Wien, Leipzig, New York: Hugo Heller-Bukum AG, 1923.

Here's an excerpt:

*Das muss ein Grosses sein: die Kraft zu tiefster Einsamkeit. Da oben sternennah zu wandeln, so hoch, dass aller Klang der Erde so wie ein Lied der Wogen wird, das ein urewig sprachenloses Rauschen dem Strand entgegenträgt.*

*Das muss ein Grosses sein: den kühlen Odem schneebedeckter Bergespitze zu spüren und zu wissen: das heisse Leben, das dort unten in den Tälern glüht, nie findet es den Weg zu mir in meine Einsamkeit. Wo ist die Kraft, die mich hinaufreisst in die Höhen, nach denen einzig meine Sehnsucht geht? Die Hände, die mich halten, heissen Liebe, Güte.*

*Das muss ein schmerzlich Grosses sein: die Kraft, aus lieben, gütigen Händen sich zu lösen und einzugeh'n in stolze Einsamkeit.*

That must be an enormity: the strength to deepest solitude. To wander up there near the stars, so high, that all sounds of the Earth become like a song of the waves, carrying an eternal wordless murmuring (roar) towards the beach.

That must be an enormity: to feel (sense) the cool breath of the snow covered mountain peak and to know: the torrid life that glows down there below in the valleys, never finding its way to me in my solitude. Where is the strength, that pulls me up on to the heights, for which I alone yearn and long? The hands that hold me are called Love and Kindness.

That must be a painful enormity: the strength, from life, to release oneself from loving, kind hands to enter into proud solitude.



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- Lehmann, Lotte. *Orplid, mein Land : Roman*. Wien, Leipzig, Zürich: Herbert Reichner Verlag, 1937. (First edition of Lehmann's complicated and intriguing novel)
- Lehmann, Lotte. *Eternal Flight*. New York: G.P. Putnam's Sons, 1937. (English translation of *Orplid, mein Land* by Elsa Krauch,)
- Lehmann, Lotte. *Midway in My Song*. New York: Bobbs-Merrill, 1938 (English translation of *Anfang und Aufstieg* by Margaret Ludwig. Reprint: Westport, CT: Greenwood, 1970. Translated into Japanese by Mizuho Nomizu as: Uta no michi nakaba ni. Tokyo: Misuzushobō, 1984 )
- Lehmann, Lotte. *Wings of Song*. London: Kegan Paul, Trench, Trubner & Co., Ltd., 1938. (English translation of *Anfang und Aufstieg* by Margaret Ludwig)
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## Biographies of Lotte Lehmann

In chronological order by publication dates

Wessling, Berndt W. *Lotte Lehmann...mehr als eine Sangerin*. Salzburg: Residenz Verlag, 1969.

A biography with input from many authors (including Lehmann), a wide range of photos; reproduced letters from composers, colleagues and conductors; programs and other memorabilia. Wessling prevaricates (frequently).

Glass, Beaumont. *Lotte Lehmann: A Life in Opera and Song*. Santa Barbara: Capra Press, 1988.

A complete biography, the “official” biography. This official status allowed Glass access to original sources in the Lehmann Archives at UCSB and many interviews with Lehmann’s friend Frances Holden in Orplid where they lived. Many photos. Includes a complete discography by Gary Hickling.

Jefferson, Alan. *Lotte Lehmann: 1888-1976. A Centenary Biography*. London: Julia MacRae Books, a Division of Walker Books, 1988. Translated into German as *Lotte Lehmann: Eine Biographie* by Ulrike and Manfred Halbe-Bauer. Zurich: Schweizer Verlagshaus, 1991.

A fairly complete biography. Since Jefferson didn’t have access to the Lehmann Archives, his book relies frequently on testimony of students and colleagues. Some photos, good statistical tables of Lehmann’s opera performances. An excellent discography by Floris Juynboll; this doesn’t include much information on the non-commercial portion of Lehmann’s legacy.

Wessling, Berndt W. *Lotte Lehmann: “Sie sang, da es Sterne ruhrte. Eine Biographie*. Koln-Rodenkirchen: P.J. Tonger Musikverlag, 1995.



A complete biography in German, which includes much of the same material used in Wessling's (1969) *Mehr als eine Sängerin*, such as the good photos, reproduced letters, memorabilia etc. Includes bit more of the sordid side of diva battles and much conjecture by the late author.

Kater, Michael. *Never Sang for Hitler. The Life and Times of Lotte Lehmann*. Cambridge: Cambridge University Press, 2008.

A thorough look at the historic context of Lehmann's eighty-eight years. Kater doesn't hesitate to analyze or criticize or speculate. No mere account of her successes, this book tells the difficult aspects of Lehmann's personality and her various relationships.

Brown, Kathy H. *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes*. Missoula, MT: College Music Society, 2012. Monographs and bibliographies in American music; no. 23.

Free from typos and factual errors (though Lehmann didn't sing in Salzburg in 1917 and she wasn't the first opera prima donna to appear on the cover of *Time* magazine). There are a lot of photos and nice summaries of Lehmann's life and career before she made America her home. There is a large section of Lehmann's suggestions on art song taken directly from recordings of master classes and private lessons. Often, only Lehmann's translation appears, which though accurate and charming, doesn't offer that much information that can't be found in other sources. There's a smaller section on opera arias. The original core of the book was Dr. Brown's questionnaire that she sent out years ago to 29 of Lehmann's students. Their responses on Lehmann's teaching methods is informative. And throughout the book we're treated to Lehmann's humor and insight. An accompanying CD of actual lessons or masterclasses might have added immediacy and authenticity to the book, but I can imagine that would add too much cost.

Here's the publisher's description:

Kathy H. Brown focuses on the nature and content of the teaching of soprano Lotte Lehmann (1888-1976)—with an emphasis on interpretation of the text—after her immigration to the United States. Advice culled from the transcripts of voice lessons and master classes as well as from questionnaire from students is provided for two-hundred-twenty-three art songs by twenty-six composers and twenty-five arias by

twelve composers. This is preceded by summaries of Lehmann's careers in the opera house and on the recital stage in Europe and America. The volume is illustrated with fifty black-and-white photographs and the black-and-white reproduction of thirty-eight paintings by Lehmann herself in response to specific lieder by Schubert and Schumann.

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*Christian Science Monitor*, Weekly Magazine Section, p. 11, October 12, 1938.  
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*Musical America*, 72:29, January 15, 1952.  
*Musical America*, 76:13, February 1, 1956.  
*Newsweek*, 8:27, October 17, 1936.  
*Saturday Review of Literature*, 34:70, November 24, 1951.  
*School Arts*, 45:328, June, 1946.  
*Time*, 30:37, July 26, 1937.  
*Time*, 91:42, March 8, 1968.  
*Time*, 96:28, July 27, 1970.

## Lehmann in Other Books

Some of the books are still in print, others you will find on the internet.

Bloomfield, Arthur. *The San Francisco Opera*. Sausalito, CA: Comstock Editions, 1978.

This paperback book traces the history of the opera company from 1922-1978 with many references to Lotte Lehmann and quotations from contemporary critics: "Lehmann, of course, was the Sieglinde of all time, tremendously warm and, in her harrowing second act scene, chillingly intense."

Busch, Max W. and Dannenberg, Peter (Editors). *Die Hamburgische Staatsoper*. Zürich: M&T Verlag, 1988.



This handsome book, with many color, as well as black and white photos, devotes an important chapter to Lotte Lehmann written by Busch. Many unfamiliar photos and precise information on roles and salaries make this an interesting look at Lehmann's first engagement. (She earned 15,000 Marks in her [final] 1915/16 season there.)

Blyth, Alan (editor). *Song on record: I Lieder*. Cambridge: Cambridge University Press, 1986.

Many expert critics (David Hamilton, John Steane, Will Crutchfield, et. al.) write separate chapters (by composer). They have listened closely and provide insight into the styles, techniques and expressive qualities of the singers and pianists that they review. Lehmann comes in for extravagant praise, John Steane, here speaking of her recordings of Wagner's *Schmerzen and Träume*:

“Of course in both performances Lehmann communicates an intense affection, perhaps more warmly than any other singer. Beginning with the utmost tenderness, she catches the yearning feeling in the dotted-note phrases, and then breathes a glowing warmth of spirit into the exclamations, ‘Alvergessen, Eingedenken!’”.

Christiansen, Rupert. *Prima Donna*. Middlesex Harmondsworth: Penguin, 1984.

Also available in hardback from Viking, this history devotes considerable space to Lehmann in a chapter entitled: “Strauss and the Prima Donna in Vienna.” Christiansen writes of Lehmann:

“Her recordings are still extraordinarily vivid documents which communicate something of what everyone who witnessed her recalls as a radiant exultant intensity. There was no posing, no faking, no imposition of false effect.”

Crichton, Kyle. *Subway to the Met: Rise Steven's Story*. New York: Doubleday & Company, 1939.

The great mezzo told her story to the author, and Lehmann comes in for a few mentions:

“Opera buffs still cherish individual Lehmann performances as jewels of perfection. There was never a cheap or tawdry or careless Lehmann appearance. There were great performances that are still spoken of with reverence by opera lovers.”

Davenport, Marcia. *Too Strong for Fantasy*, New York: Charles Scribner's Sons, 1967.

A personal memoir by Davenport who counts Lehmann as one of the best singers she ever heard as well as a personal friend. Lehmann is frankly described as a person, and her impact as a singing actress in the role of Sieglinde evokes the following:

“No voice had ever hit me in that way...the voice, the artist, the personality were all of a piece...She was both feminine humanity and total dramatic illusion.”

Davenport, Marcia. (1936), *Of Lena Geyer*, New York: Grosser & Dunlap, by arrangement with Charles Scribner's Sons, New York 1936.

A novel inspired by Lehmann's performance as Fidelio. A well-written novel, it doesn't pretend to follow Lehmann's life, but is modeled on such dedicated artists as Lehmann represented to Davenport.

“I could see myself... in the balcony at the opera house, and feeling, so acutely that the sensation has never diminished, the first glorious impact of that unforgettable sound.”

Hall, David. (1978), *The Record Book: a Guide to the World of the Phonograph*, Westport CT: Greenwood Press, Westport Conn 1978.

This book provides information about the whole field of recorded sound, so naturally Lehmann can only be briefly cited:

“Lotte Lehmann has well deserved her reputation as one of the great vocal artists of our time; for every work she sings she brings a warm understanding and humanity that makes us overlook occasional weaknesses such as lapses of intonation, too pronounced aspiration, or a strained delivery of a high passage.”

He mentions the famous *Rosenkavalier* and *Walküre* recordings.

Hirschmann, Ira. (1994), *Obligato*, New York: Fromm International Publishing Corporation, 1994, New York.

He recounts his strong impressions of Lehmann, especially her performance of *Winterreise*.

Horne, Marilyn with Jane Scovell. (1984), *Marilyn Horne, My Life*. New York: Atheneum, New York. 1984.

Probably the most readable singer's autobiography that I've ever encountered and Lehmann has a whole chapter to herself, as Horne appeared in master



classes at the Music Academy of the West. Lehmann comes in for a mixture of praise and condemnation.

“Fair is fair, though. If I tell you of Lehmann’s dark side, then I must also tell you that she opened the doors of singing Lieder for me. Her instruction is inextricably woven into my own interpretations. As exponent and teacher, she was incomparable and inspirational.”

Jackson, Paul. (1976), *Saturday Afternoons at the Old Met: The Metropolitan Opera Broadcasts, 1931-1950.*, Portland, OR: Amadeus Press, 1976 Portland, Oregon.

There are many references to Lehmann’s style of singing, quite aside from the meticulous attention to her singing as heard in the (then) surviving off-the-air recordings. Jackson is a careful listener and mixes praise with criticism when needed. And of course, there is much to be enjoyed in the book that has nothing to do with Lehmann.

Moran, William (Editor). (1990), *Herman Klein and the Gramophone*, Portland, OR: Amadeus Press, 1990, Portland, Oregon.

Moran provides a biography and edits Klein’s essays, reviews and other writings from the Gramophone magazine. Lehmann comes in for frequent, if brief, notice. Here in reference to her Desdemona:

“—and I have heard nearly all of them—the performance of Lotte Lehmann will remain a fragrant and delicious memory... It was in that most difficult scene of all, the elaborate ensemble that follows after the Moor has struck Desdemona before his whole court—it was in this trying episode that Lotte Lehmann did so magnificently both as singer and actress, that she rose to heights never attained here before, at least in my experience.”

Nupen, Christopher (2019),. *Listening through the lens*. London, England: Kahn & Averill, 2019 London.

A long chapter on Lehmann, telling the story of their meeting and her subsequent imprint on Nupen’s life.

“...Madame Lehmann, I came to Vienna looking for a princess but I have found something better. I have found myself in a box at the reopening of the Vienna State Opera with one of the greatest singers that this house has ever known and one of the greatest operatic artist that has ever lived. My visit to Vienna has already given me more than I could have dared to hope for.”

Preven, André (1991),. *No Minor Chords*. New York: Doubleday, 1991 New York.

In a brief mention, Previn discusses Lehmann's role in the MGM movie *Big City*. He was a young pianist on the set at the time.

Rasponi, Lanfranco (1982), *The Last Prima Donnas*, New York: Alfred A. Knopf, 1982 New York.

Many interviews with great singers including one with Lehmann from 1936, where he quotes Lehmann

“Inaccuracy in the notes here and there—that they can accuse me of; but of betraying the text, never. I have given of my voice with no restraint, and I am fully aware that this has to be paid for dearly. But I cannot restrain myself, for I become tremendously involved with a characterization or a song, and the reason for my success has always been that the public knows I am handing it all I have.”

The chapter devoted to Lehmann is mainly comprised of the interview, but includes Rasponi's own remarks and summary of her impact after her death:

“Will we ever again hear Leonore's declaration in the second-act trio sung so expressively, a mixture of terror and faith? There have been many more perfect singers, but few have been more intense and honest than Lotte Lehmann.”

Seebohm, Andrea (editor and contributor), (1987), *The Vienna Opera*, New York: Rizzoli, 1987, New York.

Also available in German: *Die Wiener Oper: 350 Jahre Glanz und Tradition*. This is a beautiful book, with many color, as well as black and white photos; Lehmann appears in photos and ensemble lists, but little text. But Egon Seefehlner does write

“I am not embarrassed to say that Lehmann could move me to tears when she began to sing...Lehmann (was) a great musician who was a triumphant success both on the stage and in the concert hall...”

Vincent, Sheean (1957), *First and Last Love*. Victor Gollancz Ltd., London.

This very personal memoir was dedicated to Mme. Lehmann and has many enthusiastically positive appraisals of her and her work. At one point he writes that Toscanini declared to Lehmann “...at the end of a difficult passage in rehearsal ‘You are the greatest artist in the world.’” Sheean continues:

“Well, she was...every note of her voice conveyed the meaning of the part. Her speaking voice (in Beethoven's *Fidelio*)...had a tenderness...which extended the beauty



of the music even to that part of the drama which is now...so often omitted.” (reference).

Schwarzkopf, Elisabeth (1982),. *On and Off the Record., A Memoir of Walter Legge.*, New York: Charles Scribner’s Sons, 1982, New York.

Legge was a visionary record producer and husband/manager of Schwarzkopf who writes about him and quotes him extensively. Lehmann has a chapter to herself:

“Her impact was, is, and, through her best records, will remain irresistible and engulfing. Lotte sang and acted as if she were inviting, urging every member of her audiences to enjoy her generous heart and her very self.”

Steber, Eleanor., *Eleanor Steber: An Autobiography.* Wordsworth, 1992.

Both colleague and student of Lehmann, Steber recalls many Lehmann performances that moved her and reprints a letter from Lehmann in which the balance between the music and poetry in a song is discussed.

Walter, Bruno (1946),. *Theme and Variations., An Autobiography.* New York: Alfred A. Knopf, New York. 1946. (In German: *Thema und Variationen: Erinnerungen und Gedanken.*, Frankfurt am Main: S. Fischer Verlag, Frankfurt am Main 1988)

An immensely readable book. Walter has cause to mention Lehmann several times. Once regarding Lehmann’s first appearance with him in a Covent Garden performance early in her career:

“... as for Lotte Lehmann’s work as the Marschallin, it was even then surrounded by the brilliance which has made her portrayal of that part one of the outstanding achievements on the contemporary operatic stage. Here, indeed, was that rare phenomenon of an artist’s personality becoming wholly merged with a poetic figure, and of a transitory theatrical event being turned into an unforgettable experience.”



# The Author



The author, Gary Hickling, came to the world of classical vocal music thanks to Lotte Lehmann. She unknowingly opened the worlds of opera and art song to him. While following a busy career as a classical double bassist, he still found time to host radio programs in New York City. Two of these programs featured interviews with Lehmann. In 1988 Hickling began broadcasting programs in Honolulu that focused on art songs (which he considers neglected in comparison to opera). This long-running program is still active as of 2020. It has the sad distinction of being the only radio program in the world that features art song.



In 1990 Hickling created the Lotte Lehmann Foundation. The mission was larger than the world of Lehmann; the Foundation also promoted art song.

He established an international art song contest and major composers were commissioned to write the required song. Winners shared a recital.

Hickling initiated the World of Song award and beautiful calligraphed documents were presented to art song singers, pianists, and composers.

A regular Foundation newsletter was mailed to interested subscribers and an active website developed. Recitals were staged and filmed.

Hickling demonstrated the role of supra titles, so successful in opera, for the concert singer. A few professional singers use them now.

He wrote and directed a video with singing actors, called [Three American Art Songs](#). This may be viewed on YouTube.

At a certain point, the Lehmann Foundation seemed to outgrow its Hawaiian roots and was moved to New York City. Eminent composers, singers, and pianists were active on the board, but after a few years the Foundation faltered and as we write, it is in hiatus.

To fill the gap, in 2013 Hickling initiated the Lotte Lehmann League, which is essentially a website promoting various art song projects as well as Lehmann. The World of Song award was re-established and that lasted until 2017. Replacing Cybersing, he began the International Art Song Contest promoted by his Hawaii Public Radio program “Singing and other Sins.” That contest was discontinued.

Specific Lehmann projects have included Hickling’s discography for Beaumont Glass’ *Lotte Lehmann: A Life in Opera & Song*. He also advised Michael Kater for his biography, *Never Sang for Hitler: the Life & Times of Lotte Lehmann*.

Hickling worked on UCSB’s Lehmann Centennial, consulted with RCA for its Lehmann CD, produced a Lehmann tribute CD, and for the Music & Arts label, produced a 4 CD set of Lehmann rarities. He conferred with the Jon Tolansky, producer of a two-hour Lehmann radio documentary broadcast from Chicago on the 30th anniversary of Lehmann’s death. Hickling was executive producer for the 2017 Marston Records release of a 4 CD set of Lehmann’s acoustic recordings and for their 2020 publication of her Berlin “electrics.”

In 2015 he assembled the first volume of *Lotte Lehmann & Her Legacy* and has published *Lotte Lehmann & Her Legacy Volumes III-V* which offer Lehmann’s master

classes cross-indexed so that one can find a particular aria or song. Volumes VI & VII provide Lehmann's interviews (the latter German) (2019). Volume VIII offers a broad look at Lehmann's artwork.

Hawaii has been his home for many years where Hickling shares his life with his partner, Dennis Moore.



This photo has multiple personal associations for the author: Mme Lehmann is demonstrating for a master class in a hall at the MAW that now bears her name. Her assistant, friend, and later biographer with whom Gary Hickling worked closely, Beaumont Glass, plays piano.



# Abravanel, Maurice

Maurice Abravanel (1903–1993) conductor, was at the Met at the end of Lehmann's career and conducted her many times there. He went on to become a strong force at the Music Academy of the West (1954–1980) where he worked well with Lehmann. I (Gary Hickling) had the privilege of playing bassoon with baton for three summers at the Music Academy of the West. His reputation, however, comes from the fact that he brought the Salt Lake Symphony to a high degree of polish. He conducted there for 32 years!

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Chapter 3 - The Third Career

# Adolf Friedrich, Graf von Schack

Adolf Friedrich, Graf von Schack (1815–1894) was a German poet, historian of literature and art collector.

Schack was born at Brüsewitz near Schwerin. Having studied jurisprudence (1834–1838) at the universities of Bonn, Heidelberg and Berlin, he entered the Mecklenburg state service and was subsequently attached to the Kammergericht in Berlin. Tiring of official work, he resigned his appointment, and after traveling in Italy, Egypt, and Spain, was attached to the court of the grand duke of Oldenburg, whom he accompanied on a journey to the East. On his return he entered the Oldenburg government service, and in 1849 was sent as envoy to Berlin. In 1852 he retired from his diplomatic post, resided for a while on his estates in Mecklenburg and then travelled in Spain, where he studied Moorish history.

In 1855, he settled at Munich, where he was made member of the academy of sciences, and here collected a splendid gallery of pictures, containing masterpieces of Bonaventura Genelli, Anselm Feuerbach, Moritz von Schwind, Arnold Böcklin, Franz von Lenbach, etc., and which, though bequeathed by him to the Emperor William II, still remains at Munich and is one of the noted galleries in that city. He died at Rome in April 1894, aged 78.

His museum opened in 1848 and remains open as a public art museum, the Schackgalerie.

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## Related Glossary Terms



# Agathe

Agathe is the lead female character and lead soprano in Weber's rom  
Der Freischütz.

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# Ala Story

Ala Story (1907–1972) was a collector, scholar, curator, critic, and art historian. She lived in Santa Barbara as well as Austria, London, and New York. She was the Director of the Santa Barbara Museum of Art (1952–1957).

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# Alan Jefferson

Alan Jefferson (1921-2010) was a British author. From 1964 he wrote of Richard Strauss (1973), Sir Thomas Beecham (1986), and Lotte (1988). His most controversial book was on Elisabeth Schwarzkopf other musical titles included The Glory of Opera (1976) and The Co bert & Sullivan (1984). He also worked as a freelance record critic.

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# Alberto Remedios

Alberto Remedios (1935–) is a British former operatic tenor, especially noted for his interpretations of Wagner's heldentenor roles.

Remedios was born in Liverpool and began his working life as a docker, but studied singing with Edwin Francis, who also taught Rita Hunter, and then at the Royal College of Music under Clive Carey.

He sang a wide variety of roles with the Sadler's Wells Opera—the forerunner of English National Opera—including Alfredo in *La traviata*, the title role in Gounod's *Faust*, Samson in Saint-Saëns' *Samson and Delilah*, Bacchus in *Ariadne auf Naxos* and Max in *Der Freischütz*.

He is especially remembered for his performances in Wagner, especially as Siegfried in the Glen Byam Shaw production of *The Ring*, conducted by Reginald Goodall. These performances were recorded in 1973, preserving Remedios' partnerships with Norman Bailey as Wotan and Rita Hunter as Brünnhilde. He was also memorable as Walther von Stolzing in the ground-breaking 1968 Sadler's Wells *Mastersingers*, also conducted by Reginald Goodall.

Most remarkable of all was the occasion when Remedios, despite a slight chest infection, and due to the illness of another singer, played the roles of both Siegmund in *Die Walküre*, the title role in *Siegfried*, and also Siegfried in *Götterdämmerung*, within a complete cycle of the *Ring* during one week, these being at the Empire Theatre, Liverpool performances of the tour.

Remedios sang the role of Mark in the first recording of Tippett's *The Midsummer Marriage*.

Remedios's genial nature and interest and support of rising singers have enhanced this reputation. He is a great Liverpool F.C. supporter.

Remedios performed in many of the world's leading operatic venues, including the Metropolitan Opera in New York, Seattle, Frankfurt, San Francisco and Buenos Aires. In 1981 Remedios was appointed as a CBE. He has lived in retirement in Australia since 1999.

His brother Ramon also had a singing career as a tenor; on at least one occasion they were both in some performances by English National Opera of *The Mastersingers*.



# Alexander Kipnis

Alexander Kipnis (1891–1978) was a Russian-born operatic bass. Initially established his artistic reputation in Europe, Kipnis became an American citizen in 1931, following his marriage to an American. He appeared at the Chicago Opera before making his belated début at the Metropolitan Opera in New York City in 1940. His fame as a Lieder interpreter was as great as that of an opera singer.

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Chapter 5 - Comparisons

# Alexander Kirchner

Alexander Kirchner was a tenor, (1880–1948). His real name was Alexander Schramek. He studied singing under Adolf Robinson in Brünn (Brno) and with Amalie Materna in Vienna. He made his debut in 1909 at the Court Opera as Des Grieux in “Manon” of Massenet. He sang there roles like Don José in “Carmen,” Manrico in “Trovatore,” and Tamino in the “Flute.” He remained engaged there till 1911. For the 1911–12 season he went to the Royal Opera in Stockholm; in the 1913-14 season he sang at the German Opera House in Berlin. Among other things in 1914 he appeared in the premiere of the opera “Mandragola” of I. Waghalter. From 1915 to 1935 he belonged to the Berlin Court Opera (since 1918 Berlin State Opera). There he sang in 1916 in the première of the second version of the opera “Auf Naxos” of R. Strauss in the role of the Bacchus. At the Bayreuth Festival in 1914 he performed in the “Fliegenden Holländer.” He gave guest performances in London, Holland, Switzerland, Paris and Vienna. Also he was acclaimed as a concert singer.

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# Alfred Piccaver

Alfred Piccaver (1884-1958) was an important tenor, especially during the inter-war years.

Born under the family name of Peckover, dramatic tenor Alfred Piccaver was reared in the United States from age seven and later became one of the stars of the Vienna Opera, enjoying the affections of the public there as did few other non-Austrian artists. He spent 27 years with the Vienna company, introducing two Puccini roles to that theater: Dick Johnson in *La fanciulla del west* and Luigi in *Il tabarro*. When he resigned from Vienna in 1937, he returned to England to spend the WWII years there.

Piccaver's parents resettled in Albany, NY, where young Alfred sang in a church choir and performed parlor songs to his own accompaniment. Studying electronics, Piccaver joined the Edison Company as an engineer, but found that career there cut short by an industrial injury. In the aftermath of that incident, Piccaver studied music and was brought to the attention of Metropolitan Opera director, Hans Conried. He was recommended for a scholarship to the Metropolitan Opera School and trained there until 1907.

After vacationing in England that year, he traveled to Austria to join some friends from America who were studying music there. Singing for them one day, he was urged to audition for impresario Angelo Neumann. The audition was duly arranged and Piccaver was offered a contract for Prague's Neues Deutsches Theater. He made his debut there on September 25, 1907, as Romeo in Gounod's *Romeo and Juliet*. Piccaver spent the next two years singing leading roles in Prague before moving to Italy for further study. When Piccaver completed his additional vocal training in 1910, he was engaged by the Vienna Opera, making his first appearance there as Fenton in Nicolai's *Die lustigen Weiber von Windsor*. He quickly became a favorite with Viennese audiences and pursued a wide variety of roles, both lyric and dramatic, embracing a large gallery of Verdi portraits and others in the German and French repertoires.

With the outbreak of hostilities in 1914, Piccaver twice attempted to escape from Austria and was stopped in both instances. Finally, he was advised that he would be permitted to continue unhindered in his capacity as a leading artist at the Vienna Opera so long as he made no further attempts to flee. Thus, he remained at the theater for the duration.

In the years after World War I, his fame grew and he attained a degree of celebrity reserved for Vienna's most revered artists. His likeness in the role of Florestan appeared on a plaque placed on the Theater-an-der-Wien in 1927, an honor accorded only two other singers.

Chicago was the site of his American debut on New Year's Eve, 1923. His Duke in *Rigoletto* was well-received as was his Turiddu, and he was engaged for a second season when he added Cavaradossi (to the Tosca of Claudia Muzio), but his success was not of the overwhelming sort given him in Vienna. In 1924, he sang at Covent Garden, again with a similar result, although both his Duke and his Cavaradossi were well-reviewed, the latter role showing Piccaver's "tenore robusto voice of power and quality." This was Piccaver's first and last season at Covent Garden.

In 1937, Piccaver resigned from the Vienna Opera, moving first to Switzerland, then to England. Among his other signature roles were Andrea Chénier, Canio, Don José, Lensky, Lohengrin, and Radames. Piccaver's large, yet supple tenor remained a viable instrument into the singer's fifties.

# Alice Marie Nelson

Alice Marie Nelson (mezzo soprano) spent the major part of her operatic career in Germany where she specialized in such mezzo-coloratura roles as La Cenerentola, Rossina in Barber of Seville and L'Italiana in Algeri. Among the houses in which she performed are the Deutsche Oper Berlin, and the opera houses of Dortmund, Lübeck, Braunschweig, Saarbrücken and Kiel.

A native of New York City, she made her Carnegie Hall debut in Monteverdi's L'Orfeo. An accomplished recital and concert singer, she has appeared as a soloist with the Opera Society of Washington, D.C., Opera Company of Boston, New York Opera Orchestra, Connecticut Grand Opera, Little Orchestra Society of New York, Berkshire Choral Festival, Ambler Music Festival, Charlottesville Symphony and Nassau Symphony Orchestra among other groups.

Of her Phillips Gallery recital debut the Washington Post said, "Miss Nelson is both a master program-builder and clearly a superior singer.....she was utterly convincing interpretively and assured technically, thoroughly 'at home' in each of the contrasting styles and in the four languages of the respective texts."

A highpoint in her early musical life was the opportunity for private study with Madame Lotte Lehmann. This experience inspired her to pursue a career in music. Other awards include an International Bach Festival Award and a William Matheus Sullivan grant.

Her recordings include Intimate Thoughts on the Capstone label and Francesca da Rimini by Zandonai on Opera D'Oro.

One can hear Ms Nelson in private lessons with Lotte Lehmann in Volumes III-V. On 9 May 2018, she celebrated her 60th year of singing at the National Opera Center in New York City.

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# Altmeyer, Jeannine

Jeannine Altmeyer (1948-) American soprano with a prolific international opera career during the 1970s through the 1990s. Particularly admired for her portrayal of Wagner and Strauss heroines, she notably sang Brünnhilde under Marek Janowski on the 1982 recording of *The Ring Cycle* which won a Grammy Award for Best Opera Recording.

Ms. Altmeyer studied with Lotte Lehmann in Santa Barbara and later in Salzburg. After winning the Metropolitan Opera National Council Auditions in 1970 and the Illinois Opera Guild Auditions in 1971, she made her début at the Metropolitan Opera in 1971. She sang at the Lyric Opera of Chicago, Salzburg Festival, and Covent Garden. After several seasons at Stuttgart (1975–1979) she sang Sieglinde in Patrice Chéreau's production of the *The Ring Cycle* (1979) at the Bayreuth Festival, where she also sang Isolde (1986). Apart from her Wagnerian roles (which also included Elsa, Eva, Elisabeth, and Guttrune) Altmeyer sang Agathe (*Der Freischütz*), Strauss's Ariadne, Salome and Chrysothemis. Altmeyer sang Leonore (*Fidelio*), at La Scala in 1990.

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# Ambroise Thomas

Charles Louis Ambroise Thomas (1811–1896) was a French composer known for his operas *Mignon* (1866) and *Hamlet* (1868, after Shakespeare) as Director of the Conservatoire de Paris from 1871 till his death.

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# André Previn

Conductor, composer, and pianist André Previn has received a number of awards and honors for his outstanding musical accomplishments, including both the Austrian and German Cross of Merit, and the Glenn Gould Prize. He is the recipient of Lifetime Achievement Awards from the Kennedy Center, the London Symphony Orchestra, Gramophone Classic FM, and was honored with a Grammy Lifetime Achievement Award from The Recording Academy. He has also received several Grammy awards for recordings, including the CD of his violin concerto "Anne-Sophie" and Bernstein's Serenade featuring Anne-Sophie Mutter together with the Boston and London Symphony orchestras.

A regular guest with the world's major orchestras, both in concert and on recordings, André Previn frequently works with the Boston Symphony Orchestra, New York Philharmonic and Vienna Philharmonic. In addition, he has held chief artistic posts with such orchestras as the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony and Royal Philharmonic orchestras. In 2009, André Previn was appointed Principal Guest Conductor of the NHK Symphony Orchestra.

As a pianist, André Previn enjoys recording and performing song recitals, chamber music and jazz. He has given recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg. He regularly gives chamber music concerts with Anne-Sophie Mutter and Lynn Harrell, as well as with members of the Boston Symphony and London Symphony orchestras, and the Vienna Philharmonic.

André Previn has enjoyed a number of successes as a composer. His first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. Recent highlights include the premiere of his Double Concerto for Violin and Double Bass for Anne-Sophie Mutter and Roman Patkoló, premiered by the Boston Symphony in 2007. His Harp Concerto commissioned by the Pittsburgh Symphony premiered in 2008; his work "Owls", was premiered by the Boston Symphony Orchestra in 2008; his second opera, "Brief Encounter", commissioned by the Houston Grand Opera premiered in 2009; and his double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, received its premiere in 2009.

For his 80th birthday celebrations in 2009, Carnegie Hall presented four concerts which showcased the diversity of his career. Other highlights of that season include concerts with the Leipzig Gewandhaus, London Symphony Orchestra, Dresden Philharmonic, and the Czech Philharmonic at the Prague Spring Festival.

# Anneliese Rothenberger

Anneliese Rothenberger (1924–2010) was a German operatic soprano who had an active international performance career which spanned from 1943 to 1983. She specialized in the lyric coloratura soprano repertoire, and was particularly admired for her interpretations of the works of Wolfgang Amadeus Mozart and Richard Strauss.

Rothenberger was born in Mannheim, Germany. She studied with Erika Müller, and took up her first engagement in Koblenz in 1943. In 1947, Günther Rennert offered her a job at the Hamburg Opera House, where she sang in Rennert's now famous production of Alban Berg's *Lulu* twenty years later, a role she would also perform at the Munich Opera Festival, under the direction of Christoph von Dohnányi.

1954 saw her make her debut at the Salzburg Festival, and she appeared in Rolf Liebermann's *Schule der Frauen*, three years later. From 1954, she became a guest singer at the Vienna State Opera. New York audiences had their first chance to hear the soprano's fine voice in 1960, when she sang there in *Der Rosenkavalier*. Her performance prompted Lotte Lehmann to call her 'the best Sophie in the world'. Herbert von Karajan chose her to appear alongside Elisabeth Schwarzkopf and Sena Jurinac for the filmed performance of *Der Rosenkavalier* at the Salzburg Festival.

Having favored light and high-register lyric parts in the beginning of her career, by the mid-1960s she changed to roles with a stronger dramatic emphasis, including Konstanze in Mozart's *Die Entführung aus dem Serail* (for example 1965 with Fritz Wunderlich in the now legendary Salzburg Festival production staged by Giorgio Strehler and designed by Luciano Damiani), Fiordiligi in *Così fan tutte*, Zdenka in Richard Strauss's *Arabella*, Marie in Berg's *Wozzeck*, Soeur Constance in Poulenc's *Dialogues of the Carmelites*, and Violetta in *La traviata* on stage. She also appeared in many contemporary operas by Henze, Britten, Hindemith, Carl Orff, Pfitzner, and Menotti.

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# Anschluss

*Anschluss* is a German word for annexation which is used to describe the annexation of Austria by Nazi Germany in March 1938.

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## Anton Dermota

Anton Dermota was born into a poor family: his father was a nail maker. Both his brothers, Gasper Dermota and Leo Cordes-Dermota, were also to become known as tenors. He entered the Ljubljana Conservatory, initially to study the organ and composition, and gained a scholarship in 1934 to study in Vienna, where he turned to vocal studies as a pupil of Marie Radó. He made his first operatic appearance at Cluj in Transylvania in 1934.

Heard by Bruno Walter soon afterwards, he was invited to sing at the Vienna State Opera, where he made his debut in 1936 as the First Armoured Man /Die Zauberflöte. Immediately offered a permanent contract, his first major role was Alfredo /La traviata in 1937, the year in which he also sang at the Salzburg Festival as Zorn /Die Meistersinger von Nürnberg, conducted by Toscanini. He quickly enjoyed further successes, at the Vienna State Opera as Lensky /Eugene Onegin and at the Salzburg Festival of 1938 in two roles that were to become central to his repertoire: Don Ottavio /Don Giovanni and Belmonte /Die Entführung aus dem Serail. The twin operatic centres of Vienna and Salzburg, where he became a great favourite with audiences, were to remain the focus of Dermota's musical activity for the rest of his life.

During World War II Dermota remained active in Vienna, helping to save some of the furniture from the bombed and burning State Opera building in 1944. His loyalty did not go unnoticed and as early as 1946 he was given the honorary title of Kammersänger. He sang with the Vienna State Opera at its temporary post-war base at the Theater an der Wien and was a member of the company when it visited London in 1947, singing alongside Richard Tauber. At the reopening of the rebuilt Vienna State Opera in 1955 he sang Florestan /Fidelio.

Dermota's repertoire at Vienna was remarkably varied and included Frank Martin's *The Tempest* (1956), Alfred / *Die Fledermaus*, des Grieux /*Manon* (Massenet), Pinkerton /*Madama Butterfly*, Rodolfo /*La Bohème*, the Steersman /*Der fliegende Holländer*, David /*Die Meistersinger von Nürnberg*, Narraboth /*Salome*, Hoffmann /*Les Contes d'Hoffmann*, Hans (Jeník) /*The Bartered Bride*, Matteo /*Arabella*, Leukippos /*Daphne* and Mathias Freudhofer /*Der Evangelimann* (Kienzl); and towards the end of his career, the title roles in Smetana's *Dalibor* and Pfitzner's *Palestrina*. His Salzburg Festival roles were more traditional and included Don Ottavio (1938–1941, 1946, 1950, 1953–1954); Ferrando /*Così fan tutte* (1947, 1953–1957); Tamino /*Die Zauberflöte* (1951–1952); Jacquino /*Fidelio* (1950); Belmonte (1953); Cassio /*Otello* (1951–1952); Flamand /*Capriccio* (1954) and the solo parts in Verdi's and Mozart's *Requiems*, Rossini's *Stabat Mater* (1952) and Schmidt's *Das Buch mit sieben Siegeln* (1957).

Post-war international guest performances included appearances at La Scala, Milan (Don Ottavio, 1948); Rome, Naples and Paris (Tamino, 1953); and the Teatro Colón, Buenos Aires (Stravinsky's *Oedipus Rex*, 1953).

In addition to his operatic work, Dermota was a most accomplished concert singer and was often accompanied in lieder recitals by his wife, the pianist Hilde Dermota, née Berger-Weyerwald. His concert tours included Australia (1954), Hungary and Czechoslovakia (1956). Heavier concert repertoire included Mahler's *Das Lied von der Erde* and Beethoven's *Symphony No. 9 'Choral'*, frequently with Herbert von Karajan conducting.

From 1966 onwards Dermota enjoyed a second career as a professor at Vienna's *Musikhochschule*. To celebrate his seventieth birthday he was invited to sing Tamino at the Vienna State Opera, which he did with great aplomb; and in 1971, the year of his formal retirement, he sang the Shepherd in Carlos Kleiber's studio recording of *Tristan und Isolde*.

Dermota was one of the outstanding lyric tenors of his generation: his voice combined a smooth line with a gleaming and, at times, Slavic edge that together were most appealing. As a central member of the Vienna ensemble of the 1950s, he featured extensively in Decca's operatic recordings of the time and his art as a pre-eminent exponent of Viennese musical culture is extremely well-documented.



# Arabella

*Arabella* is a major opera by Richard Strauss to the libretto of Hugo von Hofmannsthal, their sixth and last operatic collaboration. There were practical musical reasons that Lehmann did not sing the 1933 Dresden premiere. Instead, she did sing the title role when *Arabella* was first performed in Vienna.

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# Ariadne auf Naxos

*Ariadne auf Naxos* is an opera by Richard Strauss with a German libretto by Hugo von Hofmannsthal. Bringing together slapstick comedy and consummately beautiful music, the opera's theme is the competition between high and low art for the public's attention.

The opera was originally conceived as a thirty-minute divertissement to be performed at the end of Hofmannsthal's adaptation of Molière's play *Le Bourgeois gentilhomme*. Lehmann performed minor roles in this version in Berlin. Besides the opera, Strauss provided incidental music to be performed during the play. In the end, the opera occupied ninety minutes, and the performance of play plus opera occupied over six hours. It was first performed at the Hoftheater Stuttgart on 25 October 1912. The director was Max Reinhardt. The combination of the play and opera proved to be unsatisfactory to the audience: those who had come to hear the opera resented having to wait until the play finished.

After these initial performances, it became apparent that the work as it stood was impractical: it required a company of actors as well as an opera company, and was thus very expensive to mount, and its length was likely to be a problem for audiences. So in 1913 Hofmannsthal proposed to Strauss that the play should be replaced by a prologue which would explain why the opera combines a serious classical story with a comedy performed by a *commedia dell'arte* group. He also moved the action from Paris to Vienna. Strauss was initially reluctant, but he composed the prologue (and modified some aspects of the opera) in 1916, and this revised version was first performed at the Vienna State Opera on 4 October 1916 with Lotte Lehmann as the Composer. This is the version that is normally staged today. Lehmann never recorded any of the role of the Composer, but later did sing the role of Ariadne and record her major aria.



# Armand Tokatyan

Armand Tokatyan (1894–1960) was an operatic tenor. An Armenian from Plovdiv, Bulgaria, he travelled to Egypt with his parents where he sang to a favorable response. He was then sent to Paris to study tailoring, but instead worked in Left Bank cafés. In 1914, he returned to Egypt and earned his living singing in the cafés. He took up operetta, soon becoming a matinee idol. In 1919 went to Milan to pursue an opera career. His operatic debut was at the Teatro Dal Verme in Puccini's *Manon Lescaut*. With the help of conductor Giuseppe Bamboschek, he joined the touring Scotti Opera Company in the United States, and was soon noticed by the Metropolitan Opera who debuted him in 1923. For many years he performed there and at many concert halls in the US and Europe. He was proficient in numerous languages. Numerous recordings were made of his performances. Tokatyan was a respected vocal teacher.

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# Armide

Armide is an opera by Jean-Baptiste Lully. The libretto was written by Pierre Quinault, based on Torquato Tasso's *La Gerusalemme liberata* (Jerusalem Taken and Recaptured).

Critics in the 18th century regarded *Armide* as Lully's masterpiece. Unlike most of his operas, *Armide* concentrates on the sustained psychological development of a character—not Renaud, who spends most of the opera under a magic spell, but Armide, who repeatedly tries without success to choose between vengeance and love.

The work is in the form of a *tragédie en musique*, a genre invented by Lully and Quinault.

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# Artur Bodanzky

Artur Bodanzky (1877–1939) was the Metropolitan Opera’s major “house conductor” from 1915 until his death. Not really known outside his work for the Met, and not highly respected, the surviving recordings of his work, the live Saturday radio broadcasts, show a real command of the score. He conducted Lehmann at the Met in many of her Wagner appearances (more than any other conductor there).

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## Related Glossary Terms

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# Artur Rodzinsky

Artur Rodziński (1892–1958) was a Polish conductor of opera and music. He is especially noted for his tenures as music director of the Orchestra and the New York Philharmonic in the 1930s and 1940s. He conducted at the Met during those years.

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# Bach Aria Group

The Bach Aria Group was an ensemble of vocal and instrumentalists that was created in 1946 by William H. Scheide in New York City to perform the works of J. S. Bach.

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# Bagwell, Thomas

Thomas Bagwell (1973-) American collaborative pianist active in many of the major concert halls of the United States, Europe and Japan.

He is an assistant conductor at the Metropolitan Opera, the Washington National Opera, and the Seattle Opera. Thomas Bagwell has partnered in recitals with Marilyn Horne, Renee Fleming, Susan Graham, Denyce Graves, and Frederic Von Stade.

Mr. Bagwell has been a participant at the Marlboro Music Festival and has performed with violinists Midori and Miranda Cuckson. Mr. Bagwell curated several concert series at the Austrian Cultural Forum including the complete songs of Hugo Wolf, Gustav Mahler, and surveys of Schubert,

Schoenberg, and Zemlinsky, and premiered the "Five Borough Songbook" with such composers as Tom Cipullo, Chris Berg, and Ricky Ian Gordon.

Mr. Bagwell was the artistic director of the 20th anniversary performance of the AIDS Quilt Songbook in New York and Philadelphia.

He teaches opera, Lieder and collaborative piano at the Mannes College of Music.

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# Baldwin, Dalton

Dalton Baldwin (1931-) accompanied the greatest art song performer of his time. His legendary years as Gérard Souzay's pianist are well documented. Mr. Baldwin also accompanied Elly Ameling, Jessye Norman, and Leen Auger. Presently teaching at Westminster Choir College in Princeton, New Jersey, Mr. Baldwin finds time to travel around the world teaching master classes.

He knew Lehmann personally and visited Lehmann's home in Berkeley, California, with Souzay.

On 19 December 2001 Mr. Baldwin celebrated his 70th birthday with a grand, musical party in New York City. On this occasion he received the Lotte Lehmann Foundation "World of Song" award.

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# Balogh, Ernő

Ernő Balogh (1897-1989) Hungarian pianist and composer. He was Lehmann's principal accompanist in America from 1932-37. Lehmann performed his song, "Do Not Chide Me" in her recitals.

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# Bampton, Rose

Rose Bampton (1907 or 1908-2007) American soprano who began her career as a mezzo-soprano. She sang at the Metropolitan Opera from 1932-1937, and made her debut in Teatro Colón, Buenos Aires, in 1937.

She sang Leonore in Toscanini's NBC broadcast and recording of Wagner's *Die Walküre*. She coached both opera and Lieder with Lotte Lehmann.

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# Banse, Juliane

Juliane Banse (1969–) German soprano, made her stage debut as a twenty-year-old in the role of Pamina in Harry Kupfer's production of *The Magic Flute* at the Komische Oper Berlin, and her much-fêted performance as Snow White in the premiere of the opera of the same name (*Schneewittchen*) by Heinz Holliger in Zurich ten years later. Her operatic repertoire ranges from the Countess in *Figaro* (her debut at the Salzburg Festival), Fiordiligi (*Così fan tutte*), Donna Elvira (*Don Giovanni*), Eva in Wagner's *Meistersinger von Nürnberg* and Leonore (*Fidelio*). In the season of 2013/2014 she made her US opera debut at the Lyrical Opera of Chicago as Rosalinde (*Fledermaus*) and her debut at the MET as Zdenka (*Arabella*).

On the concert stage too, Ms. Banse has worked with numerous conductors, including Lorin Maazel, Riccardo Chailly, Bernard Haitink, Franz Welser-Möst, Mariss Jansons, and Zubin Mehta.

Ms Banse was born in southern Germany and grew up in Zurich. She took lessons first with Paul Steiner, and later with Ruth Rohner at the Zurich Opera House, completing her studies under Brigitte Fassbaender and Daphne Evangelatos in Munich. She recorded her tribute to Lehmann for Arabesque Two.

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# Barbara Blanchard

Barbara Blanchard Hohenberg's first career was singing opera; she was a member of the Metropolitan Opera Studio, sang at the New York City Opera, the South, the Midwest and Central America giving recitals; then worked in Vienna, Salzburg and Munich singing opera. Now she teaches grown-up and teen-agers how to sing. She taught for 25 years at the Third Street Music Settlement, and now teaches privately at home, and also works as an assistant professor at New York University's Steinhardt School of Music, and has been in the voice department. at SUNY New Paltz.

She was one of the MSM students in Lehmann's Town Hall master class.

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# Baudelaire

Charles Pierre Baudelaire (1821–1867) was a French poet who also published notable work as an essayist, art critic, and pioneering translator of Edgar Allan Poe.

His most famous work, *Les Fleurs du mal* (The Flowers of Evil), explored the changing nature of beauty in modern, industrializing Paris during the 19th century. Baudelaire's highly original style of prose-poetry influenced a generation of poets including Paul Verlaine, Arthur Rimbaud and Stéphane Mallarmé among many others. He is credited with coining the term "modernité" (modernité) to designate the fleeting, ephemeral experience of life in the metropolis, and the responsibility art has to capture that experience.

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# Beethoven, Ludwig van

Ludwig van Beethoven (1770-1827) German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

Widely regarded as the greatest composer who ever lived, Beethoven dominates a period of musical history as no one else before or since. Rooted in the Classical traditions of Joseph Haydn and Mozart, his art reaches out to encompass the new spirit of humanism and incipient nationalism expressed in the works of Goethe and Schiller, his elder contemporaries in the world of literature; the stringently redefined moral imperatives of Kant; and the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual. He revealed more vividly than any of his predecessors the power of music to convey a philosophy of life without the aid of a spoken text; and in certain of his compositions is to be found the strongest assertion of the human will in all music, if not in all art. Though not himself a Romantic, he became the fountainhead of much that characterized the work of the Romantics who followed him, especially in his ideal of program or illustrative music, which he defined in connection with his Sixth (Pastoral) Symphony as “more an expression of emotion than painting.” In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and quartet; while in the Ninth Symphony he combined the worlds of vocal and instrumental music in a manner never before attempted.

His single opera *Fidelio*, has held the stage since it was written. Many of Beethoven's choral works, especially *Missa Solemnis*, have also been active in the world's classical music repertoire. Beethoven wrote over 100 Lieder and set many (mostly English) folk songs for voice, piano, violin, and cello.

His personal life was marked by a heroic struggle against encroaching deafness, and some of his most important works were composed during the last 10 years of his life when he was quite unable to hear. In an age that saw the decline of court and church patronage, he not only maintained himself from the sale and publication of his works, but also was the first musician to receive a salary with no duties other than to compose how and when he felt inclined.

# Berndt W. Wessling

Berndt Wessling (1935–2000) was a German author and journalist. He wrote about music history and theory from 1959–1961. First working as a journalist for NDR Television, he specialized in writing artists' biographies, articles, essays, satires, and novels. There were many court cases brought against his work. Many accused Wessling's work as inaccurate, badly sourced quotations, and actually making up quotes. He lost many of the cases, which were still pending at his death.

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Lotte Lehmann & Her Legacy - Preface



# Big City

*Big City* was an MGM movie about New York City made in 1947. It included Lehmann singing the role of a Jewish mother. The other cast members included: Margaret O'Brien, Robert Preston, Danny Thomas and George Gandy. Though the credits don't include André Previn, he was working on the film and thus interacted with Lehmann. A future Lehmann connection, Nixon worked as an uncredited singing double. She would later work with Lehmann at the MAW.

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## Related Glossary Terms

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# Birgit Nilsson

Birgit Nilsson (1918–2005) was a celebrated Swedish dramatic soprano, specialized in operatic works of Wagner and Strauss, though she sang the parts of many other composers, including Verdi and Puccini. Her voice was marked by its overwhelming force, bountiful reserves of power, and the gleaming timbre and clarity in the upper register.

She was a member of the Lotte Lehmann Foundation advisors, a testament to her appreciation of Lehmann.

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# Birkhead, Jane

Jane Birkhead (1916–2005) was a music educator and singer who pursued a career of six decades in Iowa, Oklahoma, and New York City. Ms. Birkhead studied singing with several American teachers including Lotte Lehmann, and she was also coached by Fritz Lehmann. She sang in concert and musical theater throughout the Midwest. She was a professor of music and musical theater at the University of Northern Iowa (Cedar Falls) and Oklahoma (Norman). She sent her graduating students to teach at other universities in states including Iowa, Oklahoma, Florida, California, Colorado, and Missouri. Other students sang at theaters in New York City and other cities. Her greatest love was for the Lieder of Schubert, Schumann, and Wolf. She developed that love under Lotte Lehmann and passed it on to her students. She was especially proud of them and their many accomplishments.

Ms Birkhead was born in Holden, Missouri, and was educated in the public schools in Jefferson City, Missouri. She graduated from Christian College with an A. A. degree and from the University of Missouri with a bachelor's and master's degree.

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## Böhm, Karl

Karl Böhm (1894-1981), was an Austrian conductor, among the best of the 20th century. In 1917 he became a rehearsal assistant in his home town (Graz), in 1919 the assistant director of music, and in 1920 the senior director of music. On the recommendation of Karl Muck, Bruno Walter engaged him at Munich's Bavarian State Opera in 1921. An early assignment was Mozart's *Entführung*. In 1927 he was appointed as chief musical director in Darmstadt. From 1931 to 1934 he fulfilled the same function at the Hamburg opera company and was appointed professor.

In 1933 Böhm conducted in Vienna for the first time, in *Tristan und Isolde* by Wagner. He succeeded Fritz Busch, who had gone into exile, as head of Dresden's Semper Opera in 1934, a position he held until 1942. This was an important period for him, in which he conducted the first performances of works by Richard Strauss: *Die schweigsame Frau* (1935) and *Daphne* (1938), which is dedicated to him.

In 1938 he took part in the Salzburg Festival for the first time, conducting *Don Giovanni*, and thereafter he became a permanent guest conductor. He secured a top post at the Vienna State Opera in 1943, eventually becoming music director. On the occasion of the 80th birthday of Richard Strauss, on 11 June 1944, he conducted the Vienna State Opera performance of *Ariadne auf Naxos*.

After he had completed a two-year post-war denazification ban, Böhm led *Don Giovanni* at Milan's Teatro alla Scala (1948) and gave a guest performance in Paris with the Vienna State Opera company (1949). From 1950 to 1953 he directed the German season at the Teatro Colón in Buenos Aires, and he conducted the first Spanish performance of the opera *Wozzeck* by Alban Berg, translated into Spanish for the occasion. From 1954 to 1956 he directed the Vienna State Opera at its reconstructed home.

In 1957 he made his debut at the Metropolitan Opera in New York, conducting *Don Giovanni*, and quickly became one of the favorite conductors of the Rudolf Bing era, leading, all told, 262 performances, including the house premieres of *Wozzeck*, *Ariadne auf Naxos* and *Die Frau ohne Schatten*, which was the first major success in the new house at Lincoln Center. Böhm led many other major new productions in New York, such as *Fidelio* for the Beethoven bicentennial, *Tristan und Isolde* (including the house debut performance of Birgit Nilsson in 1959), *Lohengrin*, *Otello*, *Der Rosenkavalier*, *Salome*, and *Elektra*.

Böhm made his debut at the Bayreuth Festival in 1962 with *Tristan und Isolde*, which he conducted until 1970. In 1964 he led Wagner's *Die Meistersinger von Nürnberg* there, and from 1965 to 1967 the composer's *Der Ring des Nibelungen* cycle, which was the last production by Wieland Wagner.

Late in life, he began a guest-conducting relationship with the London Symphony Orchestra (LSO) in a 1973 appearance at the Salzburg Festival. Several recordings were made with the orchestra for Deutsche Grammophon. Böhm was given the title of LSO President, which he held until his death. During the 1970s, the conductor led performances at the Royal Opera House in Covent Garden.

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# Brahms, Johannes

Johannes Brahms (1833-1897) German composer, whose father played several instruments, mostly in dance halls of Hamburg. Brahms studied mathematics, history, English, French, and Latin in private elementary and secondary schools. Once Brahms learned to read, he couldn't stop. His well-used library of over 800 books can now be seen in the Gesellschaft der Musikfreunde in Vienna. Brahms was given lessons on cello, piano, and horn. At the age of seven, he was taught piano by Otto Friedrich Willibald Cossel and within a few years was accepted (free of charge) into the instruction of piano and theory by Eduard Marxen.

He developed a love for folklore including poems, tales, and music. In his early teens he started to compile a notebook of English folk songs. In 1852, Brahms, inspired by a genuine Minnelied poem by Count Kraft von Toggenburg, wrote the F sharp Piano Sonata op. 2. In 1848, Brahms became familiar with the mixing of Hungarian style and Gypsy style of music, *hongrios*; later apparent in his Hungarian dances.

Brahms, along with his violinist friend Reményi, toured northern Germany in 1853. While touring he met Joseph Joachim, who later became his lifelong friend. He also met Liszt and other prominent musicians. After the tour, Brahms went back to Göttingen to stay with Joachim, who encouraged him to go meet more prominent musicians, especially the Schumanns. Brahms met the Schumanns on and became very much a part of their family.

In the 1860's, Brahms' style of music became more mature and refined. While in Vienna, Brahms met with Wagner. They listened to each others music, and afterward Wagner was known to criticize Brahms' works; although Brahms claimed to be a Wagner supporter. Brahms spent the latter portion of the 1860's touring much of Europe to earn money. In 1865, after the death of his mother, he began writing the German Requiem and finished a year later.

As a result of his travels, Brahms was able to collect an abundance of music scores autographed by the composers. Because of his large circle of musical friends, he was able to give concerts all over Europe. His music and fame spread from Europe to America. After the death of Clara Schumann, he wrote his final pieces, including his *Four Serious Songs*.

A year later, Brahms was diagnosed with liver cancer. A month before his death, he was able to attend a performance of his 4th Symphony by the Vienna Philharmonic.

Though his symphonies, chamber music, concertos, and other instrumental works are well-known, his Lieder and settings of folk songs are not. They are of high quality, and the latter gave Brahms great satisfaction.

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# Brown, Anne

Anne Brown (1912–2009) African-American soprano who created Bess in *Porgy and Bess* and recorded some excerpts with Todd Duncan in *Original Porgy*. She studied with Lotte Lehmann. Because of racial prejudice in the US, she moved to Norway, where she married a Norwegian lawyer and athlete, Thorleif Schjelderup.

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Chapter 3 - The Third Career



# Bruno Seidler-Winkler

Bruno Seidler-Winkler (1880–1960) was a German conductor, pianist, and arranger. He became the artistic director of the fledgling Deutsche Grammophon company, where he conducted and played piano. This continued with DG and he appeared on many stages and recordings.

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## Related Glossary Terms

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## Bumbry, Grace

Grace Bumbry (1937-) (African)-American mezzo soprano, was born in St. Louis, Missouri. She was one of Lotte Lehmann's most famous students. She made her concert debut in 1959 in London and her operatic debut at the Paris Opera the following year.

Her distinctive dark-timbered voice lent itself perfectly to the core dramatic mezzo-soprano roles, such as Carmen, Amneris, and Eboli. Venus in *Tannhäuser* at the Bayreuth Festival in 1961 marked the first performance given by a black artist there. It also won her the Richard Wagner medal. Ms. Bumbry has been awarded the Distinguished Alumna Award of the Music Academy of the West and was a recipient of the Kennedy Center awards.

Here's the notice she received in April 2018 regarding her honorary doctorate from Juilliard:

Grace Ann Melzia Bumbry, born January 4, 1937, in St. Louis, Missouri, showed extraordinary musical gifts at a young age. Her parents, Benjamin, a railroad company freight handler, and Melzia, a schoolteacher, whole-heartedly supported her passion for music. Playing the piano and singing in the church youth choir prepared Grace for her voice lessons with Kenneth Billups, a legendary St. Louis teacher and conductor. As a teenager at the all-black Sumner High school, she heard Marian Anderson in concert at the downtown Kiel Auditorium. That inspiring experience, together with her ravishing vocal material and unwavering determination set Grace on the way to one of the most illustrious operatic and concert careers in American history. At the age of 15, Grace won a music competition sponsored by the local CBS radio affiliate, the powerful KMOX, singing Verdi's "O don fatale." Her prize, a scholarship to the St. Louis Conservatory of Music (CASA), was denied her by the CASA administration because of her skin color. The embarrassed St. Louis station director, Robert Hyland, facilitated Grace's acceptance as a singer on Arthur Godfrey's Talent Scouts, the popular nationally syndicated radio show. Her performance of "O don fatale" received thunderous audience applause and moved the tearful Godfrey himself to declare her the winner, predicting (correctly) that "Grace Bumbry's name will be one of the most famous names in music one day." The young singer left St. Louis to study at Boston University, transferring after one year to Northwestern University in Evanston, Ill. There Grace came under the influence of a most important mentor, Lotte Lehmann, who took her to the Academy of the West in Santa Barbara. Grace worked diligently with the famed German soprano for three-and-a-half years. After winning first place at the 1958 Metropolitan Opera National Council Auditions (sharing the prize with Martina Arroyo), Grace made her Paris concert and recital debut. That event immediately opened many doors-to professional management, to major opera roles, to a 1962 performance at the Kennedy White House, and to unrelenting fame on international stages. Under the aegis of impresario Sol Hurok, Grace made her Carnegie Hall debut and toured to 35 U.S. cities, including a performance in St. Louis at the Kiel Auditorium where she had heard Marian Anderson only eight years earlier. Grace's opera career began onstage at the Paris Opéra in 1960, where she made her debut singing Amneris. At age 23 she became the first person of color to sing at the house. At age 24 she sang Carmen at the Paris Opéra in French and at Basel in German, and she was selected for Venus at the 1961 Bayreuth Festival by the director Wieland Wagner, the composer's grandson. Public outcry (this was only 17 years beyond the Nazi era in Germany) provoked Herr Wagner to defend "Die schwarze Venus" [the black Venus] by declaring, "My grandfather wrote for vocal color, not skin color." From that time, Grace's extraordinary talents and flexibility opened up the unique pathway that distinguished her career in the coming decades: she sang numberless soprano and mezzo-soprano roles with utter distinction in every major opera house in the world, inhabiting a veritable catalog of soprano and mezzo-soprano characters, frequently back-to-back. Salome, Carmen, Santuzza, Medea, Eboli, Jenufa, Gioconda, Leonora (Trovatore), Leonora (La Forza), Tosca, Turandot, Norma and Adalgisa (the last two in the same Covent Garden production in Martina Franca of Norma) ... and on and on and on. She last appeared at the Vienna State Opera at the age of 75 as the Countess in The Queen of Spades. Grace Bumbry's many honors attest to her wide-ranging fame and influence. Three of her awards merit special mention:

Many years after her memorable debut as Amneris at the Paris National Opéra, the company chose Grace to open its modern new house, the Opéra Bastille, which opened to great fanfare in 1990, with Grace ultimately singing both roles of Cassandra and Dido in Berlioz's Troyens.

France has honored Grace repeatedly for her contributions to the nation's great opera tradition, with the L'Officier and Commandeur des Arts et Lettres. Italy followed with the prestigious Puccini and Verdi awards. She counts the Bellini Award, given after her debut in the title role of Norma, as one of her most significant. In 2009 President Barack Obama presented Grace Melzia Bumbry with America's most glamorous performing arts award, The Kennedy Center Honors. Grace Bumbry's sound recordings for Decca, Deutsche Grammophon, EMI, Philips, Dynamic, and Sony Classical have preserved her extraordinary achievements in opera and recital repertoire. In addition, her performances have been captured on videos that are widely available. Today Grace Bumbry teaches in Vienna and is a frequent guest of American and European universities, where she gives master classes. She serves as juror on most of the major competitions and is currently developing an online training portal, The Bumbry Way, for singers who are preparing for the rigors, and the successes, of a stage career. Who better to pass along the magic of such a calling?



# Caedmon Records

Caedmon was a specialty LP label that featured poets such as e. e. Robert Frost, Dylan Thomas, Dorothy Parker, Thomas Mann, Albert Einstein, Ezra Pound, etc. reading their own poetry. Lehmann read poems of that were set by Lied composers, as well as the Rilke and von Hofmannsthal works.

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Chapter 11 - Last Word

# Carl Alwin

Carl Alwin, (1891–1945) was a German conductor (real name: Alwin Pinkus) who studied composition in Berlin with Engelbert Humperdinck and Hugo Kaun.

Carl Alwin then conducted in Halle (1913), Posen (1914), Düsseldorf (1917), and Hamburg (1917–1920). From 1920 to 1938 he was a conductor at the Vienna State Opera. He left Austria in 1938, after the Anschluss, and moved to Mexico, where he conducted opera from 1941 until his death. From 1938 he was married to Elisabeth Schumann.

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## Related Glossary Terms

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# *Carmen*

*Carmen* is an opera in four acts by the French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on a novella of the same title by Prosper Mérimée. It was first performed in Paris in 1875, but wasn't successful at the time. When productions occurred outside of France, it came a hit, but by that time Bizet had already died.

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## **Related Glossary Terms**

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# Carmina Burana

Carmina Burana is a scenic cantata composed by Carl Orff in 1935 based on 24 poems from the medieval collection Carmina Burana. Its title is Carmina Burana: Cantiones profanæ cantoribus et choris cantantibus instrumentis atque imaginibus magicis (Songs of Beuern: Songs for singers and choruses to be sung together with instruments and images). Carmina Burana is part of Trionfi, a musical triptych that also includes Catulli Carmina and Trionfo di Afrodite. The first and last movements of the piece are called "Fortuna Imperatrix Mundi" (Fortune, Empress of the World) and start with the very well known "O Fortuna".

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## Related Glossary Terms

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# Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco (1895–1968) was an Italian composer known as one of the foremost guitar composers in the twentieth century, with most one hundred compositions for that instrument. In 1939 he migrated to the United States and became a film composer for MGM Studios for several Hollywood movies for the next fifteen years. He also wrote concertos for violinists as Jascha Heifetz and Gregor Piatigorsky.

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## Related Glossary Terms

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# CBS

CBS (an initialism of the network's former name, the Columbia Broadcasting System; corporate name CBS Broadcasting, Inc.) is an American broadcast television and radio network that is the flagship property of CBS Corporation. The company is headquartered at the CBS Building in New York City with major production facilities and operations in New York City (at the CBS Broadcast Center) and Los Angeles (at CBS Television City, CBS Radio City Square and the CBS Studio Center).

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## Related Glossary Terms

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# Chansons madécasses

The Chansons madécasses (Madagascan Songs) is a collection of three songs by Maurice Ravel written between 1925 and 1926 for voice (mezzo-soprano or baritone), flute, cello and piano with words from the poetry collection *Chansons madécasses* (fr) by Évariste de Parry. The song cycle consists of the songs "Nahandove", "Aoua", and "Il est doux". Very far from the world of Debussy.

They are dedicated to the American musician and philanthropist Sprague Coolidge.

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## Related Glossary Terms

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# Clara Butt

Dame Clara Ellen Butt, DBE (1872–1936), was an English contralto whose career was as a recitalist and concert singer. Her voice, both powerful and expressive, impressed contemporary composers such as Saint-Saëns and Elgar, who composed a song-cycle with her in mind as soloist.

Butt appeared in only two operatic productions, both of Gluck's *Euridice*. She wished to sing in Saint-Saëns' *Samson and Delilah* but was prevented from doing so. Later in her career she frequently appeared in concert together with her husband, the baritone Kennerley Rumford. She made several recordings.

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## Related Glossary Terms

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# Clemens Krauss

Clemens Heinrich Krauss (1893–1954) was an Austrian conductor and operas presario, particularly associated with the music of Richard Strauss.

Krauss was born in Vienna out of wedlock to Clementine Krauss, a 15-year-old dancer in the Vienna Imperial Opera Ballet, later a leading operatic and operetta singer, niece of the prominent nineteenth-century operatic soprano Gabrielle Krauss. His natural father, Chevalier Hector Baltazzi (1851–1914), came from a family of wealthy Phanariot bankers resident in Vienna. Baltazzi's older sister Helene was married to Baron Albin Vetsera and was the mother of the Baroness Mary Vetsera, who was accordingly Clemens Krauss' first cousin.

Krauss sang in the Hofkapelle (Imperial Choir) as a Vienna Choir Boy. He graduated from the Vienna Conservatory in 1912, after studying composition with Hermann Graedener and theory with Richard Heuberger there. He was then appointed chorus master in the Brno Theater (1912–1913), where he made his conducting debut in 1913. The famous Romanian soprano Viorica Ursuleac-Bucur, who often sang under him, became his second wife.

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## Related Glossary Terms

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# Cleva

Fausto Cleva (1902–1971) was an Italian-born American operatic conductor.

Fausto Cleva was born in Trieste in 1902. After studies at the Conservatorio in his native city and Milan, Cleva made his debut conducting *La traviata* in Carcano, near Milan, before emigrating to the United States in 1920, becoming an American citizen in 1931. He joined the musical staff of the Metropolitan Opera later that year and for twenty years was an assistant conductor and later chorus-master and répétiteur before making his official conducting debut in February 1942. He later became closely involved with Cincinnati Summer Opera, of which he was musical director from 1934 until 1963. From 1944 to 1946 he was music director of the ill-fated Chicago Opera Company. In 1947 he conducted a performance of *La bohème* in Havana, with Hjordis Schymberg as Mimi. Following his return to the Metropolitan Opera in 1950, he conducted over 700 performances of thirty operas, mainly from the French and Italian repertory.

His work was marked by great attentiveness to his singers. He conducted *Rigoletto* with the Royal Swedish Opera at the Edinburgh Festival in 1959. He left some very important recordings, such as Leoncavallo's *Pagliacci* with Richard Tucker and Giuseppe Valdengo; Catalani's *La Wally* with Renata Tebaldi and Mario Del Monaco; Puccini's *Tosca* with Maria Callas, Franco Corelli and Tito Gobbi; and Verdi's *Luisa Miller* with Anna Moffo and Carlo Bergonzi. He recorded for a variety of labels, mainly as an accompanist for singers.

He died from a heart attack in Athens while conducting Gluck's *Orfeo ed Euridice*. He was 69.

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## Related Glossary Terms

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# Cochran, William

William Cochran (1943-) is an internationally noted Heldentenor. He performed at the Music Academy of the West with Lotte Lehmann and at the Curtis Institute of Music with Martial Singher. A winner of the Lauritz Melchior Foundation Award, he debuted with the Metropolitan Opera, as Vogler in *Die Meistersinger*, in 1968. The next year, he sang Froh in *Das Rheingold* at the San Francisco Opera. In 1974 Cochran sang at Covent Garden and in 1975 sang Bacchus in *Ariadne auf Naxos* at the Metropolitan Opera. The tenor has also appeared with companies in Frankfurt, Munich, Hamburg, and Vienna.

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Chapter 3 - The Third Career

# Coenraad V. Bos

Coenraad Valentijn Bos (1875–1955) was a Dutch pianist, most notably as an accompanist to singers of lieder. His peers such as Gerald Moore considered him the doyen of accompanists in his day.

He was born in Leiden in 1875. He studied under Julius Röntgen and at the Berlin High School for Music. He decided early to become an accompanist, a field of which he made a special study.

On 9 November 1896, in the presence of the composer, and still a month shy of his 21st birthday, he accompanied the Dutch baritone Anton Sistermans at the premiere of Brahms' *Vier ernste Gesänge* in Vienna.

For many years he worked with singers such as Raimund von zur-Mühlen, Elena Gerhardt (USA tour 1920, Spanish tour 1928), Julia Culp, Frieda Hempel, Alexander Kipnis, Gervase Elwes, Ludwig Wüllner, and Helen Traubel (he accompanied Traubel on a world tour in 1945-46).

He appeared with the 13-year-old Yehudi Menuhin in Berlin on 23 April 1929, and they exchanged inscribed photographs of themselves in commemoration of the event (Bos's gift to Menuhin is now in the Museum of the Royal Academy of Music).

He recorded lieder of Brahms, Reger, Schubert, Schumann and Wolf with Elena Gerhardt (1927–32). He figures prominently in the Hugo Wolf Society's Complete Edition 1931-38, accompanying Gerhardt, Herbert Janssen, Gerhard Hüsch, Alexandra Trianti and Elisabeth Rethberg.

He died in Chappaqua, New York, United States on 5 August 1955, aged 79.

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# Constance Hope

Constance Hope (1908–1977) had a successful 40 year career as a press publicist, etc., with an impressive roster of clients operating across the US (offices in New York and Los Angeles) and working in Europe. Music publicist for Alix Williamson (who originated the idea for the book written by Bertolt Brecht and Maria von Trapp that eventually became, *The Sound of Music*), started her career at CHA. However, Kater, in his biography of Lotte Lehmann, (Hope's most famous and best known client), criticizes Constance as a self-publicizing “woman-of-the-town” and accusing her of almost Simon Cowellesque control of her clients.

And she was that famous, being profiled in *Opera News* and starring in a 1957 edition of *This is Your Life* in 1957 – hosted by Ronald Reagan. *Publicity* was also a publicity tool for her business. The title is bemusing and not explained in the text at all, but apparently Constance wanted to call it *And I Know Such Interesting People*, whilst her editor wanted to link to an earlier successful book *Fashion is Spinach* (by designer Elizabeth Hawes). Her choice of title is used in a fascinating article in *Columbia Library Column* written in 1976.

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# Cynthia Raim

A native of Detroit, Cynthia Raim graduated from the Curtis Institute after studying with Rudolf Serkin and Mieczyslaw Horszowski. Her accolades include first prize at the Clara Haskil International Piano Competition, Musicis Award, first prize at the J.S. Bach International Piano Competition, first prize at the Three Rivers National Piano Competition and the Distinguished Artist Award of the Musical Fund Society of Philadelphia for “outstanding achievement and artistic merit.” Ms. Raim has collaborated with David Soyer, Samuel Rhodes, and the Guarneri and Johannes Quartets, among others. Annually, she gives recitals throughout the world, participating in leading international music festivals such as Marlboro, Ravinia, Montclair, and Santa Fe.

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## Related Glossary Terms

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# Dajos Bela

Dajos Béla (birth name Leon Golzmann, 1897–1978) was a Russian violinist and band-leader.

Golzmann was born in Kiev, now part of the Ukraine, of a Russian father and Hungarian mother. He served as a soldier during World War I, after which he studied music in Moscow. He then continued his studies in Berlin, where he started playing in local venues. He was contacted by Carl Lindström AG to make recordings and started his own salon orchestra, at which period he changed his name to the more Hungarian-sounding Dajos Béla, Hungarian and Roumanian music then being popular in Germany. Along with those of Paul Godwin and Marek Weber, his orchestra became one of the most popular in Germany and gained a high reputation abroad. He played a range of music, but for jazz music often recorded under different names, such as The Odeon Five, Mac's Jazz Orchestra and the Clive Williams Jazzband.

As soon as the Nazis came to power in Germany in 1933 Béla, who was Jewish, started touring abroad. In 1935 he travelled to Buenos Aires, where he remained for the rest of his life. He died in La Falda, Argentina, in 1978.

His playing can be heard on Lehmann recordings.

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## Related Glossary Terms

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# Daniel Beckwith

Daniel Beckwith, is an American pianist and conductor who has conducted in many of the major opera houses throughout North America and Europe. Daniel

Beckwith's conducting career began in 1991 in an all-Mozart concert with Virginia's Norfolk Symphony. A year later, Houston Opera invited him to conduct Gretry's rarely performed *Zémire et Azor*. Many important engagements followed, notably Canadian Opera Company , Glimmerglass Opera Festival , The Lyric Opera of Chicago , Edmonton Opera ], and The Opera Theatre of St. Louis.

Daniel Beckwith served as assistant to James Levine for six seasons at the Metropolitan Opera and was given his conducting debut with *Don Giovanni* in 1995 after James Levine observed his conducting of a stage rehearsal. On the strength of these performances, Daniel Beckwith was engaged for several important debuts conducting the works of Handel, both nationally, Seattle Opera and internationally, The Glyndebourne Festival.

In demand as a partner in recital, Daniel Beckwith has appeared in the USA and Europe accompanying artists such as Renée Fleming, Benita Valente, Carol Vaness, Nancy Gustafson, Marilyn Horne, Frederica von Stade, Jennifer Larmore, Denyce Graves, Susanne Mentzer, Jerry Hadley, Ben Heppner, Richard Leech, Nathan Gunn and Samuel Ramey.

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# *Das Wunder der Heliane*

*Das Wunder der Heliane* is a three act opera by Erich Wolfgang Kornbretto by Hans Müller-Einigen, which was a pseudonym for the composer himself. The October 1927 premier occurred in Hamburg and Lehmann's Vienna premier in November of that same year. Though not a very popular opera, Lehmann did sing it also in Hamburg and recorded its most famous aria, which she considered one of her best efforts. The full opera has been recorded and performed in the 21st century.

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# David Patrick Stearns

David Patrick Stearns is a classical music critic and columnist for the Philadelphia Inquirer, a contributor to WRTI-FM in Philadelphia, and a frequent contributor to Gramophone and Opera News magazine.

Newspapers: Philadelphia Inquirer classical music critic (2000–2013), USA Today music and theater critic (1983–2000).

Radio: WRTI-FM, contributor to Creatively Speaking with Jim (2009 to the present) and NPR Morning Edition, music commentator (1989).

Film: Screenwriter for two Lawrence Kraman documentaries, David Kraman The First 80 Years and The Face on the Barroom Floor (to be completed 2013).

Education: MA in musicology from New York University, BS in journalism from Southern Illinois University. Born in Sycamore, Illinois. Now living in Philadelphia.

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## Related Glossary Terms

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# Delia Reinhardt

Delia Reinhardt (1892-1974) was a German mezzo soprano who studied with Professor Strakosch in Wiesbaden, and then enrolled at the Conservatory in Frankfurt to work with Hedwig Schacko. She made her debut at the Breslau Opera as the Peace Messenger in Wagner's *Rienzi*. Soon she sang there her first *Agathe*, the *Goose-Girl* in Humperdinck's *Königskinder, Hänsel and Pamina*. In 1916 Reinhardt was invited by Bruno Walter to join the Munich Court Opera, where she appeared regularly until 1923, being especially admired in the Mozart repertory. Her roles also included *Silla* in Pfitzner's *Palestrina* (to Maria Ivogün's *Ighino*), *Euryanthe*, the *Empress* in *Die Frau ohne Schatten*, *Minneleide* in Pfitzner's *Die Rose vom Liebesgarten*, *Cherubino*, *Elsa*, *Gutrune*, *Freia*, *Elisabeth* and many others. She sang as a guest in Rome and Barcelona, and from 1922 to 1924 she had the opportunity to sing at the Met for two seasons, but in the public's acclamation she was overshadowed by the reigning Elisabeth Rethberg. Delia Reinhardt appeared at Covent Garden between 1924 and 1929 and sang in *Der Rosenkavalier* as *Octavian*, in an all star cast opposite Lotte Lehmann, Elisabeth Schumann and Richard Mayr, conducted by Bruno Walter. It was in September 1924 that she became a member of the Berlin State Opera, where she soon enjoyed wide success in roles operas as *Iphignie in Aulis*, *Intermezzo*, and in some premieres: Schreker's *Die singenden Teufel*, Milhaud's *Christophe Colombe* and in performances of Schreker's *Die Gezeichneten*. Her first husband was the baritone Gustav Schützendorf, her second the conductor Georges Sébastien who was Bruno Walter's first assistant. 1933 brought an abrupt end of her career. Because of her Jewish husband and her firm opposition to the new regime, she was only allowed to appear in song recitals, where she was accompanied by Michael Raucheisen. In 1943 her Berlin apartment was bombed and she lost all her possessions. It was Michael Raucheisen who made it possible that she and Maria Ivogün could flee to Bavaria. Reinhardt went to Garmisch, where she lived with friends. As soon as the war was over, her mentor Bruno Walter helped her to leave Germany. She spent some time in Switzerland and then moved to America in 1948. Delia Reinhardt was also a talented painter. She returned to Switzerland after Bruno Walter's death.

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# Dennis Helmrich

American pianist and native of Newark, New Jersey, Dennis Helmrich began his piano studies at the age of five, and both he and his twin brother sang in the famous boy choir of St. Thomas' Church on Fifth Avenue in New York City. As a boy he studied solfege with Max Goberman, piano with Eugene Hellmer, and flute with George Opperman and Gerald Rudy. During his years at Yale, Helmrich received prizes from the Lacewood and Ditson foundations and the National Endowment for the Arts, having studied piano with Donald Currier.

At the age of twenty-four he joined the musical faculty of Antioch College, and subsequently served on the faculties of the State University of New York campuses at Albany and Purchase, the Jewish Theological Seminary, Manhattan School of Music, The Juilliard School, and New York University. Invited to the Tanglewood Festival in 1969 to aid in the musical preparation of Berg's *Wozzeck* under Erich Leinsdorf and Michael Tilson Thomas, in the following year Helmrich was appointed Vocal Music Coach at the Tanglewood Music Center, a position he has held ever since.

Almost from the outset of his career Helmrich has concentrated on chamber music and the art song literature. It is as a sonata partner and accompanist that he now makes most of his concert appearances in a schedule that has taken him in recent years to thirty states, Canada, Latin America, Europe, and Asia, and to stages such as Avery Fisher, Alice Tully, and Carnegie Halls in New York, Masonic Auditorium in San Francisco, Symphony Hall in Boston, and Severance Hall in Cleveland. He has performed with such artists such as John Aler, Kathleen Battle, Richard Stilwell, Mary Ann Hart, Eugenia Zukerman, Claire Bloom, Carol Wincenc, Gary Shocker, Roberta Peters, Petra Lang, Roberta Alexander, and the late, legendary Charles Holland.

Helmrich has appeared frequently at the Tanglewood, Bard, Yachats, and Caramoor Festivals. A continuing interest in contemporary music has led Helmrich to give first performances of many American compositions. For four years he was co-director of Hear America First, a New York concert series devoted to the performance of American music. He has recorded chamber music and songs on the Orion, Spectrum, Nonesuch, Chesky, Musical Heritage, Albany, Newport Classic, Delos, and Samsung label. His publications include translations of opera libretti and song texts, and he has created surtitles for numerous operatic productions.

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## Related Glossary Terms

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# *Der fliegende Holländer*

*Der fliegende Holländer* (The Flying Dutchman), is a German-language opera with libretto and music by Richard Wagner.

Wagner claimed in his 1870 autobiography *Mein Leben* that he had been inspired to write the opera following a stormy sea crossing he made from London to Hamburg in July and August 1839. In his 1843 *Autobiographic Sketch*, Wagner acknowledged he had taken the story from Heinrich Heine's retelling of the legend, which he found in his 1833 satirical novel *The Memoirs of Mister von Schnabelebens* (*Aus den Memoiren des Herrn von Schnabelewopski*). The central theme is redemption through love.

Wagner conducted the premiere at the Semper Oper in Dresden in 1843. This work shows early attempts at operatic styles that would characterize his later music dramas. In *Der fliegende Holländer* Wagner uses a number of leitmotifs (literally, "leading motifs") associated with the characters and themes. The motifs are all introduced in the overture, which begins with a well-known ocean storm motif before moving into the Dutchman and Senta motifs.

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# *Der Freischütz*

*Der Freischütz*, Op. 77, J. 277, (usually translated as The Marksman or the shooter) is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind. It premiered on 18 June 1821 at the Schauspielhaus Berlin. It is considered the first important German Romantic opera, especially in its national identity and stark emotionality. The plot is based on the German folk legend of the Freischütz and many of its tunes were thought to be inspired by German folk music, but this is a common misconception. The operatic and earthly portrayal of the supernatural in the famous Wolf's Glen scene is often described as "the most expressive rendering of the gruesome that is to be found in a musical score".

Lehmann had sung several roles from this opera in Hamburg and later made her Vienna Opera debut (full-time member) as Agathe.

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## **Related Glossary Terms**

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# *Der Opernball*

*Der Opernball* (The Opera Ball) is an operetta in three acts with music by Franz von Suppé, lyrics by Johann Heuberger, and libretto by Victor Léon and Heinrich von Waldberg. It is based on the 1876 comedy *Die Rosa-Dominos* by Alfred Charlemagne Delacour and Alfred Hennequin. Alexander von Zemlinsky assisted Heuberger with the orchestration. Its premiere was at the Theater an der Wien, Vienna, Austria, on January 5, 1898. The most famous number from the opera is the waltz duet "Immer mit mir ins Chambre séparée" (known colloquially as "Im Chambre"). The operetta remains in the repertoire of German-language opera houses, such as the Vienna Volksoper.

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## **Related Glossary Terms**

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# *Der Rosenkavalier*

*Der Rosenkavalier* is a major opera by Richard Strauss to the libretto of Hofmannsthal. It was first performed in 1911 in Dresden. This is the most successful Strauss opera because, although a comic opera, *Der Rosenkavalier* operates at a deeper level. Conscious of the difference in age between herself and Octavian, the Marschallin muses in bittersweet fashion over the passing of time, growing old, and men's inconstancy. The Marschallin is the most important role, and Lehmann sang it first in 1924, after having successfully performed other soprano roles: Sophie and Octavian. It was her last role, sung with the San Francisco opera in 1946.

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# *Der Widerspänstigen Zähmung*

*Der Widerspänstigen Zähmung* (also: *Der Widerspenstigen Zähmung*) (English: *Taming of the Shrew*) is a German-language comic opera in four acts by the German composer Hermann Goetz. It was written between 1868 and 1871 and first performed at the National Theatre Mannheim on 11 October 1871 by the conductor Ernst Frank. The libretto, by Joseph Victor Widmann, the composer, is based on Shakespeare's *The Taming of the Shrew*. The style of the opera shows Goetz turning away from the musical ideas of Richard Wagner towards the classicism of Mozart. *Der Widerspänstigen Zähmung* was a huge success, not only in Germany but in the United States and in Great Britain, and received high praise from George Bernard Shaw.

Lehmann sang a few performances of this opera and kept its main aria in her concert repertoire.

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## **Related Glossary Terms**

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# Derek Lee Ragin

Derek Lee Ragin (1958–) is an American countertenor, he was born in West Point, New York and grew up in Newark, New Jersey. He began his formal voice training with the Newark Boys Chorus, and studied as a piano and music education major at the Oberlin Conservatory of Music. While at Oberlin, he also took secondary voice lessons with Richard Anderson, and began his operatic career at Oberlin in Benjamin Britten's *A Midsummer Night's Dream* as Oberon. After leaving Oberlin, Ragin worked with singer Max van Egmond for a summer session at BPI and went to Europe to pursue his career in Baroque opera.

Derek Lee Ragin made his London recital debut at Wigmore Hall in 1984. This was followed by a debut at the Metropolitan Opera in 1988 in Handel's *Giulio Cesare*, a recital at the Metropolitan Museum of Art in 1991, and a performance at the Salzburg Festival in Christoph Willibald Gluck's *Orfeo* with the Monteverdi Choir and Orchestra in 1990.

For the soundtrack of the 1994 film *Farinelli*, his voice was electronically blended with that of soprano Ewa Malas-Godlewska to recreate the famous castrato's voice.

Ragin was an Advisor to the Lotte Lehmann Foundation.

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## Related Glossary Terms

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# Dibbern, Mary

Mary Dibbern (1951–) American pianist, is Music Director of Education and Family Programs at The Dallas Opera. She is a specialist in the field of operatic vocal coaching, recital accompaniment, and young artist programs, and works in Europe, the US and Asia.

Ms. Dibbern graduated from SMU with a Master of Music in accompaniment under the direction of Paul Vellucci.

She lived in France from 1978 to 2009, studying with Nadia Boulanger, Pierre Bernac, Gérard Souzay, and Janine Reiss. She was guest coach for the Opéra National de Paris, as well as major French opera companies.

As Head of Music at Minnesota Opera from 2009 until 2012, she collaborated with composer Kevin Puts and librettist Mark Campbell on their opera *Silent Night* (Pulitzer Prize for Music 2012).

Ms. Dibbern is also the author of books on French opera and song repertoire, published by Pendragon Press.

The Summer of 2015 will be her tenth consecutive year as vocal coach for the University of Miami in Salzburg.

Mary Dibbern played and spoke on the Lehmann Tribute CD.

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# *Dichterliebe*

Poet's Life: Robert Schumann's 1840 cycle of songs to the words of Heinrich Heine. Lehmann was the first woman to record the cycle.

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Chapter 2 - Legendary/Unknown



# *Die Fledermaus*

*Die Fledermaus* (The Bat) is an operetta composed by Johann Strauss II to man libretto by Karl Haffner and Richard Genée.

The original source for *Die Fledermaus* is *Das Gefängnis* (The Prison), by German playwright Julius Roderich Benedix (1811–1873). Another source is the French vaudeville play *Le réveillon*, by Henri Meilhac and Ludovic Halévy, which was first translated by Karl Haffner into a non-musical play to be produced in Vienna. However, the peculiarly French custom of the réveillon (New Year's Eve supper party) caused problems, which were solved by the decision to adapt the play as a libretto for Johann Strauss, with the réveillon replaced by a Viennese ball. At this point Haffner's translation was handed over for adaptation to Richard Genée, who subsequently claimed not only that he had made the translation from scratch but that he had never even met Haffner.

The operetta premièred on 5 April 1874 at the Theater an der Wien in Vienna and has been part of the regular repertoire ever since.

Lehmann sang in this operetta and recorded excerpts from it.

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## **Related Glossary Terms**

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## *Die Frau ohne Schatten*

*Die Frau ohne Schatten* (The Woman without a Shadow), an opera by Richard Strauss that he composed with Lehmann's voice in mind for the role of Dyer's Wife (Färberin). The librettist was Hugo von Hofmannsthal. The complex story took its root from Goethe, and the complicated music was written from 1911 until 1915 or perhaps even 1917. The premier occurred in 1919 on 10 October 1919. Lehmann sang the premier but never recorded from this opera.

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### **Related Glossary Terms**

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# *Die Meistersinger*

*Die Meistersinger* is the only comic opera of Wagner, and is one of the operas still performed. It was first heard in 1868. As usual, Wagner wrote the libretto and the music. Lehmann was the highly praised soprano/contralto who sang the lead female role of Eva in Vienna and New York.

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## **Related Glossary Terms**

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# *Die schöne Müllerin*

*Die schöne Müllerin* (Op. 25, D. 795), is a song cycle by Franz Schubert, based on poems by Wilhelm Müller. It is the earliest extended song cycle to be performed. The work is considered one of Schubert's most important and one of the pinnacles of Lied, and it is widely performed and recorded.

*Die schöne Müllerin* is performed by a pianist and a solo singer. The vocal line falls in the range of a tenor or soprano voice, but is often sung by a soprano transposed to a lower range. Since the story of the cycle is about a young woman, the work is most often sung by women. The piano part bears much of the narrative burden of the work, and is only seldom a mere "accompaniment" for the singer.

A typical performance lasts around sixty to seventy minutes.

Lehmann was the first woman to perform and record the cycle.

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## **Related Glossary Terms**

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## *Die tote Stadt*

*Die tote Stadt* (German for The Dead City) is an opera in three acts by Erich Wolfgang Korngold to a libretto by Paul Schott, a collective pseudonym for the composer and his father, Julius Korngold; it is based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach.

When *Die tote Stadt* had its premiere on December 4, 1920, Korngold was just 23 years old with two short one-act operas, *Der Ring des Polykrates* and *Violanta*, already to his name. The success of these earlier works was so great that *Die tote Stadt* was subject to a fierce competition among German theatres for the right to the world premiere. In the end, an unusual double premiere was arranged and the opera opened simultaneously at the Stadttheater Hamburg and Cologne (Glockengasse). In Cologne, the conductor was Otto Klemperer, and his wife Johanna Geisler sang Marietta. In Hamburg, Korngold himself was in the theatre, and the conductor was Egon Pollak. The opera's theme of overcoming the loss of a loved one resonated with contemporary audiences of the 1920s who had just come through the trauma and grief of World War I, and this undoubtedly fueled the work's popularity.

*Die tote Stadt* was one of the greatest hits of the 1920s. Within two years of its premiere it had circled the globe, including several performances at the Metropolitan Opera in New York City. Lehmann sang the lead soprano role and recorded its most famous aria.

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### **Related Glossary Terms**

# *Die toten Augen*

*Die toten Augen* is an opera by Eugen d'Albert to a libretto by Hanns H and Marc Henry, after the latter's own play. It was first performed in 1916. Lehmann began singing the role of Myrtocle in Hamburg in the same year. She also sang the role in Vienna and recorded the most famous times.

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# *Die Walküre*

*Die Walküre* is an opera in three acts with both libretto and music by Richard Wagner. It is the second of the cycle that makes up his *Ring of the Nibelung*. It received its premier in 1870. Lehmann had sung various smaller roles, but he found the lead role of Sieglinde congenial as character and music. She performed excerpts and finally the first two acts in 1935, with Bruno Walter conducting.

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Chapter 2 - Legendary/Unknown

Chapter 4 - Early Recordings

Chapter 5 - Comparisons

Chapter 5 - Comparisons

Chapter 6 - Arias & Lieder

Chapter 10 - Rare and Well Done

# Dietrich Fischer-Dieskau

Dietrich Fischer-Dieskau (1925–2012) was a German lyric baritone and conductor of classical music, one of the most famous Lieder (art song) performers of the post-war period, described as "one of the supreme vocal artists of the 20th century" and "the most influential singer of the 20th Century". Fischer-Dieskau was ranked the second greatest singer of the century (after Jussi Björling) by Classic CD (United Kingdom) "Top Singers of the Century" Critics' Poll (June 1999).

The French dubbed him "Le miracle Fischer-Dieskau" and Dame Elisabeth Schwarzkopf called him "a born god who has it all." At his peak, he was greatly admired for his interpretive insights and exceptional control of his soft, beautiful instrument. Despite the small size of his lyric/chamber baritone voice, Fischer-Dieskau also performed and recorded a great many operatic roles. He dominated both the opera and concert platform for over thirty years.

Recording an astonishing array of repertoire (spanning centuries) as musicologist Alan Blyth asserted, "No singer in our time, or probably any other has managed the range and versatility of repertory achieved by Dietrich Fischer-Dieskau. Opera, Lieder and oratorio in German, Italian or English came alike to him, yet he brought to each a precision and individuality that bespoke his perceptive insights into the idiom at hand." In addition, he recorded in French, Russian, Hebrew, English, and Hungarian. He was best known as a singer of Schubert's Lieder, particularly "Winterreise" of which his recordings with accompanist Gerald Moore and Jörg Demus are still critically acclaimed half a century after their release.

He met with Lehmann in Santa Barbara and was complementary to her on receiving the Lotte Lehmann Foundation's World of Song award.

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# Dorothy Maynor

Dorothy Maynor (1910–1996) was an African-American soprano, concert singer, and the founder of the Harlem School of the Arts.

In 1939, she performed at the Berkshire Festival where she was noticed by Sergei Koussevitzky, conductor of the Boston Symphony Orchestra. Impressed by her singing, he arranged her debut at Town Hall in New York City on 9 December 1939. She received the Town Hall Endowment Series Award for 1940 as a result of this performance. In New York, she was taught by voice instructors William Clamroth and John Alan Haughton. She coached with Lotte Lehmann.

Despite the fact that racism precluded her from performing in opera houses, Maynor toured extensively throughout the USA, Europe, and Latin America, performing in concert halls and frequently on the radio. In 1964, she founded the Harlem School of the Arts which was designed to give music education at a reduced rate to the children of Harlem. Under Maynor's directorship the school grew from 20 students to 1,000 by the time of her retirement in 1979. She received honorary degrees from several universities including Westminster Choir College, Oberlin College, The Hartt School of Music (University of Hartford), and two degrees from Howard University. In 1975, she became the first African-American on the Board of Directors of the Metropolitan Opera. She died on 19 February 1996 in West Chester, Pennsylvania.

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Chapter 3 - The Third Career

# Dusolina Giannini

Dusolina Giannini (1902–1986) was an Italian-American soprano, particularly associated with the Italian repertory.

Born into a musical family in Philadelphia, Giannini was the daughter of Italian tenor Ferruccio Giannini (1868-1948), who came to the United States in 1885, and with whom she first studied, later studying with Marcella Sembrich in New York. She began in concert in 1923, in New York, also appearing in England. She made her stage debut in Hamburg, as Aida and Santuzza, later appearing in Berlin, Vienna, London. She sang at the Salzburg Festival in 1934, as Donna Anna and Alice Ford, and made her debut at the Paris Opéra in 1936, as Donna Anna. In 1938, she created, in Hamburg, the role of Hester Prynne in *The Scarlet Letter*, an opera by her brother Vittorio Giannini (1903-1966).

She sang at the Metropolitan Opera from 1935 to 1942, also appearing at the Lyric Opera of Chicago (1938–42) and the San Francisco Opera (1939–43). She also took part in the first season of the New York City Opera in 1943, as Tosca. After the war, she continued appearing in Paris, London, Berlin, and Vienna, and then turned to teaching, notably in Zurich.

Giannini's voice was a true dramatic soprano, backed by strong temperament and fine musicianship. She can be heard on a complete recording of *Aida* from 1928, opposite Aureliano Pertile.

Giannini's sister, Eufemia Giannini-Gregory, was a respected voice teacher at the Curtis Institute of Music in Philadelphia and taught Frank Guarrera and Anna Moffo.

Giannini died, aged 83, in Zurich.

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## Related Glossary Terms

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# Eleanor Steber

Eleanor Steber (1914–1990) was an American operatic soprano. Steber is noted as one of the first major opera stars to have achieved the highest success with training and a career based in the United States.

She made her debut at the Metropolitan Opera in 1940 and was one of its leading artists through 1961. She was known for her large, flexible silvery voice, particularly in the high-lying soprano roles of Richard Strauss. She was equally well known for her lyrical portrayals of Mozart's heroines, many in collaboration with conductor Bruno Walter. Beyond Mozart and Strauss her repertoire was quite varied. She was noted for success in the music of Wagner, Alban Berg, Giacomo Puccini and also in French opera. Steber sang the lead in the world premiere of the American opera *Vanessa* by Samuel Barber. She was also featured in a number of Metropolitan Opera premieres, including Strauss's *Arabella*, Mozart's *Die Entführung aus dem Serail*, and Berg's *Wozzeck*.

Outside the Metropolitan her career included a 1953 engagement at the Bayreuth Wagner Festival, where her performance as Elsa in *Lohengrin* was highly acclaimed and recorded by Decca Records. She sang with Arturo Toscanini in his 1944 NBC Symphony broadcast of Beethoven's *Fidelio*. In 1954 at the Florence May Festival she sang a celebrated performance of Minnie in Puccini's *La fanciulla del West* with conductor Dimitri Mitropoulos. With Serge Koussevitzky and the Boston Symphony Orchestra she sang the world premiere in 1948 of Samuel Barber's *Knoxville, Summer of 1915*, a work which she commissioned.

Beyond the opera, Steber was popular with radio and television audiences in frequent appearances on *The Voice of Firestone*, *The Bell Telephone Hour* and other programs. Her extensive recording output included many popular ballads and operetta tunes in addition to arias, art songs and complete operas. Steber's sense of fun and adventure endeared her to audiences across the spectrum. In 1973 she even recorded a live album of arias and songs for RCA Red Seal at the Continental Baths in New York City where a young Bette Midler was then a regular performer. At the same time she was still heard in recital at Carnegie Hall and sang a noted late-career performance of Strauss's *Four Last Songs* with James Levine and the Cleveland Orchestra.

She coached with Lotte Lehmann and they became friends.

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# Elisabeth Rethberg

The German soprano Elisabeth Rethberg (1894–1976) was an opera singer with an international reputation active from the period of the First World War to the early 1940s. (Her chief contemporary rival at the New York Metropolitan Opera was the Italian-American soprano Rosa Ponselle, who possessed a lighter and darker-hued voice.)

While she did not break any new ground dramatically or vocally, her repertoire included Wagnerian soprano parts such as Sieglinde, Eva, Elisabeth, and Elsa. She was also an accomplished singer of Lieder.

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Chapter 5 - Comparisons



# Elsa

The lead soprano role of Wagner's *Lohengrin*.

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## **Related Glossary Terms**

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# *Eugene Onegin*

*Eugene Onegin*, Op. 24, (Russian: Евгений Онегин, Yevgény Onégin) is an opera in three acts ("lyrical scenes") in 3 acts (7 scenes), composed by Pyotr Ilyich Tchaikovsky with libretto, organized by the composer Konstantin Shilovsky, very closely following certain passages in Alexander Pushkin's novel in verse, retaining much of its poetic diction and meter. Shilovsky contributed M. Triquet's verses in Act 2, Scene 1, while Tchaikovsky wrote the words for Lensky's arioso in Act 1, Scene 1, and almost all of Prince Gremin's aria in Act 3, Scene 1.

*Eugene Onegin* is a well-known example of lyric opera, to which Tchaikovsky added music of a dramatic nature. The story concerns a selfish hero who regrets his blasé rejection of a young woman's love and his careless incitement to a fatal duel with his best friend.

The opera was first performed in Moscow in 1879. There are several recordings of it, and it is regularly performed. The work's title refers to the protagonist.

Lehmann performed this opera in German and recorded the most famous soprano aria.

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## **Related Glossary Terms**

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# Eugene Ormandy

Eugene Ormandy (1899–1985) was a Hungarian-born conductor. He conducted the Minneapolis Symphony Orchestra, his fame rests primarily on his 44 year tenure with the Philadelphia Orchestra. The many recordings he made there have made certain his fame for all time. In 1934, while still in Minneapolis, he conducted Lehmann in arias and songs. In 1948 Ormandy conducted the Hollywood Bowl Orchestra when Lehmann sang Strauss songs.

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## Related Glossary Terms

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# Eva

Eva is the main soprano role in Wagner's *Die Meistersinger*. Lehman performed the role frequently in Vienna and New York. She also recorded excerpts from the opera.

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## Related Glossary Terms

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# Farkas, Alexander

Alexander Farkas (1940–), American pianist, who worked in the teaching with Jennie Tourel and Pierre Bernac. A graduate of Manhattan School of Music, Farkas also studied with Brooks Smith, John Wustman and Paul U...

He taught for many years at the Hartt School of Music as well as the Yale School of Music and since 2005 teaches at the Bard Conservatory of Music. His work with the Alexander Method has taken him around the world.

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## Related Glossary Terms

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# *Faust*

*Faust* is a grand opera in five acts by Charles Gounod to a French libretto by Jules Barbier and Michel Carré from Carré's play *Faust et Marguerite*, in turn based on Johann Wolfgang von Goethe's *Faust*, Part 1. It debuted at the Opéra Lyrique on the Boulevard du Temple in Paris on 19 March 1859.

Lehmann sang this opera and recorded a trio and an aria.

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## **Related Glossary Terms**

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# *Fidelio*

*Fidelio* is the only opera written by Beethoven, which was first heard in form in 1814. The libretto was prepared by Joseph Sonnleithner, French of Jean-Nicolas Bouilly. Successful, but not popular, its political message made it especially appropriate for historical moments. It was chosen for the opening of the Vienna Opera in 1955 (which Lehmann attended) and she sang it in the Beethoven centennial in 1927 and this became one of her most performed roles throughout Europe. She never sang it in the US. She and her husband often performed the triumphant final duet on tour.

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## **Related Glossary Terms**

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# Flagstad, Kirsten

Kirsten Flagstad (1896–1962) was a Norwegian Wagnerian soprano. Her remarkable career in Scandinavia, she made her debut at the Metropolitan Opera in 1934 where she became a star in roles such as Isolde, Kundry, Fidelio, etc. She sang on radio and made many recordings.

In 1941 she returned to Nazi-occupied Norway to be with her husband. This caused a lot of antipathy in the US and when she returned to her international opera career, there were protests.

She continued to sing and record until 1958. Thereafter she was the director of the Norwegian National Opera. Poor health dogged her last years; she was diagnosed with bone marrow cancer in 1960.

Lehmann and Flagstad sang on the same stages several times.

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## Related Glossary Terms

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# Floris Juynboll

Floris Juynboll was a respected Dutch discographer of classical singing, including the recordings of Johann Sebastian Bach, Franz Schubert, Johannes Brahms, Richard Wagner, and Liszt. He also wrote record liner notes for recordings of Johann Sebastian Bach, Franz Schubert, Johannes Brahms, Richard Wagner, and Liszt.

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# Fondachhof

The Fondachhof as a farm was first mentioned in 1122 under Abbot Reginbert in a document belonging to the hospital of St. Peter's Abbey. Since the 15th century it changed owners. Around 1687, the university notary Georg von Tach (later Fontach) is mentioned. In 1727 the farm was owned by Hofapotheker Mayr (hence Mayr or Apothekerhof) and his successors until 1872. In 1777 the court apothecary and Mayr grandson inherited the two buildings (Fondach- and Apothekerhof) and built with his wife Katharina Schöpfer von Klarenbrunn the Fondachhof into a mansion. Under their niece Franziska Schöpfer von Klarenbrunn, the estate reached its greatest extent through the purchase of additional farms (Fritzen- and Estererhof). The property was then divided among the nephews Alexander Petter, Magister Karl Petter and Lieutenant Franz Petter. Karl Petter sold the inherited Fondachhof in 1872 to Anna Countess Revertera y Salandra. Many alterations were made during this time, as a result of the master mason A. Wagner. Two new verandas and a balcony on the first floor, in 1902 a new farm building, a stable was built and a tower-like extension for the toilet facilities (today a lift).

In 1941, the Fondachhof of Franz Karl Revertera passed to the new owner Asamer. After this, the Fondachhof from 1951 became a hotel operation, whereby the former farm building and several garden sheds are redesigned. Garden sheds and a glazed tea pavilion designed by Otto Prossinger were created in the park of the estate. On July 20, 1952, the actress Greta Garbo stayed here, the guest book has even more illustrious guests. For example, the prima donna Lotte Lehmann, Hilde Gülden or Elisabeth Schwarzkopf, the conductors Joseph Keilberth, Sir Georg Solti, Claudio Abbado and Seiji Ozawa or the composers Frank Martin, Olivier Messiaen and Leonard Bernstein. At the end of 1993, the five-star hotel was closed. From 1997, the Salzburg property developer Fürst Developments had residential buildings built on the grounds of the Fondachhof; These significantly affect the earlier impression of the once detached mansion.

The coat of arms of the Revertera-Salandra family can be seen on the front façade of the Fondachhof. A small park around the Fondachhof contains a Rococo marble fountain by Franz de Paula Hinzl from the year 1772, which shows a central vase with animal paws over two round basins. The back wall of the fountain is crowned with a group of putti.

Here's what Dr. Herman Schornstein wrote: It's a small maybe old castle or estate where Lehmann stayed. When I complained that my room was above the stables, LL explained it was "because you're not Lotte Lehmann." The Faulkner's stayed there; Lorenzo Alvaro interviewed her there for his vocal arts radio program; the Vienna Philharmonic sent her a huge bouquet there; Walter Slezak came to visit,

The Fondachhof is about 15 minutes out from Salzburg centrum.



# Frances Rich

Frances Rich (1910–2007) was an American actress and sculptor.

She was the daughter of silent screen actress Irene Frances Luther and salesman Elvo Elcourt Deffenbaugh, and the adopted daughter of her second husband, Charles Rich.

She sculpted a bust (with hands) of Lehmann in her recital singing. The original terra cotta was often photographed in Lehmann's garden but has been lost. The bronze was shown in the Lotte Lehmann Hall on the campus, but that was stolen and has never been located.

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Chapter 8 - Exclusive Photos

# Franz Rupp

Franz Rupp (1901–1992) was a German-American pianist and accompanist.

Franz Rupp was born in the town of Schongau, Bavaria, the son of Ludwig and Lina Rupp, née Gartner. In 1912 his father was transferred to the revenue office in Munich. Rupp studied at the Akademie der Tonkunst in Munich from 1916 – 1922. Among his teachers were August Schmid-Lindner, Friedrich Klose und Walter Courvoisier. In 1920 he undertook his first American tour with the violinist Willy Burmester. From 1926 he lived in Berlin and established his reputation as an accompanist. He married Warsaw-born opera singer Stephanie Schwarz in 1930. From 1927 to 1934 he was the constant accompanist of the famous German baritone Heinrich Schlusnus, but he fell out with him when the singer made a career under the National Socialists. As Rupp's wife was Jewish he was no longer allowed to perform in public. He also accompanied the outstanding Austrian violinist and composer Fritz Kreisler, with whom he went to tour South America in 1935. Kreisler recorded Beethoven's complete violin sonatas with Rupp in London in 1935/36.

Rupp accompanied singers Lotte Lehmann, Sigrid Onégin, Maria Stader and Beniamino Gigli, and was a highly esteemed chamber musician who, among others, performed with cellist Emanuel Feuermann and violist William Primrose. He also played as a soloist with various German conductors, among them Wilhelm Furtwängler.

In 1938 he moved permanently to New York and soon became the permanent accompanist of black contralto Marian Anderson, until her retirement from the stage in 1965. Anderson gives credit to Franz and Stephanie Rupp in her autobiography *My Lord, What a Morning*.

Rupp taught at the Curtis Institute of Music in Philadelphia from 1945 to 1952, and again from 1968.

After the death of his first wife Rupp married Sylvia Stone in 1976.

His last recording, more than forty years after the famous recording with Fritz Kreisler, was Beethoven's 10 violin sonatas again, this time with the Japanese violinist Takaya Urakawa.

His last public performance took place at the Lockenhaus Festival in Austria in 1985 when he accompanied violist Rivka Golani. Rupp lived in Manhattan until his death at the age of 91. He is survived by his second wife Sylvia.



# *Frauenliebe und -Leben*

*Frauenliebe und -leben* (A Woman's Love and Life) is a cycle of poems by Heinrich Heine, written in 1830. They describe the course of a woman's life with her man, from her point of view, from first meeting through marriage, death, and after. Selections were set to music as a song-cycle by many composers, namely Carl Loewe, Franz Paul Lachner and Robert Schumann. The setting by Schumann (his opus 42) is now the most widely known. Heine died in 1856, the same year he wrote so many famous songs including *Dichter und Dichterin*.  
Lehmann sang this cycle frequently and recorded it with Bruno Walter.

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Chapter 3 - The Third Career

# Frieder Weissmann

Frieder Weissmann (1893-1984), German conductor, graduated in law and music at Munich University, after which he studied composition and piano at the Music High School in Mannheim, as well as conducting with Max von Schillings in Berlin.

He then held appointments at the opera houses in Frankfurt (1915–1916) and Stettin (1916–1917) before joining the Berlin State Opera as a conductor, working there from 1920 to 1924. During this period he began to conduct for the German Parlophon and Odeon record labels. He left his post at the Berlin State Opera in 1924 and moved first to the opera house in Münster (1924–1925), followed by that in Königsberg (1926–1927). From 1926 onwards Weissman began to appear as a symphonic conductor, working with the Dresden Philharmonic Orchestra between 1926 and 1930 (during which period he married the distinguished soprano Meta Seinemeyer on her death-bed in 1929) and conducting the Berlin Symphony Orchestra in 1931, the Amsterdam Concertgebouw Orchestra between 1931 and 1933, and the Berlin Philharmonic Orchestra during the 1932–1933 season.

Having left Germany for South America in 1933, Weissman conducted at the Teatro Colón in Buenos Aires from 1934 to 1937, making his USA debut in 1937 with the Cincinnati Symphony Orchestra, and going on to conduct in New York and San Francisco. He also returned to the world of sound recording with RCA Victor, an association which lasted until 1947. Between 1943 and 1950 he conducted the Scranton Philharmonic Orchestra, based in Pennsylvania, and from 1950 the Havana Philharmonic Orchestra. Weissman continued to appear as a guest conductor well into old age, and is reputed to have conducted a cycle of the Mahler symphonies in Italy during the 1970s.

A central figure in the German recording industry from 1920 to 1933, Weissmann was a completely reliable house conductor, for whom the recording process clearly held no terrors. He conducted many of Lehmann's recordings.

In addition to directing the accompaniment for numerous operatic and vocal recordings, he also conducted many recordings of purely orchestral music. His repertoire was extremely wide, embracing operetta and light music as well as major symphonic works. Having recorded Beethoven's Symphony No. 9 with the Blüthner Orchestra in Berlin in 1923, in a cut and re-orchestrated version for the acoustic recording process,

Weissman successfully negotiated the move from acoustic to electrical recording in the mid 1920s; and with the orchestra of the Berlin State Opera, the Berlin Staatskapelle, he recorded Respighi's *Le fontane di Roma* and Tchaikovsky's *Overture The Year 1812*, amongst many other, mostly shorter, works. He accompanied the cellist Emanuel Feuermann in Max Bruch's *Kol Nidrei*, and the pianists Moritz Rosenthal and Karol Szreter in Chopin's *Piano Concerto No. 1* and Beethoven's *Piano Concerto No. 4* respectively. Weissman's American recordings included operatic recordings with the soprano Zinka Milanov and the baritone Leonard Warren, and a viola concerto by Henri Casadesus originally attributed to Handel, with William Primrose taking the solo part.



# Fritz Busch

Fritz Busch (1890–1951) conducted most famously (in Germany) in Berlin, where he led the Berlin Philharmonic in the world premier of *Intermezzo* by Strauss in 1911. After 1933, because of his outspoken opposition to the Nazis, he conducted in South America, Scandinavia and England (Glyndebourne Festival Opera). He had lots of family connections in the classical music world, being the brother of violinist Adolf Busch, who was especially famous for founding the Busch Quartet, and for playing with Rudolf Serkin, who married his daughter, and the father of cellist Hermann Busch.

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# Garmisch

Garmisch-Partenkirchen is a mountain resort town in Bavaria, southern Germany. It is the administrative centre of the district of Garmisch-Partenkirchen in the Oberbayern region, and the district is on the border with Austria. Zugspitze is Germany's highest mountain, at 2961 m (9714 ft.).

Richard Strauss and his wife had a large house (villa) here. He brought his daughter, Franziska, to this house to learn the role of the Dyer's Wife from his *Frauenten*. While she was there she also sang many of his Lieder with him at

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## Related Glossary Terms

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# Gens, Véronique

Véronique Gens (1966-) French soprano, was awarded First Prize of the Conservatoire de Paris and made her debut in 1986 with Les Arts Florissants and William Christie. Very soon, she established a highly distinguished reputation in baroque music, regularly performing with William Christie, Marc Minneris, Philippe Herreweghe, René Jacobs and Christophe Rousset.

Ms. Gens has sung Mozart's Cherubino in *Le Nozze di Figaro* and Vitellia in *La Clemenza di Tito*. In 1994 she sang the Countess in Opéra de Lyon's production of *Le Nozze di Figaro*. That same season, she sang Mozart's Requiem and Bach's B Minor Mass with René Jacobs, and Handel's *Acis and Galatea* with William Christie. She also gave recitals at La Scala in Milan, the Auditorium du Louvre in Paris, Musée d'Orsay in Paris, and the Queen Elizabeth Hall in London.

She toured France, Belgium, Italy and Japan and is regularly invited to appear on French television. Véronique Gens was awarded the French Critics' 'Musical Revelation of the Year' in 1995.

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## Related Glossary Terms

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# Georg Philipp Schmidt von Lübeck

Georg Philipp Schmidt von Lübeck (1766 – 1849) was a German poet.

He was born in Lübeck as member of a merchant family with tradition. He studied law in Jena and Göttingen 1786 until 1790, then he studied theology and in the end to medicine. In Jena he made friends with the philosopher Mereau and Johann Gottfried Herder. After some journeys through many he worked as civil servant for the Danish government till 1829.

His most famous poem is “Der Wanderer” which was set by Schubert.

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# Georg von Wysocki

Georg von Wysocki (1890–1973) war ein Pionier der deutschen Schellack-Kultur.

Von Wysocki war der Sohn eines Postdirektors und schon als Kind mit der Erfindung des Phonographen vertraut. Im Jahr 1920 ging er nach Berlin und bewarb sich nach seiner Tätigkeit in der Pressewerbung 1922 bei der Schallplattenfirma Lindström Odeon, die ihn wegen seiner musikalischen Ausbildung als Pianist und seiner eingehenden Kenntnisse des aktuellen Schallplattenmarktes als künstlerischen Produktionsleiter engagierte. In den 1920er und 1930er Jahren holte er die Berliner Tanz- und Varietéorchester ins Aufnahmestudio. Im Laufe der Jahre gelang es ihm, weltbekannte Künstler mit Exklusivverträgen an die Firma zu binden: Richard Tauber, Freund und der erfolgreichste Schallplattenstar der Zeit, Leo Slezak, Lotte Lehmann, Martha Eggerth und Jan Kiepura.

Ein Sohn, Gerd von Wysocki, ist bekannt als Harald Banter, Komponist, Arrangeur, Musikproduzent und Bandleader. Eine Tochter ist die Essayistin, Theater- und Prosaautorin Gisela von Wysocki.

Im Zuge der fortschreitenden Tonaufnahmetechnik verpflichtete Georg von Wysocki berühmte UFA-Stars, die für Odeon die aus ihren Filmen bekannten Lieder sangen: u.a. Lilian Harvey, Willy Fritsch, Heinz Rühmann, Fritzi Masary, Henny Porten und Zarah Leander, Willi Forst und Adolf Wohlbrück, Dajos Béla, Barnabás von Géczy, Pola Negri, Hans Albers und Claire Waldoff. Unter seiner Leitung entstanden u.a. die Aufnahmen der Lieder: Ich küsse Ihre Hand, Madame; Dein ist mein ganzes Herz; Der Wind hat mir ein Lied erzählt; Das gibt's nur ein Mal; Du hast Glück bei den Fraun, Bel ami; Ob blond, ob braun, ich liebe alle Fraun; Ich spür in mir, ich fühl in mir; Wie ein Wunder kam die Liebe; Immer nur lächeln und immer vergnügt; Gern hab' ich die Fraun geküsst; Wenn der weisse Flieder wieder blüht; Ich tanze mit dir in den Himmel hinein.

Nach der Übersiedlung von Odeon nach Köln wechselte Georg von Wysocki als Produktionsleiter zur Firma Tefifon, die ein neues Tonkonservierungsverfahren (Musikbandaufzeichnungen) auf den Markt gebracht hatte. Ab 1953 war er beim Europäischen Phonoclub tätig, wo er als Producer mehrere Einspielungen mit dem Tenor Fritz Wunderlich vornahm: Madame Butterfly, Maske in Blau (1956) und Die Zauberflöte (1958).

# George London

George London (1920–1985), born George Burnstein, was a Canadian and operatic bass-baritone.

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Chapter 8 - Exclusive Photos



# George Sébastian

Georges Sébastian (1903–1989) was a French conductor of Hungarian birth, particularly associated with Wagner and the post-romantic repertory (Bruckner, Mahler, Richard Strauss).

Born György Sebestyén, he studied first the piano and violin in his native Budapest, before turning to composition. He then worked with Leo Weiner, Zoltán Kodály and Béla Bartók. In 1921, he was engaged as répétiteur at the Munich State Opera, where he worked with Bruno Walter and became his assistant conductor the following year.

He then spent one season as assistant conductor at the Metropolitan Opera in New York (1923–24, where he was heard as pianist). Upon his return in Europe, he conducted at the opera houses of Hamburg and Leipzig, before becoming first conductor at the Städtische Oper Berlin (1927–30). He then became musical director of the Moscow Radio and Philharmonic Orchestra (1931–37). In 1935, he conducted there the first performance of the original version of Moussorgsky's opera, *Boris Godunov*.

In 1938, he returned to America and spent the war years there, holding several posts, conductor at the San Francisco Opera, musical director of a radio program for CBS and of the Scranton Philharmonic Orchestra.

After the war, he returned to Europe, and settled in France. He made his debut at the Palais Garnier in 1947, and was to conduct there the debuts of both Maria Callas (1958) and Renata Tebaldi (1959). He was also very active conducting on French radio, notably the complete symphonies of Bruckner and Mahler.

He recorded complete sets of *Lakmé* (with Mado Robin, 1952) and *Mignon* (1953) for Decca Records; and *Thaïs* (with Géori Boué, 1952) and *Werther* (1953) for Urania. His best-known recording may be, however, that of excerpts from *Carmen* (1946), with Risë Stevens, Nadine Conner, Raoul Jobin and Robert Weede, for Columbia Records. Among Sébastian's "pirate" recordings are *Elektra* (1966) and *Salome* (1967), both with Anja Silja.

EMI has published the kinescope of the Callas debut, "*La Grande Nuit de l'Opéra*," on DVD. Included are excerpts from *La forza del destino*, *Norma*, *Il trovatore*, *Il barbiere di Siviglia*, and a staged Act II of *Tosca* (also with Albert Lance and Tito Gobbi).

# George Szell

George Szell (1897–1970), was a Hungarian-born American conductor and composer. He is widely considered one of the twentieth century's greatest conductors. He is remembered today for his long and successful tenure as conductor of the Cleveland Orchestra of Cleveland, Ohio, and for the recordings of the standard classical repertoire he made in Cleveland and with other orchestras.

Szell came to Cleveland in 1946 to take over a respected if underfunded orchestra, which was struggling to recover from the disruptions of World War II. By the time of his death he was credited, to quote the critic Donald Mitchell, with having built it into "what many critics regarded as the world's keystone symphonic instrument." Through his recordings, Szell has remained a presence in the classical music world long after his death, and his name remains synonymous with that of the Cleveland Orchestra. While on tour with the Orchestra in the late 1980s, then-Music Director Christoph von Dohnányi remarked, "It's a great concert, and George Szell gets a great review."

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# Gerald Moore

Gerald Moore CBE (1899–1987) was an English classical pianist best known for his career as an accompanist for many famous musicians. Among those with whom he was closely associated were Dietrich Fischer-Dieskau, Elisabeth Mann, Hans Hotter, Elisabeth Schwarzkopf, Victoria de los Angeles, and Isaac Casals.

Moore gave lectures on stage, radio and television about musical interpretation and also wrote about music, publishing volumes of memoirs and practical guides to the interpretation of Lieder.

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## Related Glossary Terms

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# G rard Souzay

G rard Souzay (1918–2004) was a French baritone, regarded as one of the finest interpreters of m lodie (French art song) in the generation after Panz ra and Pierre Bernac. Coached Lieder with Lotte Lehmann.

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## Related Glossary Terms

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## Gerhard Hüsich

Gerhard Heinrich Wilhelm Fritz Hüsich (1901 – 1984) was one of the most important German singers of the early 20th century. A lyric baritone, he specialized in Lieder but also sang, to a lesser extent, German and Italian opera.

Hüsich was born in Hanover in 1901. He studied acting there as a young man but later took up singing, gaining experience at a series of provincial German theatres, proving to be a brilliant comic actor. Between 1925 and 1944, he was engaged to sing regularly in Berlin (most significantly at the Berlin State Opera) and at several other leading opera venues in Germany and Austria. Such important overseas theatres as The Royal Opera House, Covent Garden, London, and La Scala, Milan, heard him sing during the 1930s, when his international reputation attained its peak.

The operatic role for which he is perhaps best remembered is that of Papageno, in Mozart's *The Magic Flute*. (In 1937-38 he recorded a complete Papageno for HMV, with Sir Thomas Beecham conducting the Berlin Philharmonic Orchestra.) His stage repertoire, however, included most of the standard roles for the lighter baritone voice, including those of Wagner. Indeed, he was invited to perform at the annual Bayreuth Festival, most famously in 1930 and 1931 as Wolfram in *Tannhäuser*, under the baton of Arturo Toscanini. The vocal music of Richard Strauss was familiar to him, too, and he took part in the premiere of Strauss's *Intermezzo*.

He partnered many of Germany's best sopranos, mezzo-sopranos, tenors and basses of the inter-war years, while Bruno Walter completed a triumvirate of lastingly famous conductors with whom he appeared (the others being, as we have seen, Toscanini and Beecham).

Lacking the sheer vocal amplitude of his heroic baritone contemporaries Hans Hotter and Rudolf Bockelmann, Hüsich concentrated instead on investing his singing with an unfailingly smooth line, a rounded tone and beautifully lucid diction in the manner of a celebrated German lyric-baritone rival, Heinrich Schlusnus, who was his senior by 13 years. Nowhere were these exemplary vocal qualities better displayed than in his pioneering, pre-war, 78-rpm Lieder records. He performed on disc the first more-or-less-uncut versions of Schubert's *Winterreise* and *Die Schöne Müllerin* song-cycles, and Beethoven's *An die ferne Geliebte*; his discs of songs by Hugo Wolf, made under Walter Legge's auspices, helped introduce that composer to thousands of music-lovers previously unfamiliar with Wolf's output; and he released a generous selection of songs by Hans Pfitzner, these recordings bearing the imprimatur of Pfitzner himself at the piano. The obscure Finnish composer Yrjö Kilpinen found in Hüsich a steadfast champion.

On close listening, recordings show that Hüsich chose to intentionally 'under-sing', never pushing his upper register or inflating his tone beyond the limits of its natural resonance. Sometimes Hüsich performed in choral masterpieces as well. His recorded work in this field including an exceptional Jesus in a wartime set – severely abridged – with Günther Ramin conducting, of Bach's *St Matthew Passion*.

After World War II, Hüsich, whose political naïveté during the Third Reich (and, in particular, his closeness to Rosalind von Schirach, the sister of prominent Nazi Baldur von Schirach) was unlikely to endear him to the victorious Allies, mostly abandoned concert and operatic appearances, preferring to concentrate on teaching.

A professor at the Munich Hochschule für Musik, he numbered among his pupils the British tenor Nigel Rogers and notably, James King. He also gave master classes in Europe and on a visit to Japan in 1952-53.

In 1977 through to 1981, Hüsich taught at the Indiana University School of Music in Bloomington, Indiana, where his private studio was small. He also taught the Master's and Doctoral courses in "song literature". In addition, during his three years in Bloomington, he offered students a seminar in Lieder interpretation for three days each week. Hüsich paired select singers and pianists in specific repertoire from Mozart and Beethoven to Kilpinen and Pfitzner.

Following Bloomington and a few guest masterclasses at University of Texas at Austin, he accepted a teaching post at University of Colorado Boulder for the 1982 academic year.

In 1984, at the age of 83, he died in Munich.

Today, most of his large lieder and operatic discography has been reissued on compact disc by various companies.

# Giovanni Martinelli

Giovanni Martinelli (1885–1969) was an Italian operatic tenor. He started with the Italian lyric-dramatic repertory, although he performed operatic roles to great acclaim as well. Martinelli was one of the most important tenors of the 20th century, enjoying a long career at the Metropolitan Opera in New York City and appearing at other major international theatres.

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# Glass, Beaumont

Beaumont Glass (1925–2011) American pianist, educator and author, he worked for several years with Lehmann at the Music Academy of the West, played piano for opera and Lieder master classes. He spent 17 years as the director of The University of Iowa Opera Theater, and was for many years a leading conductor with the Zurich Opera and the Festival of Aix -en -Provence.

In addition to staging operas in Europe and the United States, he accompanied recitals in the Salzburg, Aix, and Holland Festivals and toured with artists such as Grace Bumbry, Martina Arroyo, and Simon Estes. Operas in German and French translations have been performed by Boston Lyric Opera and the Opera Theater of Springfield, Illinois, as well as by The University of Iowa. Glass was the founding and contributing editor of the *Opera Quarterly*, and wrote definitive scholarly editions of Lieder by Schumann, Schubert, Wolf, Brahms, and Strauss, published by Leyerle. He also wrote the authorized biography of Lottmann.

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# Glass, Evangeline Noël

Evangeline Noël Glass studied with Lehmann from January 1955 to the spring of 1959 and again in the summer of 1961, in Vienna in 1961 and in Zburg during Lehmann's annual visits to Europe.

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## **Related Glossary Terms**

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# Glenda Maurice

Glenda Maurice (1940–2013). Her field of expertise was art song. She studied with Elly Ameling, Gerard Souzay, Dalton Baldwin, David Garvold, and Heiberg. She also worked with Pierre Bernac and Lotte Lehmann. Many recordings of her work are available on CD.

Ms. Maurice was a retired faculty member of the University of Wisconsin–Madison School of Music.

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## Related Glossary Terms

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# Goethe

Johann Wolfgang von Goethe (1749–1832) was a German writer and statesman. His body of work includes epic and lyric poetry written in a variety of meters and styles; prose and verse dramas; memoirs; an autobiography; literary and aesthetic criticism; treatises on botany, anatomy, and color; and four novels. In addition, numerous literary and scientific fragments, more than 10,000 letters, and nearly 3,000 drawings by him are extant. A literary celebrity by the age of 25, Goethe was ennobled by the Duke of Saxe-Weimar, Karl August in 1782 after first taking up residence there in November 1775 following the success of his first novel, *The Sorrows of Young Werther*. He was an early participant in the Sturm und Drang literary movement. During his first ten years in Weimar, Goethe served as a member of the Duke's privy council, sat on the war and highway commissions, oversaw the reopening of silver mines in nearby Ilmenau, and implemented a series of administrative reforms at the University of Jena. He also contributed to the planning of Weimar's botanical park and the rebuilding of its Ducal Palace, which in 1998 were together designated a UNESCO World Heritage Site.

Goethe's lyric poetry inspired many composers to write Lieder. Schubert, Schumann, and Wolf were just a few of the composers who set his words.

Lehmann sang "all-Goethe" recitals in 1949 in celebration of the bicentennial of his birth.

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## Related Glossary Terms



# Graham Johnson

Graham Johnson OBE (1950-) is a Rhodesian-born, Britain-based classical pianist and Lieder accompanist.

Johnson was born in Bulawayo, Rhodesia. His father played the piano and the saxophone. In 1967, Johnson began studies at the Royal Academy of Music (RAM), where his teachers included Harry Isaacs and John Streets. Johnson has acknowledged a 1972 live recital by Peter Pears and Benjamin Britten as key in directing his musical career ambitions towards being an accompanist. After leaving the RAM in 1972, he continued studies with Gerald Moore and Geoffrey Parsons.

Johnson was the official pianist at Peter Pears's first masterclasses at the Snape Maltings, which brought him into contact with Benjamin Britten. In 1976, he formed The Songmakers' Almanac to explore neglected areas of piano-accompanied vocal music, along with founder singers Felicity Lott, Ann Murray, Anthony Rolfe Johnson and Richard Jackson. The Songmakers' Almanac has given over 200 programs throughout its history and has recorded commercially for such labels as Hyperion Records.

Johnson has a long-standing artistic relationship with the Wigmore Hall, as an accompanist and in programming concert series. He devised and accompanied concerts in the hall's re-opening series in 1992, and in its centenary celebrations in 2001. He has been a member of the jury for the Wigmore Hall Song Competition since its inception.

Johnson is especially noted for his commercial recordings of Lieder, in particular for the Hyperion label, and for his scholarship in his liner notes for these recordings. His first recording for Hyperion was the album *Voices of the Night* (1980). His single largest and most renowned project for Hyperion was a series of 37 CDs of the complete Lieder of Franz Schubert. Hyperion reissued their complete Schubert Edition in 2005 with 3 supplemental CDs of Lieder by contemporaries and friends of Schubert. Before completion of the Hyperion Schubert Edition Johnson undertook recording, devising the programs for each disc, and writing the liner notes for the Complete Songs of Robert Schumann, and initiated a recorded cycle of the Lieder of Johannes Brahms. He has also served as accompanist to recordings of French songs. Johnson has also recorded commercially for Sony Classical, BMG, harmonia mundi, Forlane, Collins Classics (later reissued on Naxos), EMI Classics and Deutsche Grammophon.

Johnson is Senior Professor of Accompaniment at the Guildhall School of Music and Drama and has led a biennial scheme for Young Songmakers since 1985. He is the author of several books, including *The Songmakers' Almanac: Twenty Years of Recitals in London* (Thames Publishing), *The French Song Companion* (Oxford University Press; 2000), *Britten, Voice & Piano: Lectures on the Vocal Music of Benjamin Britten* (Guildhall; 2003) and *Gabriel Fauré – The Songs and Their Poets* (Guildhall; 2009).

In 1997 Johnson met the American baritone Brandon Velarde with whom he entered into a civil partnership in 2005.

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# Grete Stückgold

Grete Stückgold (originally Grete Schneidt) (1895-1977) was a German opera singer who made her Met debut in 1927. She had gone to Munich in 1919 with Jacque Stückgold whom she married. Her first career was as a concert oratorio singer. By 1922 she was singing opera in Berlin, and then Drury Lane, Covent Garden and Barcelona.

In the US, besides the Met, she sang in San Francisco, Philadelphia and Chicago.

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# Gwendolyn Koldofsky

Gwendolyn Koldofsky, (1906-1998) was a collaborative Canadian/American pianist.

Koldofsky, distinguished professor emerita at the USC School of Music, founded the school's department of keyboard collaborative arts and both designed and established the world's first degree-granting program in accompanying, first offered in 1947.

Koldofsky taught accompanying, song literature and chamber music at USC from 1947 to 1988. She was also a longtime member of the faculty of the Santa Barbara Music Academy of the West, where she served as director of vocal accompanying from 1951 to 1989. She judged competitions, lectured and taught master classes for accompanists, singers and ensembles throughout the United States and Canada. Among her many students were mezzo-soprano Marilyn Horne, pianist Martin Katz, and soprano Carol Neblett.

Seattle voice teacher Roberta Manion, who worked with "Madame K" during summer sessions, called her very tough but very fair: "She is extremely meticulous in every detail," Manion told the music critic of the Seattle Times in a May 1984 interview. "Nothing gets past her. Her comments are always very correct and polite; she also can pull off the velvet gloves and those eyes can flash. But I have never seen her be unkind. She is really beloved."

For more than 40 years, Koldofsky appeared as an accompanist throughout the world, working with such distinguished artists as Rose Bampton, Suzanne Danco, Herta Glaz, Mack Harrell, Marilyn Horne (her former student), Jan Peerce, Hermann Prey, Peter Schreier, Martial Singher and Eleanor Steber. She accompanied the legendary soprano Lotte Lehmann for eight years, as well as her own husband, the British-Russian violinist Adolph Koldofsky, a student of Ysaye and Sevcik.

"I have seldom had violent disagreements with those I accompany," Koldofsky told the music critic of the Seattle Times in 1984. "That's because we both focus on the real nature and depth of the music. Certainly there are always differences of opinion about how fast or how loud a phrase ought to be. But part of the art of accompanying lies in finding how many beautiful, logical interpretations of the music there can be."

GWENDOLYN WILLIAMS KOLDOFSKY was born Nov. 1, 1906, in Bowmanville, a small Ontario community near Toronto. She was from a musical family and grew up with a tremendous amount of live music in her home.

She received her early training at the Royal Conservatory in Toronto as a student of Viggo Kihl, the noted Danish piano teacher. When she was 17, she went to England to live for several years with an aunt, a concert singer, and there continued her studies in piano with Tobias Matthay. She pursued special studies in ensemble playing and accompanying with Harold Craxton, the eminent English accompanist and teacher. Later, she spent several months in Paris studying French repertoire with Marguerite Hesselmans, a disciple of Gabriel Fauré.

When she was 20, Koldofsky returned to Canada and "had the great good luck of being plunged into an accompanying career almost immediately when Jeanne Desseau, our greatest Canadian soprano, asked me to play for her," Koldofsky related in a June 1993 interview with the Eugene (Ore.) Register-Guard.

One musical engagement led to another at an exhilarating pace. A year after her return to Canada, she met and soon married Adolph Koldofsky. For the next quarter century, she accompanied all of her husband's solo recitals and played every form of chamber music with him on concert stages around the world.

Koldofsky received five of the highest honors given at the USC School of Music for excellence in performance and teaching, and received a certificate of honor from the International Congress of Women in Music.

After her husband died in 1951, she founded in his memory an annual scholarship, the Koldofsky Fellowship in Accompanying, at the USC music school.

Koldofsky is survived by her nephew, Dane Williams. There will be no funeral. Contributions can be made to the Gwendolyn and Adolph Koldofsky Memorial Scholarship Fund at USC or to the Music Academy of the West.

# Hamburg Opera

The first stone was laid on 18 May 1826 for the Stadt-Theater on the present-day site of the Hamburg State Opera. The new theater, with seating for 2800, was inaugurated less than a year later with Beethoven's incidental music to Egmont.

The building was renovated in 1873, when both the exterior and interior remodeled in the reigning "Gründerzeit" style of the time, and again in 1891, when electric lighting was introduced.

Under the direction of Bernhard Pollini, the house mounted its first complete Ring Cycle in 1879. In 1883, the year of Wagner's death, a cycle comprising nine of his operas was commenced. The musical directors Hans von Bülow (from 1887 to 1890) and Gustav Mahler (from 1891 to 1897) also contributed to the fame of the opera house.

In the beginning of the 20th century, opera was an important part of the theatre's repertoire; among the 321 performances during the 1907–08 season, 282 were performances of opera. The Stadt-Theater performed not only established repertoire but also new works, such as Paul Hindemith's *Sancta Susanna*, Igor Stravinsky's *The Soldier's Tale*, Ernst Krenek's *Johnny spielt auf*, and Leoš Janáček's *Jenůfa*. Ferruccio Busoni's *Die Brautwahl* (1912) and Erich Wolfgang Korngold's *Die tote Stadt* (1920) both had their world premieres in Hamburg. In the 1930s, after Hitler came to power, the opera house was renamed *Hamburgische Staatsoper*.

Lotte Lehmann made her debut in this house in 1910.

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Chapter 1 - Asleep on Her Sofa



# Hampson, Thomas

Thomas Hampson (1955-) American baritone equally at home on Broadway and opera stages, he has recorded art song extensively and has appeared on several television specials on song. Mr. Hampson studied at the Music Academy of the West, which Lehmann helped found. His major teacher, Sister Cole, was a former student of Lehmann. Another important teacher was Patricia Singher at MAW.

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# Hans Duhan

Hans Duhan (1890–1971) was an Austrian baritone. A singer with a thorough musical training (he studied the piano and the organ, as well as singing, at the Vienna Music Academy), he is remembered principally as the first artist to make complete recordings of Franz Schubert's *Winterreise* and *Die schöne Müllerin*. His career in opera, though it lasted from 1910 to 1940, was largely confined to Vienna and Salzburg, where in addition to the usual baritone roles in Mozart operas, he sang Pedrillo in *Die Entführung*. He made his début at Troppau and joined the Vienna Staatsoper in 1914. At the première of *Ariadne auf Naxos* (1916, revised version in which Lehmann sang the Composer) he doubled as the Music-Master and Harlequin. He was especially admired in operettas of Albert Lortzing, but the overuse of his light baritone voice in operas such as *Die Meistersinger* led to vocal difficulties and encouraged him to concentrate on Lied and teaching (among his pupils was the baritone Hermann Uhde). In later years he worked as stage director, conductor, and composer. Recordings show a voice limited in color as well as volume, though used with skill and intelligence.

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## Related Glossary Terms

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# Hans Pfitzner

Hans Erich Pfitzner (1869–1949) was a German composer and self-proclaimed anti-modernist. His best known work is the post-Romantic opera *Die Rose und der Granatapfel*, loosely based on the life of the great sixteenth-century composer Giovanni da Palestrina. He also wrote many Lieder which Lehmann sang.

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# Harve Presnell

Harve Presnell (1933–2009) was an American actor and singer. He began his career in the mid-1950s as a classical baritone, singing with orchestras and opera companies throughout the United States. He studied with Lotte Lehmann at the MAW. His career reoriented away from classical music to musical theatre in 1960 after Meredith Willson cast him in the lead role of his new Broadway musical *The Unsinkable Molly Brown*. His portrayal of "Leadville Johnny" was a resounding success and he reprised the role in the 1964 film version of the musical, winning a Golden Globe Award for his portrayal.

Presnell went on to star in a few more films during the 1960s, but by the early 1970s that aspect of his career came to a standstill. From 1970 to 1995 he mostly worked as a musical theatre performer on Broadway, the West End, and in touring productions out of New York. In his early 60s, Presnell saw a resurgence in his movie career which lasted until his death. He played character roles in films like *Fargo* (1996), *Saving Private Ryan* (1998), and *Flags of Our Fathers* (2006). He also appeared on television as Mr. Parker in *The Pretender* and Lew Staziak in *Andy Barker, P.I.*. He had recurring roles on *Lois & Clark: The New Adventures of Superman* and *Dawson's Creek*.

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# Hedwig Francillo-Kauffmann

Francillo-Kaufmann Hedwig, singer, (1881–1948) studied in Vienna, making her debut in the 1898/99 season at the Stadttheater St. Gallen. From 1899–1902 she sang at the Hoftheater Wiesbaden, 1902/03 at the Hofoper München, 1903–08 at the Berliner Hofoper und Komischen Oper, the Vienna Hofoper, 1912–17 at the Stadttheater Hamburg and from 1912–17 as guest in various opera houses and made concert tours. She was a prima donnasängerin in 1912.

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Chapter 4 - Early Recordings

# Heger, Robert

Robert Heger (1886–1978) German conductor and composer who conducted the original recording of Richard Strauss's *Rosenkavalier* with Lotte Lehmann's famous *Rosenkavalier* recording and set some of his own music.

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# Heinrich Schlusnus

Heinrich Schlusnus (1888–1952) was Germany's foremost lyric baritone of the period between World War I and World War II. He sang opera and Lieder with equal distinction.

A native of Braubach, Schlusnus studied with voice teachers in Berlin and Frankfurt before making his debut at Hamburg's opera house in 1915. Schlusnus sang at Nuremberg from 1915 to 1917 and at the prestigious Berlin State Opera from 1917 until 1951. He was engaged by the Chicago Opera for its 1927-28 season and appeared at the Bayreuth Festival in 1933.

During his highly acclaimed tenure at Berlin, Schlusnus established himself as Germany's greatest performer of Verdi's baritone roles and, according to most critics, no subsequent German-speaking baritone has matched his supremacy in this field. Schlusnus excelled in the lighter Wagnerian parts, too, and in operatic works by other German composers.

Furthermore, Schlusnus earned critical renown as a concert artist and Lieder singer despite facing stiff competition on the recital platform (and the operatic stage) from such outstanding rival baritones as Herbert Janssen, Willi Domgraf-Fassbaender, Gerhard Hüsch, Karl Hammes, Rudolf Bockelmann, and Karl Schmitt-Walter. As an interpreter of Lieder, he often performed with the German pianists Franz Rupp and Sebastian Peschko.

By all accounts, Schlusnus was not a magnetic actor like two famous fellow Verdi baritones of subsequent generations: Lawrence Tibbett and Tito Gobbi. By way of compensation, however, he was blessed with an exceedingly beautiful high baritone voice and an impeccable legato style of singing to go with it. Indeed, Schlusnus' polished bel canto technique, coupled with the prudent management of his vocal resources, enabled him to enjoy an unusually long career. He died in Frankfurt, not long after retiring from the stage, at the age of 63.

# Henri Duparc

Eugène Marie Henri Fouques Duparc (1848–1933) was a French composer of the late Romantic period.

Duparc was born in Paris. He studied piano with César Franck at the Jesuit College in the Vaugirard district and became one of his first composition pupils. Following military service in the Franco-Prussian War, he married Ellen MacSwinney, from Scotland, in 1871. In the same year, he joined Saint-Saëns and Romain Bussine to found the Société Nationale de Musique Moderne.

Duparc is best known for his 17 *mélodies* (art songs), with texts by poets such as Baudelaire, Gautier, Leconte de Lisle, and Goethe.

A mental illness, diagnosed at the time as "neurasthenia", caused him abruptly to cease composing at age 37, in 1885. He devoted himself to his family and his other passions, drawing and painting. But increasing vision loss after the turn of the century eventually led to total blindness. He destroyed most of his music, leaving fewer than 40 works to posterity. In a poignant letter about the destruction of his incomplete opera, dated 19 January 1922, to the composer Jean Cras, his close friend, Duparc wrote:

“Après avoir vécu 25 ans dans un splendide rêve, toute idée de représentation m'était – je vous le répète – devenue odieuse. L'autre motif de cette destruction, que je ne regrette pas, c'est la complète transformation morale que Dieu a opéré en moi il y a 20 ans et qui en une seule minute a abolie toute ma vie passée. Dès lors, la *Roussalka* n'ayant aucun rapport avec ma vie nouvelle ne devait plus exister.

(Having lived for 25 years in a splendid dream, the whole idea of [musical] representation has become – I repeat to you – repugnant. The other reason for this destruction, which I do not regret, was the complete moral transformation that God imposed on me 20 years ago and which, in a single minute, obliterated all of my past life. Since then, [my opera] *Roussalka*, not having any connection with my new life, should no longer exist.)

He spent most of the rest of his life in La Tour-de-Peilz, near Vevey, Switzerland, and died in Mont-de-Marsan, in southwestern France, at age 85.

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Chapter 5 - Comparisons



# Herbert Janssen

Herbert Janssen (1892–1965) was a leading German operatic baritone who had an international career in Europe and the United States.

Janssen came from a wealthy, music-loving family and received his first singing lessons in his early youth. He grew up in the family's castle on the Rhine, which was filled with magnificent art. His family wanted him to study law for the benefit of the family business. They disowned him upon discovering that he had used his law school tuition to study singing instead of law. He did, in fact, study law before deciding to commit to a professional singing career. The night he made his debut at the Berlin Stadstoper, a 12' Bosendorfer concert grand piano was delivered to the opera house with a card saying "welcome back to the family". He returned the piano to his family and went on to sing everywhere to great acclaim.

In 1922, Janssen was offered his first contract at the Berlin State Opera, starting with small roles but rising in status quickly. A year later, during the 1923-24 Berlin season, he appeared for the first time as Wolfram in Richard Wagner's *Tannhäuser*, a role that would become one of his trademarks.

Janssen remained a member of the State Opera's ensemble until 1937. During this time, he appeared as a guest at most of the important opera houses and festivals in Europe.

Beginning in 1925, Janssen spent the summer months singing at the Wagner-Festival at the Zoppoter Waldoper. From 1926 until World War II, he regularly sang at the Royal Opera House in Covent Garden, London. Guest appearances led him to the Vienna State Opera, Nationaltheater München, Opera Garnier in Paris, Semperoper in Dresden and the principal operatic theatres in Barcelona and Den Haag. From 1930 to 1937, he sang at the Bayreuth Festival.

He was known to say that he sang opera so he could sing Lieder. No one would attend a solo Lieder concert unless the artist had achieved fame in opera. He said he always considered himself a Lieder singer first and foremost. He made a number of recordings of Lieder, in addition to his sublime performances in opera, some of which have been preserved and are now available on CD.

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# Herman Klein

Herman Klein (born Hermann Klein; 1856–1934) was an English music critic, author and teacher of singing. Klein's famous brothers included Charles and Manuel Klein. His second wife was the writer Kathleen Clarice Louise Cornwall, and one of their children was the writer Denise Robins.

For thirteen years, Klein was a vocal teacher at the Guildhall School of Music in London, becoming a lifelong proponent of the methods of Manuel Garcia and helping to edit Garcia's book on the subject. In 1876 he took up musical journalism, writing for *The Sunday Times* from 1881–1901, among other publications. He also contributed prolifically to *The Musical Times*. From 1901 to 1909, Klein lived and taught singing in New York City, where he wrote for *The New York Herald*. He was one of the first critics to take notice of the gramophone and was appointed "musical adviser" to Columbia Records in 1906 in New York. He returned to England in 1909.

Klein wrote over half a dozen books about music and singers, as well as English translations of operas and art songs. He was a noted authority on Gilbert and Sullivan. In 1924 he began writing for *The Gramophone* and was in charge of operatic reviews, as well as contributing a monthly article on singing, from then until his death.

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Chapter 4 - Early Recordings



# Hermann Götz

Hermann Gustav Goetz (1840–1876) was a German composer.

Goetz was born in Königsberg, then in East Prussia. After studying in Berlin, he moved to Switzerland in 1863. After ten years spent as a composer and conductor as well, he spent the last three years of his life composing. The conductor Felix Weingartner found it "incomprehensible that his dramatic opera comique, *Der Widerspänstigen Zähmung*, should have entirely disappeared from the repertoire." Another great admirer of Goetz's compositions was Edward Elgar, who praised Goetz's Symphony in F above anything in the repertoire of Mendelssohn, Schumann, and Brahms. Lehmann sang performances of *Der Widerspänstigen Zähmung* and used its major soprano aria in concerts.

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Chapter 2 - Legendary/Unknown

# Hermann Prey

Hermann Prey (1929–1998) was a German lyric baritone, best known for his lieder renditions and for light comic roles in opera.

Hermann Prey was born in Berlin and grew up in Germany. He was scheduled to be drafted when World War II ended. He studied voice at the Hochschule für Musik in Berlin and won the prize of the Frankfurt contest of the Hessischer Rundfunk in 1952.

He began to sing in song recitals and made his operatic debut the next year in Wiesbaden. He joined the Staatsoper, where he sang until 1960. During his last years in Hamburg, he also made frequent guest appearances elsewhere, including the Salzburg Festival.

He sang frequently at the Metropolitan Opera between 1960 and 1970 and made his Bayreuth debut in 1965. Although he often sang Verdi early in his career, he later concentrated more on Mozart and Richard Strauss. Prey was well known for playing Figaro (Mozart and Rossini), but he played other Mozart roles at least equally often, particularly Papageno and Guglielmo. He also played, and recorded, the Count in *The Marriage of Figaro*. He is regarded by many as the best Eisenstein in *Die Fledermaus* operetta.

He was at home with comic opera Italian-style, displaying scenic intelligence, liveliness and hilarity. His virtuoso agility and great comic acting made him an obvious choice for numerous productions of Mozart's and Rossini's operas in the 1970s. In 1972 he performed as Figaro in Jean-Pierre Ponnelle's television film of Rossini's *Il Barbiere di Siviglia* with Teresa Berganza as Rosina, Luigi Alva as Almaviva and conductor Claudio Abbado. He appeared alongside Fritz Wunderlich and Hans Hotter in the live televised version of *Il Barbiere di Siviglia* in its German translation, *Der Barbier von Sevilla*. He also portrayed Figaro in 1976 in Ponnelle's film of Mozart's *Le nozze di Figaro*.

Prey also sang operetta and performed on German television, becoming extremely popular with television audiences. He shared media-celebrity with Fritz Wunderlich until the latter's untimely death, often playing Papageno to Wunderlich's Tamino.

He is best remembered for his recitals, his first American recital having been given in 1956. He was a gifted interpreter of Schubert, as well as other lieder (together with the German pianist Sebastian Peschko). He also appeared frequently in concert, particularly in the Bach Passions and Brahms' *A German Requiem*. A videotaped performance of Schubert's lieder-cycle *Schwanengesang* is available.

Prey possessed a clear, polished tone—darker and deeper-sounding than his slightly older contemporary Dietrich Fischer-Dieskau, but equally refined and equally capable of soaring into the tenor range without the smallest suggestion of vocal effort.

He recorded a multi-volume set for Phillips, tracing the history of the lied from the Minnesänger to the twentieth century. In addition, he released numerous recordings of opera and song.

Unlike Fischer-Dieskau, Prey wisely limited his Wagner to the soft, high-baritone roles Wolfram and Beckmesser. He can be seen on video in the latter role, opposite Bernd Weikl.

Starting in 1982, he taught at the Musikhochschule Hamburg, and he wrote an autobiography which was translated as *First Night Fever* (ISBN 0-7145-3998-8).

In 1988, he directed a production of *The Marriage of Figaro* in Salzburg. His son Florian is also a baritone.

He died in Krailling, Bavaria.



# Hermann Weigert

Hermann Weigert (1890–1955) was a German vocal coach, pianist, and conductor. He was a vocal coach and accompanist for the Metropolitan Opera for sixteen years. Recognized as an authority on the works of Richard Wagner, he served as a consultant to the Bayreuth Festival from 1951 until his death ten years later. He was the husband, accompanist and, voice teacher of soprano Astrid Varnay, whose career he managed to international success. He also served as accompanist and vocal coach for soprano Kirsten Flagstad for many years. In the early years he conducted orchestras in Lehmann's recordings.

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# Hertha Toepper

Hertha Töpper (1924–) is an Austrian contralto opera singer.

Töpper, the daughter of a music teacher, began her singing studies at the Graz Conservatorium while still at high school. In 1954, she began her career at the Graz Opera in the role of Ulrica in *Un ballo in maschera*. The first Bayreuth Festival after World War II invited her in 1951 for Wagner's Ring Cycle. The same year, her first performance at the Bavarian State Opera followed as Octavian in Richard Strauss' *Der Rosenkavalier*. One year later, she became a contracted member there and was in 1957 part of the world premiere of Hindemith's opera *Die Harmonie der Welt*.

Her significant roles include Dorabella in *Così fan tutte*, Fricka in *Das Rheingold*, Brangäne in *Tristan und Isolde*, Judith in *Bluebeard's Castle*, the title role in *Carmen*. She sang in all the great opera house of the world, including London, Vienna, Milan, Brussels, Amsterdam, Rome, Zurich. High points of her career were engagements at the Salzburg Festival and at the Metropolitan Opera in New York. In the latter she was coached by Lehmann who directed *Der Rosenkavalier*.

Besides opera, Töpper was a highly reputed concert singer of lieder and oratorios; her collaboration with Karl Richter in the interpretation of works by Johann Sebastian Bach became reference works.

In 1949, Töpper married the composer Franz Mixa (1902–1994). She was a professor for singing from 1971 until 1981 at the Munich Music College (today Hochschule für Musik und Theater München) where Elisabeth von Magnus was among her students.

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# Hilde Güden

The Austrian soprano Hilde Gueden, or Güden (1917-1988) was one of the most appreciated Straussian and Mozartian sopranos of her day. Her youthful and lively interpretations made her an ideal interpreter of roles like Zerbinetta in *Ariadne auf Naxos* and Susanna in *Le nozze di Figaro*.

She was born Hulda Geiringer in Vienna, and studied singing with Otto Iro, piano with Maria Wetzelsberger, and dancing at the Vienna Music Academy. She debuted, as Hulda Gerin, in 1937 in Benatzky's operetta *Herzen im Schnee* at the Vienna Volksoper. Her operatic debut came in 1939, when she sang Cherubino in *Le nozze di Figaro* at the Zurich Opera.

In 1941, Clemens Krauss engaged her for the Munich State Opera, where she sang with much success. From this time she used Hilde Gueden as her stage name. However, she had some Jewish ancestry, and this forced her to leave Germany under the Nazis. Rumor has it that she was almost arrested by the Gestapo in Munich, but she had by then obtained a fake passport showing that she was a Roman Catholic Polish woman and could avoid the arrest.

In Italy, Tullio Serafin invited her to sing Sophie (*Der Rosenkavalier*) in Rome and Florence. From then on, she gained great successes in Paris, Milan, London, Venice, Glyndebourne, and other major cities. She made her debut at Salzburg Festival in 1946 by singing Zerlina in Mozart's *Don Giovanni* in 1946. In 1947, she started a long membership with the Vienna Staatsoper, where she was still of the greatest stars up to 1973. In December 1951, she debuted at the Metropolitan Opera as Gilda in *Rigoletto*. In 1953, she sang Ann Trulove in the first U.S. performance of Stravinsky's *The Rake's Progress* at the Metropolitan Opera.

From late 1950s, she moved from light parts to lyric parts in the same operas; from Susanna to Countess Almaviva (*Le nozze di Figaro*), from Zerlina to Donna Elvira (*Don Giovanni*), from Despina to Fiordiligi (*Così fan tutte*), from Nannetta to Alice Ford (*Falstaff*), and from Musetta to Mimi (*La bohème*). She was also praised for her performances of Violetta in *La traviata*, Marguerite in *Faust*, and Micaela in *Carmen*.

She was a most versatile and accomplished singer. Besides her usual Mozart and Richard Strauss, she was also an ideal Operetta singer. Her Rosalinde in *Die Fledermaus* is considered one of her best roles. In the bel canto repertoire, she became a famous Gilda in *Rigoletto* and Adina in *L'elisir d'amore*. She was also noted for her Lieder and oratorio work. She had coached with Lotte Lehmann.

She died, aged 71, in Klosterneuburg.

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# Holden, Frances

Frances Holden (1899–1996), American psychologist and Lotte Lehmann's companion from 1939-1976. She studied the psychology of genius, particularly of classical musicians. A native of New York City, she was educated at St. Ann's College and Columbia University.

Holden was the first woman appointed to the psychology faculty at York University, where she taught for 12 years. During her research, she befriended Lehmann.

After Lehmann was widowed in 1939, the soprano shared Holden's Santa Barbara home until her death in 1976. The two women christened the home "Weylas" in honor of a plid for a dream island retreat described in "Gesang Weylas" by Hugo Wolf. They played host to internationally celebrated musicians including Arturo Toscanini, Bruno Walter, Thomas Mann, Risë Stevens, Dame Judith Anderson, and Marilyn Horne.

Holden was a major fund-raiser for the UC Santa Barbara Library and was active at the Music Academy of the West.

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# Holzmaier, Wolfgang

Wolfgang Holzmaier (1952–) Austrian baritone, holds a Diploma from the Vienna University of Economics. He studied singing at the Vienna Academy of Music with Prof. Hilde Rössel-Majdan and Lied with Erik Werba, winning prizes at several international vocal competitions. After engagements in Bern and Gelsenkirchen Mr. Holzmaier appeared at major opera houses such as Vienna, Lyon, Berlin, Leipzig, Lisbon, London, Munich among others. In 1993 he made his debut at the Salzburg Festival, and has been a guest at numerous important festivals.

Mr. Holzmaier has performed with orchestras such as Vienna Symphony, Berlin Philharmonic, Concertgebouw Amsterdam, Cleveland Orchestra, San Francisco Symphony, Israel Philharmonic, English Chamber Orchestra, Concentus Musicus, Chamber Orchestra of Europe conducted by N. Harnoncourt, R. Norrington, S. Ozawa, K. Nagano, C. v. Dohnanyi, R. Chailly and F. Welser-Möst. He has numerous CD-recordings to his credit: Lieder by Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wolf, Eisler and Weill. He is presently a guest professor at the Royal College of Music in London. He also served as an advisor to the Lotte Lehmann Foundation.

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# Hope Ranch

A beautiful section of Santa Barbara where Lehmann and Holden li  
home Orplid.

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# Horne, Marilyn

Marilyn Horne (1934) American mezzo soprano, was born in Pennsylvania, but grew up in Southern California. Horne studied voice at the University of Southern California with William Vennard and at the Music Academy of the West, with Lotte Lehmann. In 1954 she dubbed the voice of Dorothy Dandridge in the film *Carmen Jones*; the same year, she made her opera debut with the Los Angeles Guild Opera as Hata in Bedřich Smetana's *The Bartered Bride*. She left school and in 1956 performed the role of Giulietta in Jacques Offenbach's *The Tales of Hoffmann* at the Gelsenkirchen Opera in Germany. In three seasons at the Gelsenkirchen she performed such roles as Fulvia in Handel's *Ezio* and Marie in Alban Berg's *Wozzeck*.

Horne repeated her role in *Wozzeck* at the San Francisco Opera in 1960. The following year, as Agnese in Vincenzo Bellini's *Beatrice di Tenda*, she joined Joan Sutherland in the first of several joint concert performances. It was also Horne's first *bel canto* role. Her debut at La Scala, Milan, came in 1969 in Igor Stravinsky's *Oedipus Rex*. Her long-awaited debut at the Metropolitan Opera came in 1970 as Adalgisa in Bellini's *Norma*; she subsequently became one of the Met's principal singers. Horne had her greatest successes in such "trouser roles" as Rossini's *Tancredi* and Handel's *Rinaldo*. Because of her ability to sing roles that had been originally written for the *castrati* Horne was known for resurrecting seldom-performed operas. Horne's efforts were rewarded in 1982, when she was awarded the first Golden Plaque of the Rossini Foundation, honoring her as "the greatest Rossini singer in the world."

In 1993 Horne sang at the inauguration of President Bill Clinton. The following year she established the Marilyn Horne Foundation, which gave aspiring recital singers opportunities to perform throughout the United States. In 2010 the Foundation's programs became part of the Weill Music Institute at Carnegie Hall. In 1997 Horne became director of the voice program at The Music Academy of the West.

*Marilyn Horne: My Life* (written with Jane Scovell) was published in 1983 and a continuation volume, *Marilyn Horne, The Song Continues*, appeared in 2004.

# Horst Paul Albert Bohrmann

Horst Paul Albert Bohrmann (1906–1999) who chose to be known or just “Horst.” Horst was a German-American fashion photographer

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Chapter 8 - Exclusive Photos



# Horst Wahl

Horst Wahl worked for Odeon when Lehmann recorded for that company. He was an early recording engineer, who developed various improvements during the acoustic era and was a personal friend to Lehmann.

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# Inger Södergren

Inger Södergren is a Swedish pianist, who began her studies in Stockholm, where she received a scholarship from the Royal Academy of Music and then left for Vienna and Salzburg where she studied in the class of Carlo Zecchi, and continued her studies in France with Nadia Boulanger and Yvonne Lefébure.

From then Inger Södergren launched an international career. She performs regularly in major concert halls, and participates in prestigious cycles of piano, "Piano quatre étoiles" in Paris, "Les grands concerts" at the Théâtre des Champs Elysées and "Les grands interprètes" at the Salle Gaveau. She has given recitals in the major capitals of the world: Paris, London, Berlin, Milan, Madrid, Amsterdam, Stockholm, New York and Tokyo. Thus she has appeared at the Théâtre du Châtelet, at the festival "La Roque d'Anthéron," in Radio-France and Montpellier, at the Concertgebouw in Amsterdam, at the Calouste Gulbenkian Foundation in Lisbon and at the Auditorium Bunka Kaikan in Tokyo.

Besides his career as a soloist, Inger Södergren formed a duo with contralto Nathalie Stutzmann since 1994. They recorded for RCA Lieder by Robert Schumann (Japan Record Academy Award), J. Brahms and melodies of Chausson and Francis Poulenc. Inger Södergren regularly gives master classes throughout the world.

Her recordings, exclusively for Calliope - were unanimously praised by the critics and labeled with major prizes: 3 Diapason d'Or, 6 Choc Le Monde de la Musique, 4 ffff of Télérama, and Grand Prix du Disque da Academia Charles Cros, among others. In her latest recordings for the Calliope label, she plays the sonatas Waldstein and Les Adieux by L.v. Beethoven and sonatas of Mozart.

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# *Intermezzo*

*Intermezzo*, is an opera in two acts by Richard Strauss to his own German libretto, described as a *Bürgerliche Komödie mit sinfonischen Zwischenspielen* (bourgeois comedy with symphonic interludes). It premiered at the Dresden Semperoper in 1924, with sets that reproduced Strauss' home in Garmisch. The first Vienna performance was in January 1927. Both of these were with Lotte Lehmann.

The story depicts fictionally the personalities of Strauss himself (as "Robert Storch") and his wife Pauline (as "Christine") and was based on real incidents in their lives. Pauline Strauss was not aware of the opera's subject before the first performance. After Lotte Lehmann had congratulated Pauline on this "marvelous present to you from your husband", Pauline's reply was reported as "I don't give a damn". The most celebrated music from the opera is the orchestral interludes between scenes.

His usual librettist up to that time, Hugo von Hofmannsthal, refused to work on the opera and suggested that Strauss himself write the libretto, which he eventually did after having been refused by other writers. This is why the libretto is not in verse but in prose and even mimics the dialect used by the servants in the play, against the more polished German of the principals.

The opera's title is intended to refer to the intermezzi that used to be staged during the intermissions of serious operas during the 18th century, sort of mini-comic-operas, easy to follow with themes usually about marital confusions and other light comedies.

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Chapter 9 - Firsts

# Ivor Newton

Ivor Newton CBE (1892–1981) was an English pianist who was noted as an accompanist to international singers and string players. He was one of the first to bring a distinct personality to the accompanist's role. He traveled extensively to all continents and appeared at music festivals such as the Edinburgh International Festival in Edinburgh. He played for Lehmann's Wigmore Hall master classes. His accompaniment career lasted over 60 years.

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Lotte Lehmann & Her Legacy - Foreword



# J. B. Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar and teacher, with a particular interest in singing and voice. His 36-year career as a schoolmaster overlapped with his career as a music critic and author of books on Elizabethan drama, and opera and composers.

Among Steane's works are critical studies of Christopher Marlowe and Ben Jonson, and a series of books on music, concentrating on singing and voice. He also contributed to a range of musical journals, including *Gramophone* and *The Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

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## Related Glossary Terms

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## Jan Popper

Jan Popper, (1907-1987) the dapper, enthusiastic opera devotee whose nearly 300 productions at the UCLA Opera Workshop ranged from the exquisiteness of the Baroque era to the realism of the 20th Century, died of cancer Wednesday at Stanford University Hospital.

He was 79, and since his retirement as professor emeritus of music at UCLA in 1975 had established himself as a presence for opera in the Orient. There, his productions in Japan, Taiwan, Thailand and Malaysia brought him additional honors late in his life.

He also had taken a leading role in the West Bay Opera Co. while continuing a lifelong fight for increased financial support for opera to limit the exodus of American singers to Europe, where artists frequently are subsidized.

Teacher, lecturer and conductor, Popper spread his fascination with singing theater into television, originating and performing a series of 16 half-hour films called "Spotlight on Opera." First seen on KNXT in Los Angeles in 1955, the George Foster Peabody Award-winning series later was broadcast on public television stations across the country.

"There does not exist enough praise..." so wrote Lotte Lehmann of Dr. Jan Popper after working with him for two summers at the Music Academy of the West. Her sentiments have been echoed by countless colleagues, students and opera-goers from California to Belgium, from London to Iran, from Taiwan to Korea to Japan. He had an uncanny knack of perceiving and nurturing the musical potential of everyone who worked with him, imparting to each a sense of self-worth; thus he could challenge them to outdo themselves, always in the greater service of the art. They rose to the challenge, loved him for it, and the results were typically astonishing. The enthusiasm and dedication he brought to his opera classes and to his performances of operas, opera scenes and highlights had the effect of creating, to a great degree, the present large opera audiences in Los Angeles. He was responsible, moreover, for bringing about the world or west coast premieres of a number of significant works. In 1981, UCLA, in recognition of his international standing as a conductor, performer and teacher, named one of its performance halls Jan Popper Theater.

He was born in Liberec, Czechoslovakia. He wanted to become a concert pianist, and by the time he was nine he was giving solo recitals. He studied piano, conducting, and composition at the Prague Conservatory from 1920-1923, and at the Conservatory of Music in Leipzig, Germany from 1923-1928. During his final year at the latter institution he began concurrent studies in musicology at Leipzig University, earning the Ph.D. in 1931 at the age of 24. Having broken one thumb in a soccer game and the other in a skiing accident, he turned increasingly to conducting--operatic at the Prague German Opera House, and symphonic at the Czech National Broadcasting System. With the advent of Hitler in 1939, he enlisted in the Czech Air Force and became a pilot and parachutist.

Later that year he sailed for the United States, landing on Treasure Island, San Francisco. Stanford University became interested in him, and succeeded in getting special legislation through Washington which enabled him to immigrate in 1940, the year he married Elizabeth Rankin (known as Beta), a mezzo-soprano in her own right with whom he concertized extensively thereafter. He organized the Intimate Opera Players and staged in English about 80 performances of Mozart's *Così Fan Tutte* throughout California. At Stanford University from 1939-1949 he established an Opera Workshop, the first of its kind on the West Coast. Within the 10-year period it grew to sizable proportions. His production of Britten's opera *Peter Grimes* was so successful that it was taken from the Stanford campus to the San Francisco Opera House, where it created a sensation. President Tresidder commented that this operatic event had done more for Stanford's reputation than its football team!

From 1949 to 1975 Dr. Popper transferred his activities to UCLA, and henceforth participated in the musical life of Los Angeles. He gained renown not only as an educator and lecturer, but also as a guest conductor of the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic (at the Hollywood Bowl). For the summer of 1950, at the request of Serge Koussevitzky, he was appointed director of the Opera School of the Berkshire Music Festival, culminating in a performance of a full-length opera by Jacques Ibert, *The King of Yvetot*. The composer was present, and delighted with the performance. During 1955-56 Dr. Popper originated a series of 16 television programs entitled *Spotlight on Opera*, which won the coveted Peabody Award, and has been shown over most of the educational stations throughout the country. During his tenure as director of the UCLA Opera Theater, he presented a number of first performances of contemporary opera. In addition to the U.S. premiere of Bloch's *Macbeth* (U.C. Berkeley, 1961), he directed west coast premieres of the following: *Peter Grimes* (Britten), *Schwanda the Bagpiper* (Weinberger), *Jenufa* (Janacek), *The Mighty Casey* (Schuman), *The Turn of the Screw* (Britten), *Fiesta* (Milhaud), *The Mask Maker* (Shimizu), *The Prisoner* (Dallapiccola), *A Midsummer Night's Dream* (Britten), *The Crucible* (Ward), *The Mother of Us All* (Thomson), *The Mines of Sulphur* (Bennett), *Vanessa* (Barber), and *The Scarlet Mill* (Zador). He directed world premieres of *Calisto* and *Melibea* (Rosen) and *The Passion of Oedipus* (Travis), recording two scenes from the latter with the Royal Philharmonic Orchestra of London. He also presented revivals of seldom heard but important works of the past, such as Monteverdi's *Orfeo*, Cesti's *Orontea*, Mozart's *Idomeneo*, and a full-scale production of Meyerbeer's grand opera, *Les Huguenots*. He served as chairman of the UCLA Department of Music from 1962-1965. During various leaves from UCLA he took groups of young singers on tour throughout California and the Alaska Summer Music Festival, and he conducted the Royal Opera Companies in Belgium and Iran. During the academic year 1959-1960 he was guest professor "on loan" to the University of California in Berkeley, establishing an opera workshop there. At the same time he appeared as a guest conductor with the San Francisco Symphony, directing and narrating 15 Youth Concerts. In 1963 and 1964 he was staff conductor of the San Francisco Spring Opera, directing performances of *The Abduction from the Seraglio* (Mozart), *Madame Butterfly* (Puccini), *Der Freischütz* (Weber), *L'heure Espagnole* (Ravel), and *Bluebeard's Castle* (Bartók). As guest professor at the University of California, Santa Cruz, he assisted in the organization of the new music department on that campus. Invited back to UC Berkeley during the spring of 1969, he conducted the revival of Mozart's opera, *Idomeneo*. The UC system valued him so highly that they named him University Professor, and the National Association of American Composers and Conductors awarded him two citations in recognition of his outstanding services on behalf of American opera.

Requested by the Tokyo University of Arts to establish an opera school on the American pattern, Dr. Popper received a government Fulbright Award for 1960-61. Soon after his arrival in Tokyo he was invited as a guest conductor of the Kyoto Symphony Orchestra and the Niki-kai Opera Company, where he conducted the Japanese premiere of *Porgy and Bess*, several performances of Mozart's operas in Japanese, and Britten's *Midsummer Night's Dream*. As a husband and wife team the Poppers gave 28 recitals throughout Japan, and sponsored by the U.S. Information Service, took several flying trips into southeast Asia, singing and playing in Hong Kong, Bangkok and Saigon as American goodwill ambassadors. Although UCLA named him Professor Emeritus in 1975, he never really retired. (Mayor Tom Bradley declared June 6, 1975 "Jan Popper Day" in Los Angeles). On the contrary, during his later years he extended his activities in the far east to include Taiwan, Korea and Malaysia. Within two months (October, November 1971), he prepared and conducted "Opera Highlights" with local singers and the Taipei Municipal Symphony Orchestra, five performances of Offenbach's opera, *The Tales of Hoffmann*, as guest conductor of the Tokyo Opera Company, and the world premiere of Shimizu's new Kabuki-opera, *Ikuta-gawa*, as guest conductor of the Japan Choral society--typical examples of the range and intensity of his ongoing activities. As guest conductor of the Taipei Opera Theater, 1979-82, he conducted an award-winning performance of *Katya Kabanova* [Janacek], *The Barber of Seville*, and *L'elisir d'amore* translated into Chinese, creating a sensation. In recognition of his great contributions to music, Tokyo University of the Arts awarded him a degree never before given to an American, namely, Honorary Visiting Professor. The Ministry of Culture in Taiwan presented him an award also only rarely given to foreigners, and in Korea he received an honorary degree from the International Cultural Society of Korea. His last foreign visit was a six-week engagement with the Singapore Symphony in October, 1986. His last public performance was *Manon* (Massenet) with the West Bay Opera Company of Palo Alto in early 1987. He had been scheduled to begin a three-year contract with the Tokyo Opera in March, but had to cancel the trip due to failing health.

## Janet Baker

Dame Janet Abbott Baker, CH, DBE, FRSA (1933–) is an English mezzo-soprano best known as an opera, concert, and lieder singer.

She was particularly closely associated with baroque and early Italian opera and the works of Benjamin Britten. During her career, which spanned the 1950s to the 1980s, she was considered an outstanding singing actress and widely admired for her dramatic intensity, perhaps best represented in her famous portrayal as Dido, the tragic heroine of Berlioz's magnum opus, *Les Troyens*. As a concert performer, Dame Janet was noted for her interpretations of the music of Gustav Mahler and Edward Elgar. David Gutman, writing in *Gramophone*, described her performance of Mahler's *Kindertotenlieder* as "intimate, almost self-communing."

Janet Abbott Baker was born in Hatfield, South Yorkshire, where her father was an engineer as well as a chorister. Members of her family worked at Bentley Pit, in Doncaster, South Yorkshire. She attended York College for Girls and then Wintringham Girls' Grammar School in Grimsby. The death of her elder brother, Peter, when she was 10 years old, from a heart condition, was a formative moment that made her take responsibility for the rest of her life, she revealed in a BBC Radio 3 Lebrecht Interview in September 2011.

In her early years Baker worked in a bank, transferring to London in 1953 where she trained with Meriel St Clair and Helene Isepp, whose son Martin became her regular accompanist. Knocked down by a bus in 1956, she suffered concussion and a persistently painful back injury. That same year, she came second in the Kathleen Ferrier Memorial Competition at the Wigmore Hall, winning national attention.

In 1956, she made her stage debut with Oxford University's Opera Club as Miss Róza in Smetana's *The Secret*. That year, she also made her debut at Glyndebourne. In 1959, she sang Eduige in the Handel Opera Society's *Rodelinda*; other Handel roles included *Ariodante* (1964), of which she later made an outstanding recording with Raymond Leppard, and *Orlando* (1966), which she sang at the Barber Institute, Birmingham.

With the English Opera Group at Aldeburgh, Baker sang Purcell's *Dido* and *Aeneas* in 1962, Polly (in Benjamin Britten's version of *The Beggar's Opera*) and *Lucretia* (in Britten's *The Rape of Lucretia*). At Glyndebourne she appeared again as *Dido* (1966) and as *Diana/Jupiter* in Francesco Cavalli's *La Calisto*, and *Penelope* in Monteverdi's *Il ritorno d'Ulisse in Patria*. For Scottish Opera she sang *Dorabella* in Mozart's *Così fan tutte*, *Dido* in Berlioz's *The Trojans* as well as *Dido* in Purcell's *Dido and Aeneas*, *Octavian* in Richard Strauss's *Der Rosenkavalier*, the *Composer* in *Ariadne auf Naxos* and the role of *Orfeo* in Gluck's *Orfeo ed Euridice*. The latter was considered her signature role; she sang it in many productions and a videotaped performance from Glyndebourne is available.

In 1966, Janet Baker made her debut as *Hermia* in Britten's *Midsummer Night's Dream* at the Royal Opera House, Covent Garden, and went on to sing Berlioz's *Dido*, *Kate* in Britten's *Owen Wingrave*, Mozart's *Vitellia* and *Idamante*, *Cressida* in William Walton's *Troilus and Cressida* and the title role in Gluck's *Alceste* (1981) there. For the English National Opera, she sang the title role in Monteverdi's *L'incoronazione di Poppea* (1971),<sup>[5]</sup> *Charlotte* in Massenet's *Werther*, and the title roles in Donizetti's *Maria Stuarda* and Handel's *Giulio Cesare*

During this same period she made an equally strong impact on audiences in the concert hall, both in oratorio roles and solo recitals. Among her most notable achievements are her recordings of the *Angel* in Elgar's *The Dream of Gerontius*, made with Sir John Barbirolli in December 1964 and Sir Simon Rattle over twenty years later; her 1965 performances of Elgar's *Sea Pictures* and Mahler's *Rückert Lieder*; also recorded with Barbirolli; and, also from 1965, the first commercial recording of Ralph Vaughan Williams's Christmas oratorio *Hodie* under Sir David Willcocks. In 1963, she sang the contralto part in the first performance at the BBC Promenade Concerts of Mahler's *Resurrection Symphony* under the direction of Leopold Stokowski, then making his Proms debut appearances. She performed in 1971 for the Peabody Mason Concert series in Boston.

In 1976 she premiered the solo cantata *Phaedra*, written for her by Britten; and Dominick Argento's Pulitzer Prize-winning song cycle *From the Diary of Virginia Woolf*, also written with her voice in mind. She has also been highly praised for her insightful performances of Brahms's *Alto Rhapsody*, Wagner's *Wesendonck Lieder* as well as solo songs from the French, German and English repertoire.

Dame Janet Baker's final operatic appearance was as *Orfeo* in Gluck's *Orfeo ed Euridice*, on 17 July 1982, at Glyndebourne. She continued to perform lieder recitals for another seven years, retiring for good in 1989. She published a memoir, *Full Circle*, in 1982. In 1991, Baker was elected Chancellor of the University of York. She held the position until 2004, when she was succeeded by Greg Dyke. An enthusiastic Patron of the Leeds International Pianoforte Competition, she gave an address at the closing ceremony of the 2009 event.

She coached with Lotte Lehmann in the late 1950s in a series held at Wigmore Hall. Baker was a recipient of the Lotte Lehmann World of Song award.

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Chapter 3 - The Third Career



# Jarmila Novotna

Jarmila Novotná (1907–1994), was a celebrated Czech soprano and a  
from 1940 to 1956, a star of the Metropolitan Opera.

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# Jeannette MacDonald

Jeanette Anna MacDonald (1903–1965) was an American singer and actress, remembered for her musical films of the 1930s with Maurice Chevalier (*Parade, Love Me Tonight, The Merry Widow and One Hour With You*) and Norman Panama (*Naughty Marietta, Rose-Marie, and Maytime*). During the 1930s and 1940s, she starred in 29 feature films, four nominated for Best Picture Oscars (*Parade, One Hour with You, Naughty Marietta* and *San Francisco*), and recorded 100 records, earning three gold records. She later appeared in opera, concert, and television. MacDonald was one of the most influential sopranos of the 20th century, introducing opera to movie-going audiences and inspiring a generation of singers. She coached with Lotte Lehmann.

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# Jenkins, Speight

Speight Jenkins (1937-) General Director of Seattle Opera from 1983 until his retirement in 2014, is recognized nationally as a leading authority on opera and a politically active arts advocate. Under his leadership the Wagner tradition at Seattle has been expanded in two new cycles of *Der Ring des Nibelungen* and new productions of the six other Wagner operas in the canon. The National Endowment for the Arts recognized Jenkins as a recipient of the 2011 NEA Opera Honors. The Seattle Times named Jenkins one of the 150 most influential people who have shaped the character of Seattle and King County, and Opera News cited Jenkins as one of the 25 “most powerful” names in American opera.

He is currently a lecturer for Continuing Studies at Stanford University.

A graduate of the University of Texas and a member of Phi Beta Kappa, Jenkins earned his law degree at Columbia University and served four years in the United States Army as a member of the Judge Advocate General’s Corps.

He has received an honorary doctorate of humanities from Seattle University, an honorary doctorate of music from the University of Puget Sound, and an honorary doctorate from the New England Conservatory. Upon his retirement he received the Washington Governor’s Arts and Heritage Award for Arts Organization Leadership. In May 2014 he was named a Chevalier of the Order of Arts and Letters of the Republic of France. He was an advisor for the Lotte Lehmann Foundation and provided his own speaking on the Lehmann Tribute CD.

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## Related Glossary Terms



# Jennie Tourel

Jennie Tourel (1900–1973) was a Jewish-American operatic and art song mezzo-soprano.

Born in Vitebsk, Russian Empire (now Belarus), with the surname Davidovich, as a young girl she played the flute, then studied piano. After the Russian Revolution, her Jewish family left Russia and settled temporarily near Danzig. They later moved to Paris, where she continued to study piano and contemplated a concert career. She then began to take voice lessons with Reynaldo Hahn and Anna El-Tour, and decided to devote herself to professional singing. She was said to have changed her last name to Tourel by transposing the syllables of El-Tour's name, but she denied this.

Jennie Tourel made her European operatic debut at the Opéra Russe in Paris in 1931, and subsequently sang at the Opéra-Comique in Paris as Carmen (April 9, 1933) also singing Mignon, Jacqueline (*Le médecin malgré lui*), Djamilah in 1938, Charlotte (*Werther*) and Marcelina (*The Marriage of Figaro*) in 1940. She created three roles at the Salle Favart: Labryssa in *Tout Ank Amon* (May 5, 1934), Missouf in *Zadig* (June 24, 1938) and Zouz in *La nuit embaumée* (March 25, 1939).

She made her American début at the Chicago Civic Opera in Ernest Morret's *Lorenzaccio* in 1930. Her career at the Metropolitan Opera was brief: she made her début in May 1937, as Mignon, and appeared for a few seasons in the 1940s as Rosina, Adalgisa and Carmen.

In 1940, just before the occupation of Paris by Nazi troops, she went to Lisbon, and eventually emigrated to the United States. She became a naturalized American citizen in 1946. In 1951 she created the role of Baba the Turk in Stravinsky's *The Rake's Progress*. She gave the first performances of songs by Leonard Bernstein (including the song cycles *I Hate Music*, 1943, and *La Bonne Cuisine*, 1949), Francis Poulenc and Paul Hindemith (notably the revised *Marienleben* cycle, 1949).

In later years, Jennie Tourel devoted herself to recitals and orchestra engagements, excelling particularly in French repertoire. She also taught at the Juilliard School of Music in New York, and at the Aspen School of Music in Colorado. Her last opera performance was as Doña Marta in the world premiere of Thomas Pasatieri's *Black Widow* at the Seattle Opera in 1972. She died on November 23, 1973, in New York City.

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# Jeritza, Maria

Maria Jeritza (1882–1982) Czech/American soprano who made her debut at the Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-31 and at the Metropolitan Opera from 1921-32 (and 1951 for one performance as Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After 1932 she returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1951, and in 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl of the West*. In Vienna, Lotte Lehmann and Jeritza had been rivals in the opera world.

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Chapter 2 - Legendary/Unknown

# Jim Meredith

Jim Meredith is an American pianist, and a native of North Carolina, who received his Bachelor of Arts degree from the University of North Carolina at Chapel Hill and a Master of Fine Arts degree from Tulane University. He has been a musical partner with mezzo-soprano Frederica von Stade and dramatic soprano Olivia Stapp. As a solo pianist, vocal and instrumental accompanist and conductor in America, Europe and Asia, his work has brought him into contact with such artists as Elly Ameling, Elizabeth Schwarzkopf, Eleanor Steber, Evelyn Lear, and Gerald Moore for whom he has played masterclasses. He has been Dalton Baldwin's assistant in art song in summer masterclasses at the French Conservatory in Nice. Concerts with Ms. Von Stade include an appearance on Garrison Keillor's "A Prairie Home Companion." He has been conductor of the Oakland Symphony Chorus, been on the faculty of Merritt College and taught master classes at Holy Names College and San Jose State University.

Mr. Meredith is the author of many arrangements and transcriptions performed around the world. He composed a major work for handbells, handchimes and percussion, "Kodo Tryptich," premiered at the 1997 AGEHR Directors' Seminar to great critical acclaim and continues to be performed by Sonos and other groups. He is CEO of Meredith Music Press which publishes advanced music for handbells sold in the US and internationally.

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## Related Glossary Terms



# Johann Mayrhofer

Johann Baptist Mayrhofer (1787–1836), was an Austrian poet and librettist. He is best known for his close friendship with the composer Franz Schubert.]

Mayrhofer was born in Steyr, educated and Novitiate in St. Florian's Priory in Upper Austria. In 1810 he began to study Jurisprudence and Theology at the University of Vienna, both of which courses he finished. In 1814 he met the young composer Franz Schubert and his friends (Joseph von Spaun, Franz von Schober).

Mayrhofer wrote a lot of lyric poetry and published it in 1824.

47 Schubert songs and two of his operas are based on Mayrhofer's lyric poems.

As a young man Mayrhofer had been hopelessly in love with Mina (Wilhelmina Watteroth), the daughter of Heinrich Watteroth, who was one of Mayrhofer's professors and for a short time also his landlord. In his late years Mayrhofer (like Schubert) fell in love with a young 15-year-old girl, the daughter of his landlord Doctor Strauss. Mayrhofer, who had been a hypochondriac all his life, committed suicide by jumping from the window of his office in Vienna.

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# Johann Strauss II

Johann Strauss II (1825–1899), also known as Johann Strauss, Jr., the Son (German: Sohn), Johann Baptist Strauss, was an Austrian composer of light music, particularly dance music and operettas. He composed waltzes, polkas, quadrilles, and other types of dance music, as well as operettas and a ballet. In his lifetime, he was known as "The Waltz King" and is largely then responsible for the popularity of the waltz in Vienna in the 19th century.

Strauss had two younger brothers, Josef and Eduard Strauss, who were also composers of light music as well, although they were never as well known as their elder brother. Some of Johann Strauss' most famous works include "The Blue Danube", "Kaiser-Walzer", "Tales from the Vienna Woods", and "Tritsch-Tratsch-Polka". Among his operettas, *Die Fledermaus* and *Der Zigeunerbaron* are the best known. Lehmann sang in his *Die Fledermaus*.

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# John Barbirolli

Sir John Barbirolli, (1899–1970), né Giovanni Battista Barbirolli, was a British conductor and cellist. He is remembered above all as conductor of the Hallé Orchestra in Manchester, which he helped save from dissolution in 1943 and conducted for the rest of his life. Earlier in his career he was Arturo Toscanini's successor as music director of the New York Philharmonic, serving from 1936 to 1943. He was also chief conductor of the Houston Symphony from 1961 to 1967, and was a guest conductor of many other orchestras, including the BBC Symphony Orchestra, London Symphony Orchestra, the Philharmonia, the Berlin Philharmonic and the Vienna Philharmonic, with all of which he made recordings.

Born in London of Italian and French parentage, Barbirolli grew up in a family of professional musicians. After starting out as a cellist, he was given the chance to conduct, from 1926 with the British National Opera Company, and then with Covent Garden's touring company. On taking up the conductorship of the Hallé he had less opportunity to work in the opera house, but in the 1950s he conducted productions of works by Verdi, Wagner, Gluck, and Puccini at Covent Garden with such success that he was invited to become the company's permanent musical director, an invitation he declined. Late in his career he made several recordings of operas, of which his 1967 set of Puccini's *Madama Butterfly* for EMI is probably the best known.

Both in the concert hall and on record, Barbirolli was particularly associated with the music of English composers such as Elgar, Delius and Vaughan Williams. His interpretations of other late romantic composers, such as Mahler and Sibelius, as well as of earlier classical composers, including Schubert, are also still admired.

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# John Coveney

John Coveney, director of artist relations for Angel Records and a close friend of such musicians as Maria Callas, Beverly Sills, Elisabeth Schwarzkopf, Leontyne Price, Lotte Lehmann, and Carlo Maria Giulini, died 6 August 1979 in Beth Israel Hospital. He was 62 years old. He had been born in Boston.

Mr. Coveney, who had been an executive with the Capitol and Angel recording companies for 34 years, had suffered from bone cancer for the last three months. A well-known figure in the classical record field, he was also familiar by voice to millions from his appearances in recent years as a panelist on the Metropolitan Opera broadcasts.

He was known to record collectors as prolific writer of jacket notes including those for the Lehmann double Lp set that marked her passing. He also spoke at her Santa Barbara funeral. One of Miss Callas's closest confidants in this country, Mr. Coveney went to Europe to help settle the late soprano's estate. Soon after returning to New York, in April, he entered Doctors Hospital for chemotherapy.

Mr. Coveney's friendships with singers, in particular, extended far beyond narrow business requirements. Miss Schwarzkopf recently flew 3,000 miles out of her way to visit him in Beth Israel, where he had been transferred for further treatment. According to friends, Mr. Coveney tried to retire last year, but was persuaded to stay on after Miss Sills told the company she would deal with no one else.

Mr. Coveney was known as an opera authority, and also had done research on the composer Frederick Delius. He played the piano and the organ, kept both instruments in his home, and would occasionally entertain friends by playing both simultaneously, one with either hand.

Mr. Coveney attended Fordham University and Joined Capitol in 1945, after serving in World War II.

Director of Artists' Relations at Angel Records

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Chapter 8 - Exclusive Photos

# John Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar, and teacher, with a particular interest in singing and voice. His 36-year career as a schoolmaster overlapped with his career as a music critic and author of books on Elizabethan drama, and opera and composers.

Among Steane's works are critical studies of Christopher Marlowe and John Donne, and a series of books on music, concentrating on singing and voice. He also contributed to a range of musical journals, including *Gramophone* and *The Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

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Chapter 4 - Early Recordings

## John Wustman

JOHN WUSTMAN (1930–), who has been called the "dean of American accompanists," studied with John Kollen at the University of Michigan and in New York with Leonard Shure. He became affiliated with Robert Shaw and his long and illustrious career took off like a comet.

Wustman's New York years read like a veritable history of singers and singing. He was pianist for the rehearsals of the American Opera Society's presentation of Bellini's *II Pirata* that occurred in Carnegie Hall in 1959. No less an artist than Maria Callas was featured in that presentation and Mr. Wustman would later serve as a member of the jury at the Fourth International Tchaikowsky Competition in Moscow with Mme. Callas. During this time he traveled abroad under the aegis of the Fulbright Commission and also the United States State Department teaching master classes in German Lieder in Uruguay, Peru, and Argentina. He has appeared in the leading concert halls of five continents with some of the greatest singers from the second half of this century: names such as Elisabeth Schwarzkopf, Birgit Nilsson, Régine Crespin, Christa Ludwig, Nicolai Gedda, Carlo Bergonzi, Luciano Pavarotti and a host of others. Certain highlights in an already brilliant career include a series of televised recitals with Mr. Pavarotti, including the first recital from the Metropolitan Opera House in 1978. His recording of Mussorgsky and Rachmaninoff songs with Irina Arkhipova won the Grand Prix du Disque. Other recordings include song recitals with Régine Crespin, Carlo Bergonzi, Brigitte Fassbaender and the Live from Carnegie Hall recital with Luciano Pavarotti. Since 1968, Mr. Wustman has been Professor of Music at the University of Illinois where he founded the vocal coaching and accompanying program in 1973. His presence is keenly felt in his master classes and recitals, often devoted to the works of one composer. On January 31, 1997, Mr. Wustman completed a six-year series of recitals celebrating the 200th anniversary of Franz Schubert's birth. This "labor of love", as Wustman terms it, featured performances of each of the Viennese master's 598 songs. Mr. Wustman is in constant demand as pianist, adjudicator, and teacher, and, since 1985 he has presented a series of classes at Valparaiso University in Valparaiso, Indiana for a two-week study during the summer of vocal repertoire for singers and pianists. His students are engaged as singers, conductors and répétiteurs at the Metropolitan Opera Company, Houston Grand, San Francisco Opera, Chicago Lyric, Munich Staatsoper and La Scala. Since 1999, he has been a member of the "Center for Advanced Study" of the University of Illinois. This is the highest honor and award the University endows. He was given the Lotte Lehmann Foundation World of Song award.



# Johnson, Graham

Graham Johnson (1950-) pianist, a recipient of the Lotte Lehmann Foundation 2004 World of Song award.

After arriving in Britain from his native Rhodesia (now Zimbabwe), Johnson studied at London's Royal Academy of Music and subsequently with Geoffrey Parsons. In 1972 he was official accompanist at Peter Pears's first master classes at The Maltings, Snape, and thereafter worked regularly with the tenor. In 1975 he was invited by Walter Legge to accompany Elizabeth Schwarzkopf. In 1976 he formed The Songmakers' Almanac to further the cause of neglected areas of piano-accompanied vocal music and to place the staple repertoire of song in new and challenging contexts. This endeavor was much supported by Gerald Moore, whose guiding influence in Johnson's career was of crucial importance.

Apart from devising and accompanying over one hundred and fifty Songmakers' recitals, Graham Johnson has presented a number of summer recital cycles for London's South Bank and Wigmore Hall, as well as a seven-part cycle of Goethe settings for the Alte Oper, Frankfurt. He has written and presented programs for both BBC Radio and Television on the songs of Schubert, Poulenc, Liszt and Shostakovich.

He is Professor of Accompaniment at London's Guildhall School of Music, and a Fellow of that School as well as of the Royal Academy of Music. He has given master classes as far afield as Finland, New Zealand, and the Music Academy of the West in Santa Barbara, California.

Mr. Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arleen Auger, Brigitte Fassbaender, Lucia Popp, Tom Krause, Jessye Norman, Peter Schreier, Marjana Lipovsek, Felicity Palmer, Ann Murray, Christine Schäfer, Anthony Rolfe Johnson, Matthias Goerne, and Dame Margaret Price. He has accompanied Dame Felicity Lott since their student days at the Royal Academy of Music where they worked together with the late Flora Nielsen.

Graham's Schubert Lieder project for Hyperion garnered the 'Gramophone' Solo Vocal Award in both 1989 (for his disc with Dame Janet Baker), and 1996 (for *Die schöne Müllerin* with Ian Bostridge).

Graham Johnson was awarded an OBE in the 1994 Queen's Birthday Honours list.

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## Related Glossary Terms

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# Jones, Warren

Warren Jones, American pianist, was named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*. He performs with many of today's best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, James Morris, John Relyea, Joseph Alessi, and Richard "Yongjae" O'Neill—and is Principal Pianist for the exciting California-based chamber music group Camerata Pacifica. In the past he has partnered such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Barbara Bonney, Carol Vaness, Judith Blegen, Tatiana Troyanos, and Martti Talvela.

Mr. Jones has often been a guest artist at Carnegie Hall and in Lincoln Center's "Great Performers Series," as well as the festivals of Tanglewood, Ravinia, and Caramoor. His international travels have taken him to recitals at the Salzburg Festival, Milan's Teatro alla Scala, the Maggio Musicale Festival in Florence, the Teatro Fenice in Venice, Paris' Théâtre des Champs-Élysées and Opéra Bastille, Wigmore Hall and Queen Elizabeth Hall in London, the Konzerthaus in Vienna, Suntory Hall in Tokyo, the Cultural Centre in Hong Kong and theatres throughout Scandinavia and Korea.

Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada – and three times he has appeared at the U.S. Supreme Court as a specially invited performer for the Justices and their guests.

As a guest at the Library of Congress, Mr. Jones has appeared with the Juilliard Quartet in performances of the Schumann Piano Quintet.

His discography includes more than 25 recordings, including a compilation of new songs by the American composer Lori Laitman. He can be heard on every major record label, in diverse repertory from Schubert and Brahms to more esoteric compositions of Gretchaninoff, Clarke, and Smit, as well as contemporary works by Harbison.

Mr. Jones is a member of the faculty at the Manhattan School of Music. Each summer he teaches and performs at the Music Academy of the West in Santa Barbara. For ten years he was Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.

Mr. Jones is also a prominent musical jurist, having been a judge for the Van Cliburn International Piano Competition, the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, Artists' Association International Fine Arts Competition, and the American Council for the Arts.

Born in Washington, D.C., Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music in Boston. He has been honored with the Conservatory's Outstanding Alumni Award, and currently serves on the Board of Overseers of that institution.

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## Related Glossary Terms

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# Josef Kalenberg

Josef Kalenberg (January 7, 1886 in Cologne - November 8, 1962 in Vienna) was a German-Austrian opera singer (tenor) and longtime ensemble member of the Vienna State Opera. At this house he was also appointed Kammersänger.

Kalenberg appeared at the Vienna State Opera from 1927 to 1950. In this house he sang 38 times the Caliph in *Turandot* and 26 times the Pedro in *Tiefland*. Kalenberg sang almost all major heroic tenor roles of Wagner (*Siegfried*, *Parsifal*, *Erik*, *Stolzing*, and *Lohengrin*), as well as the classical Italian and French repertoire (*Macduff*, *Gustav III*, *Radames*, *Canio*, *Turridu*, *Cavaradossi*, *Don José*, and *Samson*). He was also a sought-after Richard Strauss interpreter and sang the tenor roles in *Salome*, *Ariadne*, *Arabella* and *Elektra*.

At the Salzburg Festival Kalenberg sang in 1928 *Tamino* and from 1928 to 1930, *Florestan* in 1930, *Achilles* in *Iphigénie en Aulide* and *Tristan* in 1935 and 1936.

Kalenberg was buried at the Hietzing Cemetery in Vienna.

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Chapter 2 - Legendary/Unknown



# Josef Marx

Josef Marx (1882–1964) was an Austrian composer, teacher, and conductor. Remembered for his Lieder, he knew Lehmann, who performed his songs at his 50th birthday concert and recorded one later.

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## Related Glossary Terms

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# Joseph Correck

Joseph Correck (1892-1948) was a gifted Hannoverian baritone who premier as Robert Storch in Intermezzo by Richard Strauss. He also performed at Bayreuth. Other cities' opera houses included Chemnitz, Dresden, Essen, Hannover, Paris, and Vienna.

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## Related Glossary Terms

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# Joseph Schwarz

Joseph Schwarz, Latvian-German baritone, (1880–1926) was born in Riga to Jewish parents who had to bring up ten children. He grew up in poverty and became a young tailor but his vocal talent was soon discovered. He met a rich family who realized his potential and he was able to study singing with Adolf Robinson in Vienna. He made his debut at Linz in 1900 as Amonasro. Subsequently he toured with enormous success and returned to his home town Riga at the Imperial Opera in St. Petersburg. He was invited at the Vienna Volksoper and later he became member of the Imperial Vienna Opera where he remained an admired member of the ensemble from 1909 to 1915. After the sudden demise of the popular Leopold Demuth he had to take over the latter's roles. Very soon triumphant acclaim followed, especially when he partnered Enrico Caruso, who often made guest appearances in Vienna. His repertory included roles such as Amfortas, Wanderer, Wolfram, Scarpia, Germont-père, Escamillo, Renato, and Valentin. After a guest appearance in Berlin in 1915, the singer decided to terminate his contract with the Vienna Opera and moved to Berlin where he was hailed as "second Battistini." He soon became one of the most splendid and popular members of the ensemble. His psychological study of Iago made theatre history in Berlin. In 1921 he toured the United States, and for several years he was associated with the Civic Opera Company in Chicago and was also immediately engaged at the Met. His singing was enhanced by his superb stage presence. His histrionic ability caused his style to be compared to Chaliapin's! By the time of 1925 his voice was in decline. It was said that his addiction to alcohol and consequent failing health undermined his vocal technique. He died the following year of kidney disease.

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# Joseph Sonnleithner

Joseph Ferdinand Sonnleithner (1766–1835) was an Austrian librettist, theater director, archivist, and lawyer. He was the son of Christoph Sonnleithner, brother of Ignaz von Sonnleithner, and uncle of Franz Grillparzer and Leopold von Sonnleithner. He was a personal friend and attorney of Ludwig van Beethoven, and he wrote numerous librettos, among them, Beethoven's opera *Fidelio*, *Faniska* by Luigi Cherubini, and *Agnes Sorel* by Adalbert Gyrowetz.

Joseph Sonnleithner worked for the Viennese court in 1787, first at Joseph II's private office and later in the chancellery. From 1796 to 1796 he published the *Wiener Theater-Almanach* and in 1802 he became partner in the *Kunst und Industrie-Comptoir Publishing House*. For a short period from February to August 1804 Sonnleithner was artistic director of the *Theater an der Wien*, and from 1804 to 1814 he was secretary of the court theaters in Vienna. He was also a leading figure in the Viennese musical life in the first decades of the nineteenth century and consequently one of the founders of the *Gesellschaft der Musikfreunde*, becoming then its first secretary in 1812.

Sonnleithner was one of the earliest collectors of folk songs and information on their composers in Austria, a project which, although never fulfilled, served as the basis of a new musical encyclopedia. A close friendship united him with his nephew, Grillparzer, and Franz Schubert. He collected oil paintings from the Baroque period on, which is now kept in the *Gesellschaft der Musikfreunde*; he also commissioned a special portrait of Schubert from the artist Anton Depauly.

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# Judith Beckmann

The American soprano, Judith Beckmann, (1935–) is the daughter of an opera singer and a pianist. She got her musical training at the University of Southern California and at the Music Academy of the West in Santa Barbara. Among her teachers were Lotte Lehmann, and she was also pupil of her father, the singer and pedagogue Harold Reed. In 1961 she won a singing competition in San Francisco and came with a Fulbright scholarship to Germany, where she became pupil of Henny Wolff in Hamburg and Franziska Martienssen Lohmann in Düsseldorf.

Judith Beckmann made her stage debut in 1962 at the National Theatre of Braunschweig as Fiordiligi in *Così fan tutte*. This launched a great career of the artist at the prominent German stages, primarily at the State Operas of Munich and Stuttgart, in Cologne, Kassel, Hannover, Frankfurt a.M., Mannheim, Dortmund, and at the German Opera House Berlin. From 1964 she was a member of the Deutsche Oper am Rhein in Düsseldorf-Duisburg, and from 1967 of the State Opera of Hamburg. Since 1971 she was connected to the State Opera of Vienna.

In 1969 Judith Beckmann could be heard at the Festival of Schwetzingen in the premiere of the opera *Das Märchen von der schönen Lilie* by G. Klebe. She sang also as a guest in Brussels, Nancy, Geneva, Venice, with the Maggio Musicale di Florenz, at the Covent Garden Opera of London, and at the Opera House of San Francisco. In 1984 she sang in Cologne *Eva* in *Meistersinger*, in 1988 at the State Opera of Munich the title part in *Arabella* by R. Strauss and, likewise in 1988, at the Opera House of Dortmund *Ariadne* in *Ariadne auf Naxos*. In 1986 she appeared at the Teatro Regio of Turin as Marschallin in *Rosenkavalier*, in 1989 she appeared again as a guest at the Munich Opera, in 1990 at the Théâtre de la Monnaie Brussels and at the National Theatre Hannover.

Judith Beckmann's stage repertoire covered variety of works, in particular from the lyric specialist area. She is a celebrated concert soprano, particularly Bach interpreter. She took training activity at the College of Music of Hamburg. She is married to the conductor Irvin Beckmann.

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# Judith Sutcliffe

Judy Sutcliffe (1941-), artist and writer, lived in Santa Barbara 1978 to 1980 and was a friend of Frances Holden during the Lehmann centennial time. She designed and typeset the Beaumont Glass Lotte Lehmann biography for the University of California Press. She attended the Vienna Opera's Lehmann Centennial and co-edited the Lotte Lehmann League newsletter with Gary Hickling. She lives in Ojai, CA. Her book, "A Collection of Old Men," describes the making of the Lotte Lehmann biography and contains a word-sketch of Holden.

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Chapter 8 - Exclusive Photos

Chapter 11 - Last Word



# Julius Bittner

Julius Bittner (1874–1939) was an Austrian composer.

The son of a judge, Bittner also initially pursued a career in law. Until 1920 he was a judge in Wolkersdorf im Weinviertel, in Lower Austria. From 1920 to 1922 or 1923 he was an official in the Austrian Department of Justice.

In addition, Julius Bittner became one of the best known and most performed Austrian opera composers in the first half of the 20th Century. Many of his operas deal with Austrian-Alpine themes. He usually wrote his own libretti. After the Second World War, however, as a typical representative of late Romantic opera in the tradition of Richard Wagner, he was gradually forgotten. Critics gave him the somewhat derogatory nickname "the Anzengruber of the opera"; in importance he is comparable to his better known contemporary Wilhelm Kienzl.

Bittner was married to the alto Emilie Werner. As a leading member of Vienna's judiciary and close friend of Gustav Mahler, he assessed Mahler's estate for probate after his death. He later won the Mahler Prize in 1915. He composed many operas, two symphonies and many songs and was helped and promoted by Mahler and Bruno Walter. He was also a close friend of Erich Wolfgang Korngold and Franz Schmidt. He was for a while editor of the Austrian music journal *Der Merker* and wrote music criticism for it and other newspapers. He was so influential that he was able to arrange Arnold Schoenberg's release from active military service in the First World War.

He received numerous awards and honors and became a member of the German Academy of Arts in Berlin in 1925. In 1964, the archive containing almost all of his works (autograph sketches, text books, scores and piano reductions) was taken over by the Vienna City Library.

Bittner is buried in an honorary grave in Vienna's Central Cemetery (Group 32C, Plot 15).

# Julliard

Juilliard, also known as The Juilliard School, a music conservatory located on the Lincoln Center campus in New York City. Besides all genres of music, students may study ballet and theatre.

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## Related Glossary Terms

Manhattan School of Music (MSM)

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# Kammersängerin

Kammersänger (or Kammersängerin for a female singer), abbreviated as Kammer, literally means "chamber singer." It is a German honorific title for distinguished singers of opera and classical music. Historically, the title was bestowed by princes or kings, when it was styled Hofkammersänger(in).

The title is given in Germany and in Austria usually on the recommendation of relevant national and local institutions. In the former German Democratic Republic, some concert halls bestowed this designation.

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## Related Glossary Terms

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## Karan Armstrong

Karan Armstrong (1941–) is an American operatic soprano, who is celebrated as a singing-actress. A student of Lehmann, she's taught in Lehmann's birthplace, Perleberg, for the Lotte Lehmann Woche and Akademie.

Originally trained as a pianist, Armstrong graduated with a Bachelor of Music degree from Concordia College in 1963. She later studied with Lotte Lehmann in Santa Barbara, California. She made her operatic debut in 1965 with a secondary company in San Francisco, as Musetta in *La bohème*. She made her first appearance with the San Francisco Spring Opera the following year, as Elvira in *L'italiana* in Algeri.

In 1966, Armstrong won the Metropolitan Opera National Council Auditions, which led to her being engaged by the house for small roles. She made her debut at the Met on October 2, 1966, as one of the servants in *Die Frau ohne Schatten*, under Karl Böhm, with Leonie Rysanek and Christa Ludwig. She continued to perform regularly at the Met through the spring of 1969, in roles like the Paggio in *Rigoletto* (opposite Cornell MacNeil), Annina in *La traviata* (with Virginia Zeani), and the Dew Fairy in *Hänsel und Gretel* (with Teresa Stratas as Gretel).

Preferable contracts emanated from the New York City Opera, and she made her first appearance with that company as the Reine de Chémakhâ in *Le coq d'or* (with Michael Devlin), in 1969. She was to appear at that theatre many times through 1977, singing such roles as Concepción in *L'heure espagnol* (with Kenneth Riegel), Blondchen in *Die Entführung aus dem Serail* (opposite Patricia Brooks, then Beverly Sills), Violetta Valéry in *La traviata*, the title heroine in *La belle Hélène*, and Minnie in *La fanciulla del West*, among others.

In 1974, Armstrong first appeared in Europe, as Micaëla in *Carmen*, at the Opéra du Rhin in Strasbourg. The following year, she created a great sensation with her performance of *Salome* at the same theatre. Further performances in Europe followed, including *Tosca* in Venice, and *Elsa von Brabant* in the 1979 Bayreuth Festival's *Lohengrin* (with Peter Hofmann), directed by her future husband, Götz Friedrich, which was later recorded and filmed. She also sang in Berlin (where she was to be a great favorite), Vienna, Paris, Covent Garden (Lulu, which Robert Craft once declared was "accurately sung and perfectly enacted"), Los Angeles, and the Bolshoi.

Armstrong has sung in several operatic world premieres, including Gottfried von Einem's *Jesu Hochzeit* (as Death), Giuseppe Sinopoli's *Lou Salomé*, Luciano Berio's *Un re in ascolto*, York Höller's *Maître et Marguerite* and Siegfried Matthus's *Desdemona und ihre Schwestern*. Other celebrated roles include those in *Susannah*, *Salome*, *Les contes d'Hoffmann* (as *Giulietta*, opposite Norman Treigle), *La voix humaine*, *Lohengrin*, *Pelléas et Mélisande*, *Lulu*, *Wozzeck*, *Der Rosenkavalier*, *Die tote Stadt*, *Parsifal*, *Erwartung*, *Die Walküre* (as *Sieglinde*), *Katya Kabanova*, *The Makropulos Case*, *Fidelio*, *Mathis der Maler* (as *Ursula*), *Tannhäuser* (as *Venus*, with René Kollo) and *Dialogues des Carmélites* (as *Mother Marie of the Incarnation*).

In 1985, Armstrong was named a *Kammersängerin* in Stuttgart; in 1994, she received the title in Berlin.

Recent roles have included the *Widow Begbick* in *Aufstieg und Fall der Stadt Mahagonny*, at Erfurt; *Mme Larine* in *Eugene Onegin*, at the Deutsche Oper Berlin (in the Friedrich production); the *Old Lady* in *Candide*, at the Flanders Opera; and the *Queen of Hearts* in *Unsink Chin's Alice in Wonderland*, in Geneva.

Armstrong was married for many years to the stage director and impresario Götz Friedrich. Their marriage ended with Friedrich's death, in 2000. The couple had one son together.

# Karl Böhm

Karl Böhm (1894–1981) was one of the greatest conductors of the twentieth century in the German tradition. He studied music as a child and continued to work and study in music while serving in the Austrian Army during World War I -- and while completing a doctorate in law. He coached singers at the Graz Opera and was permitted to conduct a performance of Nessler's *Der Trompeter von Sackingen*. He never had conducting lessons, but made close studies of the work of both Bruno Walter and Carl Muck.

In 1921 he was hired by the Bavarian State Opera in Munich, and then he became Generalmusikdirektor in both Darmstadt (1927) and Hamburg (1931-1933). He gained a reputation for his fine performances of Mozart, Wagner, and Richard Strauss, as well as his championing of modern German music, including operas by Krenek and Berg. Böhm debuted in Vienna in 1933, leading Wagner's *Tristan und Isolde*. In 1934 he became director of the Dresden State Opera, Richard Strauss's favorite theater. There, Böhm conducted premieres of Strauss's *Die schweigsame Frau* (1935) and *Dafne* (1938). He remained at the helm in Dresden through 1943, at which point he became director of the Vienna State Opera (1943-1945). Richard Strauss was not in official favor, and Joseph Goebbels banned any recognition of the great composer's 80th birthday in 1944. However, Böhm participated in a de facto observance, as a large number of Strauss's orchestral and operatic works "just happened" to be played about the time of the birthday.

After the war, Böhm was forbidden to perform until he underwent "de-Nazification," a procedure whereby prominent Austro-Germans were investigated for complicity in Nazi crimes. He was eventually cleared of any suspicion, and was permitted to resume work in 1947.

Böhm oversaw the German repertory at the Teatro Colón in Buenos Aires (1950-1953), and again served as director of the Vienna State Opera (1954-1956). He debuted in the USA at New York's Metropolitan Opera with Mozart's *Don Giovanni* in 1957, and took prominent German orchestras and opera companies on tour. The Vienna Philharmonic bestowed on him the title "Ehrendirigent," and he was proclaimed Generalmusikdirektor of Austria. He left a legacy of many great recordings, including a complete Wagner Ring cycle considered by many critics to be the best. While his Wagner and Strauss were sumptuously Romantic, his Mozart was scrupulously Classical in approach.

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## Related Glossary Terms

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# Karl Erb

Karl Erb (1877–1958) was a German tenor vocalist who made his career in opera and then in oratorio and Lieder recital. He excelled in all these genres and before 1920 gave classic performances of key roles in modern operas and created lead roles in those of Hans Pfitzner. He was the first husband of the soprano Ivogün and was considered by many the ideal Evangelist in the *St Matthew Passion* of Johann Sebastian Bach.

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Chapter 5 - Comparisons



# Karl Haffner

Karl Haffner (1804–1876) was a German librettist.

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## **Related Glossary Terms**

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# Karl Lappe

Karl Lappe (1773–1843) was a German poet

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## **Related Glossary Terms**

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# Kathy H. Brown

Kathy Brown, voice teacher and author received her B.M. and B.M.E. degrees from Baylor University. She received her M.M. from Indiana University and was awarded the Doctor of Musical Arts from the University of Missouri-Kansas City. Dr. Brown held the position in Chicago of soprano soloist for the seasonal concert series at the Chicago Temple (First Methodist Church), as well as appearing as soloist in various Chicago area concerts and musical productions.

Her teaching positions in Illinois included Deerfield public schools, Park Forest Conservatory, and St. Xavier College.

Dr. Brown has studied with Caterina Micieli, Elizabeth Mannion, Martha Lipton, Anna Boynton, Martha Longmire, and Ted Harris.

She has been an adjudicator and clinician for Illinois and Missouri public schools and the Missouri Baptist Convention. Her voice students have won competitions sponsored by the National Association of Teachers of Singing and the Missouri Music Teachers Association.

Her book, *Lotte Lehmann in America: A Legacy of Singing Artistry* was published by the College Music Society. Dr. Brown was named the Parkway Distinguished Professor for 2013. She is Professor of Music at Southwest Baptist University and serves as the organist at St. Alban's Episcopal Church in Bolivar.

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## Related Glossary Terms

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# Kay Griffel

Kay Griffel (1940–) is an American operatic spinto soprano. After earning a Bachelor of Music from Northwestern University, she pursued further studies with Lotte Lehmann at the Music Academy of the West in Santa Barbara. She received a Fulbright Scholarship and a Rockefeller Foundation Grant. In 1962 she won the Metropolitan Opera National Council Auditions. She also won a competition sponsored by the National Association of Teachers of Singing. In the mid 1960s she pursued graduate studies at the Musikhochschule Berlin. She also received further instruction from Nadia Boulanger at the Fontainebleau School and Pierre Bernac in Paris.

On November 4, 1960, Griffel made her stage debut at the Lyric Opera of Chicago (LOC) as Mercedes in Georges Bizet's *Carmen* with Jean Madeira in the title role, Renata Scotto as Micaela, Giuseppe di Stefano as Don Jose, Robert Merrill as Escamillo, and Lovro von Matacic conducting. She also appeared at the LOC in the 1960-1961 season as the Shepherd Boy in Giacomo Puccini's *Tosca*, Siegrune in Richard Wagner's *Die Walküre*, the Little Savoyard in Umberto Giordano's *Fedora*, and Kate Pinkerton in Puccini's *Madama Butterfly*.

In 1963 Griffel then moved to Berlin and was soon given several assignments in the mezzo-soprano repertoire at the Deutsche Oper Berlin. She then became a member of the Bremen Opera and the Mainz Opera. At the later opera house she began to branch out into leading soprano roles. She continued to perform on a regular basis at the opera houses in both Karlsruhe and Bremen until 1973, when she became a resident member of the Staetische Buehnen in Cologne.

On August 20, 1973 Griffel made her debut at the Salzburg Festival as Sybille in the world premiere performance of Orff's *De temporum fine comedia*. She was soon after engaged in leading roles at the Bavarian State Opera, the Deutsche Oper am Rhein, the Hamburg State Opera, the Liceu, and the Staatsoper Stuttgart. In 1976 she made her debut at the Glyndebourne Festival as Alice Ford in Giuseppe Verdi's *Falstaff*. In 1977 she toured with the Berlin State Opera to Japan, performing the roles of the Marschallin in Richard Strauss' *Der Rosenkavalier*, Donna Elvira in Wolfgang Amadeus Mozart's *Don Giovanni*, and the Countess Almaviva in Mozart's *The Marriage of Figaro*. In 1978 she portrayed Eva in Wagner's *Die Meistersinger* at the Teatro Nacional de São Carlos.

On November 16, 1982, Griffel made her debut at the Metropolitan Opera as Elettra in Mozart's *Idomeneo* with Herman Malamood in the title role, Claudia Catania as Idamante, Ileana Cotrubas as Ilia, John Alexander as Arbace, and Jeffrey Tate conducting. She returned to the Met regularly over the next seven years, portraying Countess Almaviva, Rosalinde in *Die Fledermaus*, Tatiana in Eugene Onegin, and the title role in Strauss' *Arabella*. Her final performance with the company was as Mozart's Elettra on March 3, 1989.

During her career, Griffel also sang leading roles with the Frankfurt Opera, the Grand Théâtre de Bordeaux, the Houston Grand Opera, the Los Angeles Opera, La Monnaie, Maggio Musicale Fiorentino, the Opera Company of Boston, Opera Ireland, the Royal Opera, London, the Staatsoper Hannover, the Teatro Comunale di Bologna, the Teatro dell'Opera di Roma, Theater Bonn, the Théâtre du Capitole, and the Welsh National Opera among others. Some of the other roles she performed on stage were Chrysothemis in Strauss' *Elektra*, Cleopatra in Handel's *Giulio Cesare*, Desdemona in Verdi's *Otello*, Elisabetta in Verdi's *Don Carlos*, Euridice in Gluck's *Orfeo ed Euridice*, Fiordiligi in Mozart's *Così fan tutte*, Marguerite in Charles Gounod's *Faust*, Micaela in Bizet's *Carmen*, Mimi in Puccini's *La bohème*, Romilda in Handel's *Serse*, and the title roles in Strauss' *Ariadne auf Naxos* and Puccini's *Manon Lescaut*.

Griffel is a former professor of voice at the University of Michigan and has taught masterclasses at several universities and conservatories in the United States.

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## Related Glossary Terms

# Konetzni

Refers to either of the Konetzni sisters.

Hilde Konetzni (1905–1980) was an Austrian operatic soprano, particularly associated with Wagner roles, especially Sieglinde, based largely at the Vienna State Opera.

She studied at the Vienna Music Conservatory with Rudolf Nillius, and in Prague with Ludmilla Prohaska-Neumann. She made her debut in Gábor és Sieglinde, in 1929, and sang in Prague from 1932 to 1938. In 1936, she made her debut at the Vienna State Opera and the Paris Opéra, as Donna Elvira. She also appeared at the Royal Opera House in London (1938–39), returning in 1941 and at La Scala in Milan, in 1950, as Sieglinde with Furtwängler.

A stylish singer, she possessed a voice of great beauty, other notable roles included; Agathe, Isolde, Brünnhilde, Elisabeth, Marschalin, Leonora, Chryseis, etc.

She was very popular in Vienna, and continued singing small roles until the 1970s. She had a sister, Anny Konetzni (1902–1968), who was also a soprano, noted for Richard Wagner and Richard Strauss roles

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## Related Glossary Terms

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# Korngold, Erich

Erich Korngold (1897–1957) was a wunderkind composer of operas. Lehmann sang in several of his operas, he only conducted her in his *Polykrates* in 1919 and 1920 (at the age of 23!). Korngold is best known for his film music composed in Hollywood in the 1930s and 1940s.

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## Related Glossary Terms

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# Krauss, Clemens

Clemens Krauss (1893–1954) was a highly respected Austrian conductor who collaborated both professionally and personally with Richard Strauss. He became the director of the Vienna State Opera in 1929 and was also connected with the Salzburg Festival. He conducted *Lehmann* many times in both these venues (as early as 1922), but because his mistress and later second wife, Viorica Ursuleac, sang many “*Lehmann*” roles he, of course, tried to engage Ursuleac.

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## Related Glossary Terms

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# Kundry

The only lead soprano role in Wagner's *Parsifal*.

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## Related Glossary Terms

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# Kurt Weill

Kurt Julian Weill (1900–1950) was a German composer, active from his native country, and in his later years in the United States. He was a composer for the stage who was best known for his fruitful collaboration with Bertolt Brecht. With Brecht, he developed productions such as his most famous work *The Threepenny Opera*, which included the ballad "Mack the Knife." Weill held the ideal of writing music that served a socially useful purpose. He also wrote several works for the concert hall, as well as several Jewish pieces.

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## Related Glossary Terms

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# Lani Spahr

Lani Spahr is an audio restoration engineer, writer and producer. His work can be heard on the Naxos, Chandos, Music & Arts, West Hill Radio Archives, Boston Records and Oboe Classics labels. He was the audio engineer for this whole Lotte Lehmann presentation.

But Lani Spahr is primarily a player of period oboes. He is a member of Boston Baroque and The Handel & Haydn Society Orchestra of Boston. In addition, he has appeared with many of North America's leading period instrument orchestras, including Tafelmusik, Philharmonia Baroque, The American Classical Orchestra, The Washington Bach Consort, Philadelphia Bach Festival, Boston Early Music Festival Orchestra, Indianapolis Baroque Orchestra, Apollo's Fire, Mercury Baroque, Tempesta di Mare, San Luis Obispo Mozart Festival, Concert Royal, and the Connecticut Early Music Festival Orchestra. Also a modern oboist, Mr. Spahr is formerly the principal oboist of the Colorado Springs Symphony Orchestra, the Colorado Opera Festival, the American Chamber Winds and the Maine Chamber Ensemble. Mr. Spahr has toured throughout North America, Europe and the Far East on period and modern oboes and has recorded for Telarc, Naxos, Vox, Music Masters and L'Oiseau Lyre.

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## Related Glossary Terms

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# Larmore, Jennifer

Jennifer Larmore (1958–) American mezzo soprano, made her operatic debut in France as Sesto in Mozart's *La clemenza di Tito* in 1986. She has also sung many other operas of Rossini, Bellini, Mozart, and Handel. As Rosina in *Il barbiere di Siviglia* she appeared in Paris, Amsterdam, Bonn, Berlin, Bilbao, and London. It was also in this role that she made her Metropolitan Opera debut in 1995. She made her Salzburg Festival debut in 1993 as Dorabella in Mozart's *Così fan tutte*. She has sung the title role in Handel's *Giulio Cesare* in Amsterdam, Lisbon, London, and Paris.

Ms. Larmore is equally at home on the concert stage with a wide repertoire extending from Handel's *Messiah* and Vivaldi's *Magnificat* to Schubert's *Stabat mater* and Mahler's *Rückert Lieder*, which she sang at the Vienna Musikverein with Riccardo Muti, the Vienna Philharmonic, and the Concertgebouw Amsterdam.

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# Leider, Frida

Frida Leider (1888–1975) German soprano and the leading dramatic the Berlin State Opera from 1923–40, Covent Garden from 1924–38, from 1928–38, and the Metropolitan Opera from 1933–34.

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## Related Glossary Terms

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# Leo Rosenek

Leo Rosenek was one of Lehmann's most frequent pianists on the con

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# Leo Sach

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## **Related Glossary Terms**

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# Leonard Hokanson

Leonard Hokanson (1931–2003) was an American pianist who achieved prominence in Europe as a soloist and chamber musician. Born in Vinalhaven, Maine, he attended Clark University in Worcester, Massachusetts and Bennington College in Vermont, where he received a master of arts degree with a major in music. He made his concert debut with the Philadelphia Orchestra at the age of eighteen. Drafted into the U.S. Army after graduate school, he was posted to Augsburg, Germany. He achieved early recognition as a performer in Europe, serving as a soloist with such orchestras as the Berlin Philharmonic, the Rotterdam Philharmonic, and the Vienna Symphony. He was awarded the Steinway Prize of Boston and was a prizewinner at the Busoni International Piano Competition in Bolzano, Italy. His numerous international music festival appearances included Aldeburgh, Berlin, Echternach, Lucerne, Prague, Ravinia, Salzburg, Schleswig-Holstein, Tanglewood, and Vienna.

One of the last pupils of Artur Schnabel, Hokanson also studied with Karl-Ulrich Schnabel, Claude Frank, and Julian DeGray. He was professor of piano at the Frankfurt University of Music and Performing Arts for ten years before taking a position as professor of piano at the Indiana University Jacobs School of Music in Bloomington in 1986. He was also a permanent guest professor at the Tokyo College of Music.

He was a founding member of the Odeon Trio and as a chamber musician performed with such ensembles as the Vermeer Quartet, the St. Lawrence Quartet, the Ensemble Villa Musica, and the Wind Soloists of the Berlin Philharmonic and frequently performed duo recitals with the violinist Miriam Fried, the clarinetist James Campbell, and the horn player Hermann Baumann. As a pianist for song recitals, he played with numerous singers, including Martina Arroyo, Grace Bumbry, Melanie Diener, Edith Mathis, Edda Moser, and Hermann Prey. His collaboration with Prey extended over 25 years. He was also resident pianist with Bay Chamber Concerts in Rockport, Maine. .

Hokanson's many recordings include the complete piano works of Walter Piston, Haydn sonatas, Mozart concertos, and Brahms intermezzi, as well as Schubert's complete works for violin and piano with Edith Peinemann, Brahms' sonatas for clarinet and piano with James Campbell, Beethoven's complete songs with Hermann Prey and Pamela Coburn, the complete piano trios of Brahms, Dvořák, and Schubert (Odeon Trio), previously unrecorded early piano works of Schubert, and Norbert Burgmüller's Concerto for Piano and Orchestra.

In 2001 Hokanson became professor emeritus at Indiana University but continued teaching solo piano, chamber music, and a German art song class at the school until his death in Bloomington, Indiana, from pancreatic cancer on March 21, 2003.



# Leonie Rysanek

Leonie Rysanek (1926–1998) was an Austrian dramatic soprano. Rysanek was born in Vienna and made her operatic debut in 1949 in Innsbruck. In 1951 the Bayreuth Festival reopened and the new leader Wieland Wagner asked her to sing Sieglinde. He was convinced that her unique, young and beautiful voice, combined with her rare acting abilities, would create a sensation. She became a star overnight, and the role of Sieglinde followed her for the rest of her career.

Her Metropolitan Opera debut came in 1959 as Lady Macbeth, replacing Maria Callas who had been "fired" from the production. She made her farewell to the Met as the Countess in *The Queen of Spades* in January 1996.

Her final performance was at the Salzburg Festival in August 1996, as Klytämnestra in *Elektra*. Over her lengthy career, she sang 299 performances of 24 roles at the Met. She starred in the Met premieres of *Macbeth*, *Nabucco*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Káťa Kabanová*.

It was as a singer of Richard Strauss's operas that she made the largest contribution to modern opera. She was the reigning Empress of *Die Frau ohne Schatten* and triumphed as Salome, *Elektra*, *Chrysothemis*, the *Marschallin*, and *Ariadne*.

She was appointed curator of the Vienna Festival a few months after her retirement, a post she held until her death in Vienna at age 71 (she had been diagnosed with bone cancer during her last Met performances).

Rysanek was the first person person to be awarded the Lehmann Ring.

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## Related Glossary Terms

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# Lied

Lied, plural: Lieder, the German word for a piano-accompanied lyric

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Lotte Lehmann & Her Legacy - Preface

# Lilli Lehmann

Lilli Lehmann, (no relation to Lotte Lehmann), born Elisabeth Maria Lehmann, later Elisabeth Maria Lehmann-Kalisch (1848–1929) was a German operatic soprano of phenomenal versatility. She was also a voice teacher.

The future opera star's father, Karl-August Lehmann, was a singer (Heldentenor) while her mother, Maria Theresia Löw (1809–1885), was a soprano. Her first lessons were from her mother, who had been a prima donna under Spohr at the Cassel opera. After singing small parts on the stage, for example in Mozart's *Magic Flute* at Prague in 1866, and studies under Heinrich Laube in Leipzig,[1] Lehmann made her proper debut in 1870 in Berlin as a light soprano in Meyerbeer's *Das Feldlager in Schlesien*. She subsequently became so successful that she was appointed an Imperial Chamber Singer for life in 1876.

Lehmann sang in the first Bayreuth Festival in 1876, singing in the first complete performances of *The Ring Cycle* as Woglinde and Helmwig. She performed in London in 1884, and appeared at the New York Metropolitan Opera in 1885–1899. Together with her Met colleagues Fischer, Alvary, Brandt, and Seidl, she helped to popularize Wagner's music in America. By remaining in America beyond the leave granted her by the Berlin Opera, she faced a ban following her return to Germany. After the personal intervention of the Emperor, the ban was lifted.

She appeared at London's Royal Opera House, Covent Garden, in 1899 and sang in Paris and Vienna in 1903 and 1909 respectively. In 1905, she sang at the Salzburg Festival, later becoming the festival's artistic director. Lehmann was also renowned as a Lieder singer. She continued to give recitals until her retirement from the concert stage in the 1920s.

Her mature voice, of splendid quality and large volume, gained for her the reputation of being not only one of the greatest Wagnerian singers of her day but also an ideal interpreter of Bellini's *Norma* and the operatic music of Mozart. She was considered unsurpassed in the rôles of Brünnhilde and Isolde but sang an astonishingly wide array of other parts. Indeed, across the span of her career, she performed 170 different parts in a total of 119 German, Italian and French operas. She was noted not only for her rendering of the musical score, but also as a tragic actress.[1] She was also a noted voice teacher. Among her pupils were the famous sopranos Geraldine Farrar, Viorica Ursuleac and Olive Fremstad.

Lehmann founded the International Summer Academy at the Mozarteum in Salzburg in 1916. The academy's curriculum concentrated on voice lessons at first but it was extended later to include a wide variety of musical instruction.

The Lilli Lehmann Medal is awarded by the Mozarteum in her honor. Her voice can be heard on CD reissues of the recordings which she made prior to World War I. Although past her peak as an operatic singer when she made these records, they still impress.



# Lincoln Clark

Stage director and tenor Lincoln Clark, a mainstay of Seattle Opera for a decade (1974-84), died Friday, April 22, at his home in Edmonds after a long battle with cancer. He was 90.

Mr. Clark was born in Fort Cobb, Okla., on Jan. 6, 1926. He began his opera career as a voice student in 1946, after serving in the U.S. Navy. He took a job as assistant to Glynn Ross — then director of the L.A. Conservatory Opera, and later the founder and general director of Seattle Opera — and after singing in “La Boheme,” Mr. Clark came to the attention of the renowned singer/teacher Lotte Lehmann. For three years, he studied with her and others at the Music Academy of the West in Santa Barbara, which he later called “a life-changing experience.”

Mr. Clark subsequently won a Fulbright grant to study at the Royal Bavarian Music Academy in Munich, which led to 20 years of engagements as a leading tenor in European opera houses.

In 1974, he returned to the U.S. to become resident stage director of Seattle Opera under Ross, working first as assistant to the noted director George London in staging the company’s very first Wagnerian “Ring.” After the first year, London departed and Mr. Clark was left in charge of the then-annual “Ring” for a decade. During that period, he staged the majority of Seattle Opera’s productions, in addition to the summer “Ring” in both German and English cycles.

After his Seattle years, Mr. Clark moved to Florida State Opera at Florida State University, where he remained for 12 years, during which he initiated the doctoral degree in opera performance and the master’s degree in opera stage direction, as well as inaugurating a study and performance program for American singers at the FSU Study Center in Florence, Italy.

From 1997 until 2014, he presented opera-appreciation classes focused on 19th-century Italian opera for Il Chiostro’s Autumn Arts Festival in Tuscany, near Siena. After returning to Seattle in 2011, he was invited to lecture for the University of Washington’s Osher Life Long Learning program

In 1996, Mr. Clark returned to freelance directing and consulting. He directed productions and held residencies in Portland and Krakow, Poland, as well as the University of Illinois and Ohio University.

Also known for *The Deserter* (2003), *April Morning* (1988) and *The American Revolution* (1994).

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## Related Glossary Terms

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# *Lohengrin*

*Lohengrin* is the Wagner opera first performed in 1850 and the one in which Lehmann made her first important appearance in a major role (Elsa). Wagner wrote both the libretto and music, based on the medieval German story of the Holy Grail and the Swan. There is another tradition that weaves its way into the story: the Knight of the Swan. Lehmann's role as Elsa has been preserved in a Metropolitan Opera broadcast as well as in individual arias that she recorded.

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## Related Glossary Terms

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Chapter 1 - Asleep on Her Sofa

Chapter 2 - Legendary/Unknown

Chapter 2 - Legendary/Unknown

# Lothar Wallerstein

Lothar Wallerstein (1882–1949) was a director, conductor and stage director in Austria. From 1927–1938 he was the stage director of the Vienna State Opera, where he staged more than 70 operas there. From 1929 he was also active in the Salzburg Festival.

After the Anschluss he first moved to The Hague and finally to London, where, from 1941–1946 he worked as the major stage director for the Royal Opera House.

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## Related Glossary Terms

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# Lotte Lenya

Lotte Lenya (1898–1981) was an Austrian singer, diseuse, and actress, in the United States. In the German-speaking and music world she membered for her performances of the songs of her husband, Kurt Weill. In English-language cinema, she was nominated for an Academy Award for her role as a jaded aristocrat in *The Roman Spring of Mrs. Stone* (1961). She played the murderous and sadistic Rosa Klebb in the James Bond movie *From Russia with Love* (1963).

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## Related Glossary Terms

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# Ludwig Uhland

Johann Ludwig Uhland (1787–1862), was a German poet, philologist, and literary historian.

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## Related Glossary Terms

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# Mallinger, Mathilde

Mathilde Mallinger (1847–1920), Croatian lyric soprano, who studied at the Prague Conservatory and in Vienna. While there, she met Wagner, who, after hearing her sing, recommended her to the Munich Hofoper. The opera house engaged her upon his recommendation and she made her professional opera debut there in 1866 in the title role of Bellini's *Norma*. She spent the next three years performing at that house, singing primarily Wagner roles like Elsa in *Lohengrin* and Elisabeth in *Tannhäuser*. She created the role of Eva in the world premiere of Richard Wagner's *Die Meistersinger von Nürnberg* on 21 June 1868.

Mallinger left Munich to join the roster at the Berlin State Opera in 1869. She sang at that house through 1882. She notably sang in the Berlin premieres of *Lohengrin* (Elsa, 1869), *Die Meistersinger von Nürnberg* (1870), and Verdi's *Aida* (1874). Other roles she sang in Berlin included Leonore in *Fidelio*, Agathe in *Der Freischütz*, Sieglinde in *Die Walküre*, Valentine in *Les Huguenots* and several Mozart heroines, including Pamina, Donna Anna and Countess Almaviva.

Mallinger had a notorious rivalry with soprano Pauline Lucca while at the Berlin State Opera. The conflict between the two extended among their fans as well, with supporters of Mallinger and supporters of Lucca heckling one another. The tension came to a climax on 27 January 1872 in a performance of Mozart's *The Marriage of Figaro* in which Mallinger sang the Countess and Lucca portrayed Cherubino. During the performance supporters of Mallinger booed Lucca so severely that she was prevented from singing her aria.

Outside of Berlin, Mallinger made a number of guest appearances at the Vienna State Opera and the Mariinsky Theatre in St Petersburg. Although she retired from the opera stage in 1882, she continued to perform as a concert singer up through 1895.

From 1890–1895, Mallinger worked as a celebrated singing teacher in Prague and then taught at the Eichelberg'schen Konservatorium and privately in Berlin until her death. Among her pupils were Lotte Lehmann, Johannes Bischoff, Emmy Neiendorff, Henny Trundt, and Florence Wickham.



## Manfred Gurlitt

Manfred Gurlitt (1890 – 1972) was a German opera composer and conductor. He studied composition with Engelbert Humperdinck and conducting with Karl Muck. He spent most of his career in Japan.

Manfred Ludwig Hugo Andreas Gurlitt was born in Berlin to the art dealer Fritz Gurlitt (1854-1893) and Annarella Gurlitt (1856-1935). The Gurlitt family included many who distinguished themselves in the arts. Manfred was the cousin of musicologist Wilibald Gurlitt (1889-1963) and the great-nephew of the composer Cornelius Gurlitt. Another cousin was Hildebrand Gurlitt (1895–1956), an art dealer who was one of a very few authorized by the Nazis to deal in "degenerate art" and whose holdings of art works looted from Jews during the years of Nazi rule came to light in the 21st century.

He studied for a time with Engelbert Humperdinck. From 1908 to 1910, he was a coach at the Berlin Court Opera and in 1911 acted as musical assistant to Karl Muck at Bayreuth. In 1911-12, he was second conductor in Essen, then in Augsburg for two years. in 1914 he was given the post of first conductor at the Bremen Stadttheater, a position he held until he became general music director there in 1924. In 1920 he founded a Society for New Music in Bremen to encourage avant-garde and rarely heard pre-classical works. His first opera *Die Heilige*, set in 12th-century Japan, premiered in Bremen in 1920.

His opera *Wozzeck* after the play by Georg Büchner premiered with Gurlitt conducting in Bremen on 22 April 1926 four months after the opera of the same title by Alban Berg. Berg called it "not bad or unoriginal" but added that "the broth in the kettle of this opera, that is, in the orchestra, is too watered down". Like Berg, he used selected scenes from the play, added a lengthy elegy after *Wozzeck's* death, and added an epilogue. He used an offstage choir of sopranos that, in addition to commenting on the action, began and ended the opera with the text "we poor people". Unlike Berg, he provided a distinct musical setting for each scene without connecting interludes. In another assessment, "Musically, he stands closer to Strauss and Hindemith than to Schoenberg. His instrumentation is less sophisticated and complex than Berg's; his orchestra is subordinated to an accompanying role in the drama".

Gurlitt's work attracted much attention at the time and marked the zenith of Gurlitt's career. Malicious gossip, charges of "debauchery and loose living", caused him to move to Berlin in 1927 where he taught at the Charlottenburg Musikhochschule and conducted for the Staatsoper, Krolloper, Max Reinhardt's Deutsches Theater, and Berlin Radio.

He wrote *Die Soldaten* (1930) based the 1776 play by Jakob Michael Reinhold Lenz and *Nana* (1932) based on the novel by Émile Zola. In the former he anticipated the operatic treatment of the same Lenz play by Bernd Alois Zimmermann, which premiered in 1965. In *Nana* he took on a subject similar to Berg's *Lulu*, also written 1933, but not premiered till 1937. Gurlitt's *Nana* had a libretto by Max Brod, and productions were cancelled because Brod's Judaism and Zola's politics offended Nazi ideology in Cologne and Mannheim.

Gurlitt's music was banned by the Nazis when they assumed power, but his presence in Berlin was tolerated as he undertook to bring his music in line with the aesthetics of the Third Reich. His mother Annarella tried to satisfy the Nazis of his non-Jewish heritage by certifying first that his Jewish paternal grandmother had converted to Protestantism and second that Gurlitt was not the son of Fritz Gurlitt, but of Willi Waldecker, the man Annarella married not long after Fritz died in 1893. Manfred Gurlitt was accepted as a member of the Nazi party on 1 May 1933. He was ejected from the party by court order on 3 May 1937. The court declared that Gurlitt was a "Jew of Mixed Race of the 2nd Order". German authorities frustrated his attempts to secure a teaching position in Japan for months, until he managed win readmission to the Reichsmusikkammer (State Music Institute) and proposed a trip abroad for "study, observation, and documentary" activities. He emigrated in April 1939 and arrived in Yokohama, Japan, with his third wife on 23 May. Japan was then an ally of Germany, both soon to become parties to the Axis Pact in September 1940.

Gurlitt became active as an opera conductor with Fujiwara Yoshie's company, the Fujiwara Opera. In 1940, he became Musical Director of the Tokyo Philharmonic Orchestra. In these positions he presented the Japanese premieres of many works from the standard repertoire by Mozart, Wagner, and Richard Strauss. Gurlitt's attitude to the Nazi regime remained equivocal, and he was a regular guest at the German Embassy in Tokyo. In 1952 he founded the Gurlitt Opera Company in Tokyo, which had for its official opening the Japan premier of Mozart's *The Magic Flute* in February 1953. In 1957, it presented the first staging of *Der Rosenkavalier* in Japan. Other Japanese premieres he produced and conducted, and sometimes directed, included Eugene Onegin (1949), *Falstaff* (1951), *Otello* (1953), *Werther* (1955), *Die Entführung aus dem Serail* (1956), *Die Meistersinger von Nürnberg* (1960), and *Salome* (1962).

Gurlitt conducted the world premiere of his Violin Concerto, written many years earlier, with the Tokyo Philharmonic on 1 February 1955.

In 1955 he returned to Germany for a tour conducting his own works, but it was not a success. His idiom was judged passé. On 28 February 1958 in Tokyo he was awarded the Distinguished Service Cross of the German Federal Republic's order of merit. He ceased to compose and never returned to Germany, bitter at the neglect of his music in post-war Germany.

In 1958, his opera *Nana* had its belated premiere in Dortmund, where it enjoyed a "modest success". It was staged in Bordeaux in 1967.

In 1969 he was awarded an honorary professorship at the Showa College of Music.

He died in Tokyo on 29 April 1972 at the age of 82.

His *Soldaten* was performed in Nantes in 2001.

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<b>Related Glossary Terms</b>
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# Manhattan School of Music (MSM)

Manhattan School of Music, New York, New York, a conservatory needs of students of all genres of music. From its humble beginnings neighborhood music school, it now occupies the former Juilliard School building.

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## Related Glossary Terms

Juilliard

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# *Manon*

*Manon* is an opéra comique in five acts by Jules Massenet to a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. It was first performed at the Opéra-Comique in Paris on January 19, 1884.

Prior to Massenet's work, Halévy (*Manon Lescaut*, ballet, 1830) and Adolphe Adam (*Manon Lescaut*, opéra comique, 1856) had used the subject for musical stage works. Massenet also wrote a one-act sequel to *Manon*, *Le portrait de Manon* (1884), involving the Chevalier des Grieux as an older man. The composer worked on the score of *Manon* at his country home outside Paris and also at a house at The Hague once occupied by Prévost himself.

*Manon* is Massenet's most popular and enduring opera and, having "quintessentially conquered the world's stages," it has maintained an important place in the repertoire since its creation. It is the quintessential example of the charm and vitality of the music and culture of the Parisian Belle Époque.

In Vienna, Lehmann sang the title role of this opera (in German) more frequently than any other opera!

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## **Related Glossary Terms**

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# *Manon Lescaut*

*Manon Lescaut* is an opera in four acts by Giacomo Puccini. The story is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost and should not be confused with *Manon*, an 1884 opera by Jules Massenet based on the same novel.

The libretto is in Italian, and was cobbled together by five librettists whom Puccini employed: Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica. The publisher, Giulio Ricordi, and the composer himself also contributed to the libretto. So confused was the authorship of the libretto that no one was credited on the title page of the original score. However, it was Illica and Giacosa who completed the libretto and went on to contribute the libretti to Puccini's next three – and most successful – works, *La Bohème*, *Tosca* and *Madama Butterfly*.

Puccini took some musical elements in *Manon Lescaut* from earlier works he had written. For example, the madrigal “Sulla vetta tu del monte” from Act II echoes the “Agnus Dei” from his 1880 *Messa a quattro voci*. Other elements of *Manon Lescaut* come from his compositions for strings: the quartet *Crisantemi* (January 1890), three Menuets (probably 1884) and a Scherzo (1883?). The love theme comes from the aria “Mentia l'avviso” (1883).

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## **Related Glossary Terms**

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## Mansouri, Lotfi

Lotfi Mansouri (1929-2013) was San Francisco Opera’s general director from 1988 until 2002; his association with the company dates back to 1963, when he directed six productions. He directed over 60 productions for the San Francisco Opera.

Born in Iran, he attended college at UCLA and studied with Lotte Lehmann at the Music Academy of the West. Mr. Mansouri served as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, Dallas and both the Metropolitan and New York City Opera companies.

In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. It was here that he introduced surtitles, which are now universally used.

From an Obituary: Mansouri directed almost 500 opera productions, but he soon learnt that even theatres with a great reputation had a darker side, writing despairingly of La Scala, for example, as “a serpents’ nest” because of its unending chaos. He did himself no favours with his Milanese audience either by noting that Mozart was “too intellectual” for the Italian temperament.

Mansouri was general director of the Canadian Opera Company in Toronto when his wife, who had been watching Wagner’s Ring on television with subtitles and now understood the plot, suggested that such an arrangement might work in the opera house. Mansouri’s solution was to project the translation above the stage. The first production to use the new technique was Strauss’s Elektra at the city’s O’Keefe Centre in 1983.

Although opera goers could now follow the plot in English, there were problems: audience members’ heads would bob up and down as their gaze flitted from stage to screen; a Surtitle would draw a laugh before a joke had been made on stage; and some fans would even sing along in their native tongue.

The British were the probably the most disdainful, with one periodical writing of “the plague from Canada” that “vulgarised opera”. Nevertheless, they caught on. At Zurich the surtitles appear in two or three languages above the stage, while in New York, they are on the back of the seats.

Mansouri was later general director of San Francisco Opera, where his major commissions included John Adams’s The Death of Klinghoffer and André Previn’s A Streetcar Named Desire. He also started an early link with the Kirov Opera and Valery Gergiev, which introduced West Coast Americans to works by Prokofiev, Glinka and Rimsky-Korsakov.

A series of deliciously indiscreet memoirs laid bare many of the rivalries of the opera world including, for example, Leyla Gencer, who was cast alongside Grace Bumbry in La Gioconda in 1967, refusing to speak to her co-star and telling Mansouri that “in Turkey we were brought up never to talk to our black servants”.

The Telegraph 2013 Lotfollah Mansouri was born in Tehran on June 15 1929 to a 15-year-old film-loving mother from an aristocratic family. He was thought to have been stillborn and was thrown in a bucket of ice; but a nurse noticed movement and he was revived. As a child he rubbed shoulders with the Shah’s family.

His father enrolled him at Edinburgh University to study Medicine. Mansouri reluctantly agreed to the course, but insisted on going to the University of California, Los Angeles, where he focused on Psychiatry. (He would later say that “working with retarded children helps me understand opera singers.”)

Soon he was studying singing – “I saved so many patients by not becoming a doctor,” he maintained — and when the local tenor was drafted to the Korean War, Mansouri got his first break in Annie Get Your Gun, with Carol Burnett. Excerpts from operas such as La Bohème, Così fan tutte and Orpheus followed. However, he could not remember his lines and would ad lib, though few seemed to notice. “I discovered that when things go wrong, you must ‘ake it’ ‘til you make it,” he recalled. UCLA, he noted, “turned out to be my operatic boot camp. I gained a ton of experience as a singer, actor, director, designer, prop master, dramaturge, coach and administrator.”

He took on gardening for a Scottish lady, lavatory cleaning at a high school summer camp and cashiering in a Hollywood supermarket, where Zsa Zsa Gábor would spend \$120 a week on frozen fish for her cats. He also forgot his native tongue and acquired a West Coast accent.

After working briefly as a teacher (he taught Frank Sinatra’s son), he tried his luck in Hollywood, playing Enrico Caruso in The Day I Met Caruso (1956). That in turn led to a lucrative part in a beer commercial. He would later work with Luciano Pavarotti in Yes Giorgio, which bombed.

Gradually Mansouri became established in Los Angeles as a stage director, often working on student productions. On one occasion he appeared as an extra in Otello with San Francisco Opera. He kept his singing going, taking lessons with Lotte Lehmann and Fritz Zweig (the cousin of Stefan), who took him to Europe in 1958 and introduced him to the opera houses of Salzburg, Bayreuth and Paris, and to singers such as Dietrich Fischer-Dieskau, Lisa Della Casa and Magda Olivero.

Back in America, Mansouri found himself assisting the director Herbert Graf in Santa Barbara, which included singing the role of Monostatos in The Magic Flute. He followed Graf to Zurich Opera in 1960 and was soon allowed to direct his own productions, starting with Gian Carlo Menotti’s Amahl and the Night Visitors. That summer he took part in Friedelind Wagner’s young artists’ programme at Bayreuth.

He later moved to Geneva, but increasingly guest-directing invitations arrived from houses in both Europe and America, including the Met and San Francisco, where he directed Die Walküre in 1963. On opening night the spotlight went so awry that the face of Siegmund (Jon Vickers) was left in darkness while the singer’s crotch was gloriously illuminated. Mansouri also worked with Tehran Opera during the last decade of the Shah’s reign.

Mansouri joined the Canadian Opera in 1976 and persuaded supporters that their minimum donation should rise from \$10 to \$100. He acquired a derelict gas works to house the company, established a permanent chorus and orchestra and persuaded Joan Sutherland to appear.

He believed that surtitles opened up opera. “Now, Wagner doesn’t seem so long,” he would joke, adding that the main opponents were the critics: “They wanted to be the only ones who knew what was going on.”

At San Francisco Opera, where he moved in 1988, Mansouri not only ran the company but also continued to direct new productions. He appointed the Scottish conductor Donald Runnicles as music director and oversaw the \$86 million upgrade of the city’s War Memorial Opera House after the 1989 earthquake, using the opportunity of temporary venues “to take the opera to the people and demonstrate that opera can be flexible”. He formally retired in 2001.

Mansouri’s books include An Operatic Life (1982), looking at his Iranian background; An Operatic Journey (2010), which settled a number of personal scores; and the anecdote-strewn True Tales from the Mad, Mad, Mad World of Opera (2012), which relates how a drunk Boris Yeltsin lunged at the soprano Carol Vaness at a White House dinner.

Round-faced, balding and wearing huge glasses, Mansouri was a larger-than-life character with a delicious sense of the ridiculous. He loved to recall the occasion when Joan Sutherland failed to show up for the dress rehearsal of La Traviata and he stepped in as the delicate Violetta.

Lotfi Mansouri married, in 1954, Marjorie (Midge) Thompson, who survives him with their daughter.

Lotfi Mansouri, born June 15 1929, died August 30 2013

# Maralin Niska

Maralin Niska (1926–2015) was an acclaimed operatic soprano, well known as a singing-actress.

Born in San Pedro, California, Niska studied under Louise Mansfield, Lotte Lehmann, and primarily Ernest St. John Metz. Niska sang extensively in southern California during the 1950s, including performances with the USC Opera, UCLA Opera, Los Angeles Opera, Redlands Bowl and other regional companies. Her extensive national and international career began at the opening of the Metropolitan Opera National Company as Susannah in the Carlisle Floyd work, in Indianapolis in 1965. She currently lives in Santa Fe, New Mexico, and is married to William Mullen.

From Niska's Obituary:

Maralin Niska, a lyric soprano whose mesmerizing stage presence and command of dozens of roles made her a mainstay of New York City Opera in the 1960s and '70s, died on Saturday at her home in Santa Fe, N.M. She was 89.

Ms. Niska was born Maralin Fae Dice on Nov. 16, 1926, in San Pedro, Calif. Her mother, the former Vera Stott, was a nurse. Her father, William, was a contractor with a good baritone voice.

Taking a year off from teaching, she studied with the vocal coach Ernest St. John Metz and the soprano Lotte Lehmann, who instructed her in lieder singing.

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## Related Glossary Terms

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Chapter 3 - The Third Career



# Margaret Mallory

Margaret Mallory (1911– 1997 ) was an art collector and film maker. Mallory's collection incorporated paintings, pastels, watercolors, drawings, and sculptures. Included among others were works by Albert Bierstadt, Robert Blum, William Merritt Chase, Jules Dupré, Marsden Hartley, Childe Hassam, George Inness, Grandma Moses, Pablo Picasso, John Singer Sargent, Henry Moore, Henri de Toulouse-Lautrec, Jacque Villon, Guitou knoop, and Aristide Maillol.

In 1961, Margaret Mallory donated a group of twentieth century and Old Master prints to the AD & A Mueum of UC Santa Barbara. In 1964, Mallory made another donation of over 300 African objects to the museum. Thirty-five years later, and one year after Mallory's death in 1998, the Margaret Mallory Bequest brought additional works on paper from the twentieth century to AD&A Museum. Together with the Ruth S. Schaffner Collection, the Mallory Bequest added to AD&A Museum's strong collection of contemporary works on paper. Besides her passionate art collecting, Mallory was a filmmaker and founded Falcon Films in 1947 (together with former Santa Barbara Museum of Art director Ala Story) to produce documentary films on art and artists. Mallory was an early supporter of AD&A Museum, active in the tasks of fundraising, acquisitions and public relations which established the AD&A Museum as a vibrant teaching museum.

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Chapter 8 - Exclusive Photos

# Margaret O'Brien

Margaret O'Brien (1937–) is an American film, television and stage actress, beginning a prolific career as a child actress in feature films at the age of 10. O'Brien became one of the most popular child stars in cinema history, and was honored with a Juvenile Academy Award as the outstanding child actress in 1944. In her later career, she appeared on television, on stage, and in adult film roles.

She was one of the stars of the MGM movie *Big City*, in which she acted and sang.

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Chapter 1 - Asleep on Her Sofa

# Margarethe Matzenauer

Margaret Matzenauer (sometimes spelled Margarete Matzenauer or Margarethe Matzenaur) (1881–1963) was a mezzo-soprano singer with an opulent timbre and a wide range to her voice. She performed key works from both the Italian and German operatic repertoires in Europe and the United States.

Matzenauer was born in Temesvár, Austria-Hungary (now Timișoara, Romania). Her father Ludwig was a conductor, her mother an opera singer. She considered herself Hungarian although she had Germanic blood and the place of her birth is now in western Romania.

She studied opera in Graz and Berlin, making her operatic debut in 1901 as Puck in Weber's *Oberon*. She began singing major roles such as Azucena in *Il trovatore*, Carmen, Mignon, Waltraute and Erda in the Ring operas and Ortrud in *Lohengrin*. She first achieved fame in Europe as a contralto and mezzo-soprano, and she was engaged to appear at the 1911 Bayreuth Festival. She was tempted to tackle soprano parts as well but this expansion upwards of her repertoire did not prove to be an unqualified success due to limitations with her highest notes.

Matzenauer made her debut (as a mezzo) at the New York Metropolitan Opera in *Aida* on 13 November 1911, singing Amneris on opening night with a cast that also featured Emmy Destinn as *Aida* and Enrico Caruso as *Radamès*, with Arturo Toscanini on the podium. A few days later she displayed her versatility by appearing in Wagner's *Tristan und Isolde*.

In 1911, she married one of her Met colleagues, the fine Italian-born dramatic tenor Edoardo Ferrari-Fontana (1878-1936). Consequently, she acquired automatic Italian citizenship. The marriage ended in divorce in 1917.

She had a photographic memory, too, and she saved the day for the Met's management on 1 January 1912 when, with only a few days' notice, she appeared as Kundry in the opera *Parsifal*, a highly demanding role that she had not sung before.

Matzenauer remained at the Met for a total of 19 seasons, delivering a wide variety of roles including Eboli in the first Met production of *Don Carlos* (1920), Santuzza, Marina in *Boris Godunov*, Leonore in *Fidelio* and Brünnhilde in *Die Walküre*. She gave her farewell Met performance on 17 February 1930 as Amneris, but she continued singing opera elsewhere and giving concerts.

In 1936, she played the part of Madame Pomponi in the Columbia Pictures production of *Mr. Deeds Goes to Town*.

Matzenauer also took up teaching; two of her pupils were mezzo-sopranos Blanche Thebom and Nell Tangeman. Her last stage appearance was in a Broadway comedy, *Vicki*, in 1942.

She died in 1963 at the Sherman Way Convalescent Hospital in Van Nuys, California.



# Maria Callas

Maria Callas (1923–1977), was an American-born Greek soprano and one of the most renowned and influential opera singers of the 20th century. Critics praised her bel canto technique, wide-ranging voice and dramatic interpretations. Her repertoire ranged from classical opera seria to the bel canto operas of Donizetti, Bellini and Rossini and further, to the works of Verdi and Puccini; and, in her early career, to the music dramas of Wagner. Her musical and dramatic talents led to her being hailed as La Divina.

Born in New York City and raised by an overbearing mother, she received her musical education in Greece and established her career in Italy. Forced to deal with the exigencies of wartime poverty and with myopia that left her nearly blind onstage, she endured struggles and scandal over the course of her career. She turned herself from a heavy woman into a svelte and glamorous one after a mid-career weight loss, which might have contributed to her vocal decline and the premature end of her career. The press exulted in publicizing Callas's allegedly temperamental behavior, her supposed rivalry with Renata Tebaldi and her love affair with Greek shipping tycoon Aristotle Onassis. Although her dramatic life and personal tragedy have often overshadowed Callas the artist in the popular press, her artistic achievements were such that Leonard Bernstein called her "the Bible of opera" and her influence so enduring that, in 2006, *Opera News* wrote of her: "Nearly thirty years after her death, she's still the definition of the diva as artist—and still one of classical music's best-selling vocalists."

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Chapter 5 - Comparisons

# Marjorie Lawrence

Marjorie Florence Lawrence CBE (190 –1979) was an Australian soprano particularly noted as an interpreter of Richard Wagner's operas. She was the first soprano to perform the immolation scene in *Götterdämmerung* by riding a horse into the flames as Wagner had intended.

She was afflicted by polio from 1941. Lawrence later served on the faculty of the School of Music at Southern Illinois University Carbondale.

Her life story was told in the 1955 film *Interrupted Melody*, in which she was portrayed by Eleanor Parker, who was nominated for the Academy Award for Best Actress for her performance as Lawrence.

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Chapter 10 - Rare and Well Done

## Mark Obert-Thorn

Reissue producer/audio restoration engineer Mark Obert-Thorn was born in Philadelphia in 1956, and began piano studies at an early age. In 1978, while attending Williams College, he researched and restored the original piano part for Gershwin's *Rhapsody in Blue*, and was soloist in what was believed to be the first complete performance of the work since its 1924 premiere. It was around this time that he began making his first transfers of historical recordings, for broadcast over the college radio station. He continued his work in radio by creating and co-hosting a series devoted to historical recordings which featured his restorations and aired over Philadelphia's National Public Radio affiliate, WHYY-FM, in the early 1980s.

Obert-Thorn started transferring professionally for CD reissues in 1988. Since that time, over 200 CDs' worth of his restorations have appeared on such labels as Pearl, Biddulph, Romophone, Cala, and Music & Arts. He began to work for Naxos Historical in 1998, and his best-selling restorations of Rachmaninov playing his works for piano and orchestra, Menuhin performing the Elgar Violin Concerto with the composer conducting, and a collection of opera arias with Jussi Bjorling, among others, have earned critical accolades around the world. He was also chosen by the Philadelphia Orchestra to be the Artistic Consultant for their centennial CD collection.

With regard to his approach toward audio restoration, Obert-Thorn describes himself as a "moderate interventionist," in contrast to those who do little to clean up the sound of the source material and others whose overuse of audio technology alters the characteristics of the original sound. His philosophy is that a good transfer should not draw attention to itself, but rather should allow the performance to be heard with the greatest clarity. To this end, he avoids the use of artificial reverberation and pseudo-stereo imaging, as well as computerized processes that eliminate disc surface hiss at the expense of high frequency information and hall ambiance.

He begins by locating top-quality source material, both from his own archive and from a network of fellow collectors. As a longtime collector of 78 rpm discs himself, he knows which editions are preferable in terms of quiet shellac - Victor "Z" pressings, Columbia "Viva-Tonals," laminated Brunswicks and the like - and seeks them out for his restorations. He draws upon a wide array of stylus widths to find the one which best fits the grooves of the particular record at hand, and then carefully pitches the disc, using an autochromatic tuner to ensure the proper playback speed. The sound is fed through a pre-amp which matches the original recording curves and contains filters for hiss and rumble, and is further shaped through the use of a parametric equalizer. Finally, the CEDAR-2 declipping module is used to remove pops, clicks and surface crackle from the disc before it is put onto tape.



# *Marriage of Figaro*

*Marriage of Figaro* (*Le nozze di Figaro*) (*Hochzeit des Figaros*) is a comic opera composed in 1786 by Mozart to a libretto of Lorenzo Da Ponte. Lehman learned to fear one of the arias from this opera, having been forced as a student to sing it over and over again. She sang the role of the countess many times.

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Chapter 3 - The Third Career

# Marschallin

The lead character (a soprano) in *Der Rosenkavalier* by Strauss. She's a sophisticated married woman having an affair with a young man. She's wise enough to know that he's going to want a woman of his own class, that's what happens by the end of the opera.

Lehmann was famous for her interpretation (not just the singing) of the role.

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## Related Glossary Terms

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# Martha Longmire

A student of Lotte Lehmann and a teacher of Kathy H. Brown, who wrote the major book on Lehmann.

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## **Related Glossary Terms**

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# Marx, Josef

Josef Marx (1882-1964) Austrian composer, best known for his Lieder

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## Related Glossary Terms

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# Massenet

Jules Émile Frédéric Massenet (1842–1912) was a French composer best known for his operas, of which he wrote more than thirty. The two most frequently staged are *Manon* (1884) and *Werther* (1892). He also composed oratorios, ballets, orchestral works, incidental music, piano pieces, songs and other music.

While still a schoolboy, Massenet was admitted to France's principal music college, the Paris Conservatoire. There he studied under Ambroise Thomas, whom he greatly admired. After winning the country's top musical prize, the Prix de Rome, in 1863, he composed prolifically in many genres, but quickly became best known for his operas. Between 1867 and his death forty-five years later he wrote more than forty stage works in a wide variety of styles, from opéra-comique to grand-scale depictions of classical myths, romantic comedies, lyric dramas, as well as oratorios, cantatas and ballets. Massenet had a good sense of the theatre and of what would succeed with the Parisian public. Despite some miscalculations, he produced a series of successes that made him the leading composer of opera in France in the late 19th and early 20th centuries.

Like many prominent French composers of the period, Massenet became a professor at the Conservatoire. He taught composition there from 1878 until 1896, when he resigned after the death of the director, Ambroise Thomas. Among his students were Gustave Charpentier, Ernest Chausson, Reynaldo Hahn and Gabriel Pierné.

By the time of his death, Massenet was regarded by many critics as old-fashioned and unadventurous although his two best-known operas remained popular in France and abroad. After a few decades of neglect, his works began to be favorably reassessed during the mid-20th century, and many of them have since been staged and recorded. Although critics do not rank him among the handful of outstanding operatic geniuses such as Mozart, Verdi and Wagner, his operas are now widely accepted as well-crafted and intelligent products of the Belle Époque.

# Maynor, Dorothy

Dorothy Maynor (1910–1996) African-American soprano who was mentored by Serge Koussevitzky while practicing for her first concert in 1939. She became famous as a concert singer and recitalist. She coached with Leonard Bernstein.

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# Melchior, Lauritz

Lauritz Melchior (1890–1973) Danish/American heldentenor and the Wagnerian tenor of his generation. He sang at the Metropolitan Opera from 1926–50. Melchior toured with Lotte Lehmann in the United States and sung with her in European opera companies, as well as at the Met.

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## Related Glossary Terms

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# Mélodie

French word for art song.

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## **Related Glossary Terms**

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# *Merry Wives of Windsor*

*The Merry Wives of Windsor* (in German: *Die lustigen Weiber von Windsor*) is an opera in three acts by Otto Nicolai to a German libretto by Salomon Hermann Lachner based on the play *The Merry Wives of Windsor* by William Shakespeare.

The opera is a Singspiel, containing much spoken dialogue between musical numbers. The opera remains popular in Germany, and the overture is sometimes heard in concert in other countries.

It was difficult at first to find a stage that was willing to mount the opera, but following the premiere at the Königliches Opernhaus (Royal Opera, now Berlin State Opera) in Berlin on 9 March 1849 under the baton of the composer, it achieved great success and its popularity continues to this day. Although the libretto and the dramaturgy may seem old-fashioned to today's audiences, the music is of such high quality that the work is nevertheless performed with increasing regularity.

Lehmann recorded an aria from this opera.

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## **Related Glossary Terms**

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# Meta Seinemeyer

Meta Seinemeyer (1895–1929) was a German opera singer with a spinto soprano voice.

Seinemeyer was born in Berlin, where she studied at the Stern Conservatory with Ernst Grenzbach. She made her debut at the Deutsche Opernhaus in 1918. She joined the Dresden Semperoper in 1924, and began appearing at the Vienna State Opera in 1927.

On the international scene, she sang at the Metropolitan Opera in New York in 1923, as Elisabeth in *Tannhäuser* and Eva in *Die Meistersinger von Nürnberg*, at the Teatro Colón in Buenos Aires, as Agathe in *Der Freischütz* in 1926, and at the Royal Opera House in London in 1929, as Eva, Elsa in *Lohengrin* and Sieglinde in *Die Walküre*.

Besides the great Wagner heroines, she also played an important role in the renaissance of Verdi's operas in Germany, winning considerable acclaim as Leonora in *La forza del destino*, Elisabeth de Valois in *Don Carlos*, and the title role in *Aida*. She was also admired as Marguerite in *Faust*, Maddalena in *Andrea Chénier*, and the title role in *Tosca*.

She took part in the creation of Ferruccio Busoni's *Doktor Faust* in Dresden in 1925.

One of the greatest German singers of her generation, her career was cut short when she died of leukemia in Dresden a few weeks short of her 34th birthday. Very shortly before her death, she married the conductor Frieder Weissmann (1893-1984). She is buried in the Stahnsdorfer Friedhof in Berlin.

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## Related Glossary Terms

# Metropolitan

Metropolitan is another way of say the Met, or Metropolitan Opera of New York City.

The Metropolitan Opera, commonly referred to as the "Met," is a company based in New York City, resident at the Metropolitan Opera House at the Lincoln Center for the Performing Arts. The company is operated by the non-profit Metropolitan Opera Association. It was founded in 1880 as an alternative to the previously established Academy of Music opera house.

The Metropolitan Opera is the largest classical music organization in North America. It presents about 27 different operas each year in a season which lasts from late September through May. The operas are presented in a rotating repertory schedule with up to seven performances of four different works staged each week. Performances are given in the evening Monday through Saturday with a matinée on Saturday. Several operas are presented in new productions each season. Sometimes these are borrowed from or shared with other opera houses. The rest of the year's operas are given in revivals of productions from previous seasons.

Lehmann sang there from 1934–1945.

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Chapter 3 - The Third Career

Chapter 3 - The Third Career

# Michael Bohnen

Bass baritone Michael Bohnen (1887–1965) was born in Cologne. He trained in opera singing at the Hochschule für Musik Köln and with a private tutor, making his debut in 1910 at the Stadttheater Düsseldorf. In 1912, he appeared at the Hoftheater Wiesbaden. From 1912 onwards he was a member of the Hofoper Berlin and from 1914 onwards appeared regularly at the Bayreuther Festspiele. He served in the early years of the First World War, but was recalled to the Berliner Hofoper in 1916. In 1925, he played Baron Ochs von Lerchenau in a film of the opera *Der Rosenkavalier*. After the war, Bohnen joined the Metropolitan Opera in New York in 1922, and spent 1933 to 1934 in Buenos Aires. He had an affair with La Jana and entered into a long correspondence with her, now held by his granddaughter.

In Germany he also became popular as a spoken-word actor. In 1934, he returned to Berlin, first to the Staatsoper, then from 1935 to 1945 in the Deutschen Oper Berlin and after the end of the Second World War until 1947 as intendant of these halls (where he still sang until 1951) and as president of the Kammer der Künstschaffenden. His time as intendant at the Städtischen Oper Berlin had to come to an end due to an accusation by his pupil, the tenor Hans Beirer, during the denazification process. His rehabilitation during the following years was slow, even though Beirer's accusation was quickly revealed as false. Bohnen thus died in complete poverty, with only a small wage from the city of Berlin. He died in Berlin, where he is buried in the Friedhof Heerstraße.

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Chapter 4 - Early Recordings



# Michael H. Kater

Michael H. Kater is Distinguished Research Professor Emeritus of History and a Fellow of the Royal Society of Canada (FRSC). Having received his BA(hon) and MA in history at the University of Toronto and his doctorate in history and sociology at Universität Heidelberg, he has taught at York University since 1967. He also was Jason A. Hannah Visiting Professor of the History of Medicine at McMaster University in the 1980s and at the University of Toronto in the 1990s.

Kater is internationally recognized as a leading historian of modern Germany, in particular National Socialism and the Third Reich. He has published ca. two hundred learned articles and nine monographs, the latest of which is *Never Sang for Hitler: The Life and Times of Lotte Lehmann, 1888-1976*, by Cambridge University Press (2008). Professor Kater's books have been translated into German, Japanese, Russian, and French and have won international prizes. He is currently writing a history of the town of Weimar from the Enlightenment (1770) to the present. As a semi-professional modern-jazz musician and music historian, Kater co-edited *Music and Nazism: Art under Tyranny*, with Albrecht Riethmüller from the Freie Universität Berlin in 2003, which is based on an international conference organized at York University under the auspices of CCGES in 1999. Professor Kater has won several major awards, such as Guggenheim and Canada Council Senior Killam Fellowships. In 1990 he won the prestigious Konrad Adenauer Research Award of the Alexander von Humboldt-Stiftung (Bonn).

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Lotte Lehmann & Her Legacy - Preface

# Michael Raucheisen

Michael Raucheisen (1889–1984) was a German pianist and song accompanist.

Music was inherited, for the young Michael. His father, by vocation a master-glazier, was organist, church choir leader and musical pedagogue. The musical development of his only son was so important to the family that they left the small town in which they lived.

From 1902 Raucheisen lived in Munich, and from 1920 until the end of his pianistic activity in 1958, in Berlin. He studied at the Munich High School for Music. Around 1906 he played first violin at the Prinzregententheater and was organist in St. Michael. In 1912 he founded the musical Matinees which have become famous.

From the beginning of the 1920s until the end of the Second World War he was song accompanist for many singers, including Frida Leider, Erna Berger, Elisabeth Schwarzkopf, Karl Schmitt-Walter, Karl Erb, Heinrich Schlusnus and Helge Rosvaenge, to mention only a few of many. As an innovation he played his accompaniments with the piano lid open, in order to obtain a better tonal balance between the voice and the instrument. In 1933, following her divorce from Karl Erb, he married the soprano Maria Ivogün. From 1933 he strove to create a complete catalogue of German language songs on gramophone recordings, for which, from 1940, he became head of the department of Song and Chamber-music at the Berlin Rundfunk, for the organization of the studios there. After the War he was banned from his work for some years on account of his possible collaboration with the Nazi regime, and afterwards he appeared only occasionally in public. In 1958 after a very successful tour with Elisabeth Schwarzkopf, he returned to private life and migrated with his wife Ivogün to Switzerland. On the occasion of his 95th birthday he was, on 10 January 1984, granted the Free Citizenship of the town of Rain. Michael Raucheisen and his wife (who died in 1987) are buried in the municipal cemetery of Rain.

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Chapter 5 - Comparisons

# Michaëla

This soprano role in Bizet's *Carmen* is usually a sympathetic, simple, spun girl, the exact opposite of Carmen. She's the former girlfriend of Don José. Lehmann's Hamburg performance of this role brought her to the attention of the Vienna Opera's agent and set her on the path of international fame.

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Chapter 1 - Asleep on Her Sofa



# *Mignon*

*Mignon* is an opéra comique (or opera in its second version) in three acts by Jacques Offenbach, with a libretto by Eugène Cormon and Paul Boix. The original French libretto was by Jules Barbier and Michel Carré, based on Goethe's novel *Wilhelm Meisters Lehrjahre*. The Italian version was translated by Giuseppe Zaffira. The opera is mentioned in James Joyce's "The Dead" (Dubliners) and Willa Cather's *The Professor's House*. The town of Mignon, Nevada was named after the main character.

The first performance was at the Opéra-Comique in Paris on 17 July 1866. The piece proved popular: more than 100 performances took place in the following July, the 1,000th was given there on 13 May 1894, and the 25 May 1919.

Lehmann sang the title role and recorded the major aria.

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## **Related Glossary Terms**

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# Miller, Mildred

Mildred Miller (1924–) studied at the Cleveland Institute of Music and the Royal College of Music in England Conservatory. In Europe she appeared with the Stuttgart and Metropolitan Operas. Ms. Miller sang her Metropolitan Opera debut as Cheubino in 1950 and remained with the company for 40 years.

She studied privately with Lehmann in the 1960s.

In 1978 she established the Opera Theater of Pittsburgh and for 20 years she served as Artistic Director and a vocal coach for the company, though she stepped down as director in 1999, she is still involved with the company. She also currently teaches at the Carnegie Mellon School of Music.

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## Related Glossary Terms

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# Mischa Spoliansky

Mischa Spoliansky (1898 – 1985) was a Russian-born composer/pianist and a long-term resident in Britain.

Spoliansky was born into a Jewish, musical family in Białystok, then part of the Belostok Oblast of the Russian Empire. His father was an opera singer and his sister would later become a pianist and his brother a cellist. After the birth of Mischa the family moved to Warsaw, and later Kalisz. After the early death of his mother, the family moved to Vienna.

Spoliansky's early musical education in piano, violin and cello was continued in Dresden under Prof. Mark Guensberg. At the age of ten Spoliansky made his public debut.

Shortly thereafter his father died and Spoliansky moved to Königsberg (Prussia) where he had relatives. In 1914 however as a result of the war he had to flee to Berlin, where his brother worked as a cellist.

Spoliansky worked in a coffeehouse as a pianist in order to continue his musical education at the Stern'sches Konservatorium. Spoliansky's first compositions were played by the UFA-Filmtheaterorchester in Friedrichstraße. In addition he worked as a composer and pianist in a Russian émigré cabaret. There Victor Hollaender and Werner Richard Heymann heard him and invited him to write and play for the literary cabaret "Schall und Rauch" in the basement of the Große Schauspielhaus, which Max Reinhardt had founded in 1919. Spoliansky set the texts of Kurt Tucholsky, Klabund, Joachim Ringelnatz, and accompanied stars such as Gussy Holl, Paul O'Montis, Rosa Valetti and Trude Hesterberg. In 1920 under the pseudonym "Arno Billing" he composed the melody for the first homosexual anthem called Das lila Lied, which he dedicated to Magnus Hirschfeld. It was published with other texts such as Sei meine Frau für vierundzwanzig Stunden.

In 1922 he met the poet Marcellus Schiffer and the Diseuse Margo Lion. He married the dancer Elsbeth (Eddy) Reinwald in the same year. In 1925 Spoliansky accompanied Richard Tauber to the playing of the LP of Schubert's "Winterreise." In his Revue Es liegt in der Luft (text by Marcellus Schiffer) in 1928 Marlene Dietrich performed. One year later she would be "discovered" in Spoliansky's "Zwei Krawatten" (Text by Georg Kaiser) by Josef von Sternberg, who was searching for the leading actress for Der Blaue Engel/The Blue Angel.

There followed in 1930 "Wie werde ich reich und glücklich?", in 1931 "Alles Schwindel", in 1932 "Rufen Sie Herrn Plim" and "Das Haus dazwischen", and in 1933 "100 Meter Glück".

In 1933 Spoliansky emigrated to London, where he began a second career as a film composer. His naturalization as a British national succeeded in large part thanks to Schlagers "Heute Nacht Oder Nie" from the film Das Lied einer Nacht (1932), which made Spoliansky world renowned.

Spoliansky wrote the song "Love Is Lyrical (Whisper Sweet Little Nothing to Me)", performed by Marlene Dietrich in the film Stage Fright.

However, among his very best songs were the four that he wrote for Paul Robeson, featured in the British films Sanders of the River in 1935 (The Canoe Song, Love Song, Congo Lullabye and The Killing Song) and King Solomon's Mines in 1937 (Ho, Ho and Climbing Up!). Another of his songs was performed by Elisabeth Welch in 1937 (Red Hot Annabelle).

In later years he composed scores for films such as Trouble in Store (1953), Saint Joan (1957), The Whole Truth (1958), North West Frontier (1959), The Battle of the Villa Fiorita (1965), The Best House in London (1969) and Hitler: The Last Ten Days (1973).

Ever since that time, works by Spoliansky have occasionally been produced in theatres, for example in the 2004/2005 season "Zwei Krawatten" in Dortmund, and "Rufen Sie Herrn Plim" in the Städtischen Bühnen Münster (2002/2003) and later in a theater in Kassel. Spoliansky died in London.



# Mittelman, Norman

Norman Mittelman (1932–) baritone, studied with Doris Mills Lewis in Winnipeg, with Richard Bonelli, Martial Singher, and Vladimir Sokoloff at the Curtis Institute, and with Lotte Lehmann at the Music Academy of the West in Santa Barbara, California. He was coached in Italian opera by Enzo Mascherini.

Mittelman's first operatic roles were in Lehmann's productions of *The Marriage of Figaro* and *Ariadne auf Naxos*. In 1956 he appeared in the US premiere of Milhaud's *David*. He made his Canadian operatic debut with the COC in 1958, as Marcello in *La Bohème*, and later sang in Europe with companies in Essen and Düsseldorf, joining the Deutsche Oper am Rhein. He made his Metropolitan Opera debut in 1961 as the Herald in *Lohengrin* and continued to sing there until 1981. Returning to Europe he appeared with the Berlin Deutsche Oper, the Munich Staatsoper, the Vienna Staatsoper, and companies in Hamburg and Karlsruhe. In 1965 he joined the Zürich Opera and made his debut with the Royal Opera, Covent Garden, as Germont in *La Traviata*. In 1966 he sang Ruprecht in Prokofiev's *Angel of Fire* with the Chicago Lyric Opera.

In 1967 Mittelman returned to Canada to sing the four-part role of Lindorf, Coppelius, Dappertutto, and Dr Miracle in a COC production of *The Tales of Hoffmann* in Toronto and at Expo 67. In 1983 he repeated the role with the Chicago Lyric Opera.

In 1970 at the Hamburg Staatsoper, Mittelman was Daniel in the premiere of Willy Burkhard's *Ein Stern geht auf aus Jaakob*. He sang with the San Francisco Opera in 1973, 1974, and 1979, and appeared in Chicago as Shalovsky in Mussorgsky's *Khovantchina* in 1976, and as Amonasro in *Aida* in 1980. He performed with companies in Bogota, Buenos Aires, Caracas, Florence, Frankfurt, Marseilles, Paris, and Palermo. In 1983 he performed in the US premiere of Janáček's *From the House of the Dead* with the New York Philharmonic, conducted by Rafael Kubelik.

In 1991 he maintained residences in Zürich and in Carlsbad, California, and sang primarily in concert and recital performances. Mittelman spoke and sang for the Lotte Lehmann tribute CD.

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## Related Glossary Terms

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# Mörike, Eduard Friedrich

Eduard Friedrich Mörike (1804–1875), one of Germany’s greatest lyric poets, whose work is forever associated with the composer Hugo Wolf, who set many of his poems.

After studying theology at Tübingen (1822–26), Mörike held several curacies before becoming, in 1834, pastor of Cleversulzbach, the remote Württemberg village immortalized in *Der alte Turmhahn*, where inhabitants and pastor are seen through the whimsical but percipient eyes of an old weathercock. All his life Mörike suffered from psychosomatic illnesses, which were possibly intensified by an unconscious conflict between his humanist aspirations and his church dogmas. When only 39, Mörike retired on a pension, but after his marriage to Margarete von Speeth in 1851, he supplemented his pension by lecturing on German literature at a girls’ school in Stuttgart. After many years of rich literary achievement, the tensions caused by Margarete’s jealousy of Clara, Mörike’s sister who lived with them, almost killed his creative urge. Mörike spent most of his last two years with Clara and his younger daughter and was separated from Margarete until shortly before his death.

Mörike’s small output is characterized by its variety. Everything he wrote has its own distinctive flavor, but in his early days romantic influences preponderate. His novel, *Maler Nolten* (1832), in addition to its stylistic perfection and psychological insight into mental unbalance, explores the realm of the subconscious and the mysterious forces linking the main character and his early love even beyond the grave. Mörike’s poems in folk-song style and his fairy tales also show the influence of German romanticism, though his best folk tale, *Das Stuttgarter Hutzelmännlein* (1853), is peculiarly his own, with its Swabian background and humor. In his *Mozart auf der Reise nach Prag* (1856), Mörike penetrates deeper into Mozart’s personality than do many longer studies.

It is, however, as a lyric poet that Mörike is at the height of his powers. Mörike worked with free rhythms, sonnets, regular stanza forms, and, more particularly in his later poems, classical meters with equal virtuosity. The “Peregrina” poems, immortalizing a youthful love of his Tübingen days, and the sonnets to Luise Rau, his one-time betrothed, are among the most exquisite German love lyrics.

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Chapter 5 - Comparisons

# Mozart

Wolfgang Amadeus Mozart (1756–1791), baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the Classical era.

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

Besides the operas, Mozart wrote a handful of really good Lieder, many of which were standard items on Lehmann's recitals. She also recorded them.

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# Music Academy of the West (MAW)

Music Academy of the West (MAW), Santa Barbara, California, a former school for advanced singers and instrumentalists. Founded by Hermann Scherchen, among others, in 1947, it has become a major artistic influence on the music community.

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Lotte Lehmann & Her Legacy - Preface

# Myrtocele

The lead soprano role in *Die toten Augen* by Eugene D'Albert.

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## Related Glossary Terms

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# Nan Merriman

Katherine Ann "Nan" Merriman (1920–2012) was an American operatic mezzo-soprano.

A native of Pittsburgh, Pennsylvania, she studied singing in Los Angeles with Alexis Bassian and Lotte Lehmann. By the age of twenty she was singing on Hollywood film soundtracks and it was there that she was spotted by Laurence Olivier. He picked Merriman to accompany him and his wife, actress Vivien Leigh, on a tour of *Romeo and Juliet*, where she performed songs during the set changes.

Merriman sang many roles both live and on radio under the baton of Arturo Toscanini between 1944 and 1952, while he was conductor of the NBC Symphony Orchestra. Among the roles she sang with him, were Maddalena in Act IV of Verdi's *Rigoletto*, Emilia in Verdi's *Otello*, Mistress Page in Verdi's *Falstaff*, and the trousers role of Orfeo in Act II of Gluck's *Orfeo ed Euridice* and also sang in his first and only studio recording of Beethoven's Ninth Symphony, with the NBC Symphony Orchestra, in 1952. She was also featured as Dorabella in a 1956 La Scala performance of Mozart's *Così fan tutte*, which was conducted by Toscanini's short-lived protégé, Guido Cantelli.

Merriman was particularly well received in the Netherlands, where she met and married Dutch tenor Tom Brand, a widower with several children. She retired from performing to care for the family in 1965. Brand died in 1970. After the children were grown, she returned to Los Angeles, where she died at home on July 22, 2012 from natural causes, aged 92.

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## Related Glossary Terms



# Ned Rorem

Ned Rorem (1923–) is an American composer and diarist, best known and most praised for his song settings. He won a Pulitzer Prize in 1976.

Rorem was born in Richmond, Indiana and received his early education in Chicago at the University of Chicago Laboratory Schools, the American Conservatory of Music, and then Northwestern University. Later, Rorem moved on to the Curtis Institute in Philadelphia and finally the Juilliard School in New York City. Rorem was raised as a Quaker and makes reference to this in interviews in relation to his piece based on Quaker texts, *A Quaker Reader*.

In 1966 he published *The Paris Diary of Ned Rorem*, which, with his later diaries, has brought him some notoriety, as he is honest about his and others' sexuality, describing his relationships with Leonard Bernstein, Noël Coward, Samuel Barber, and Virgil Thomson, and outing several others. Rorem has written extensively about music as well. These essays are collected in anthologies such as *Setting the Tone*, *Music From the Inside Out*, and *Music and People*. His prose is much admired, not least for its barbed observations about such prominent musicians as Pierre Boulez. Rorem has composed in a chromatic tonal idiom throughout his career, and he is not hesitant to attack the orthodoxies of the avant-garde.

Rorem wrote the required song (to an English translation of a Lehmann poem) for the Lotte Lehmann Foundation's CyberSing international art song vocal contest.

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Chapter 11 - Last Word

# Neville Cardus

Neville Cardus (Sir John Frederick Neville Cardus) (1888–1975) was an English writer and critic. From an impoverished home background, and mainly self-educated, he became cricket correspondent of *The Manchester Guardian* in 1919, and that newspaper's chief music critic in 1927, holding the two posts simultaneously until 1940. His contributions to these two distinct fields in the years before World War II established his reputation as one of the foremost critics of his generation.

Although he achieved his largest readership for his cricket reports and books, he considered music criticism as his principal vocation. Without any formal musical training, he was initially influenced by the older generation of critics, in particular Samuel Langford and Ernest Newman, but developed his own individual style of criticism—subjective, romantic and personal, in contrast to the objective analysis practiced by Newman. Cardus's opinions and judgments were often forthright and unsparing, which sometimes caused friction with leading performers. Nevertheless, his personal charm and gregarious manner enabled him to form lasting friendships in the cricketing and musical worlds, with among others Lotte Lehmann, Newman, Sir Thomas Beecham and Sir Donald Bradman.

Cardus spent the Second World War years in Australia, where he wrote for *The Sydney Morning Herald* and gave regular radio talks. He also wrote books on music, and completed his autobiography. After his return to England he resumed his connection with *The Manchester Guardian* as its London music critic. He continued to write on cricket, and produced books on both his specialties.

Cardus's work was publicly recognized by his appointment as a Companion of the Order of the British Empire and the award of a knighthood, while the music and cricket worlds acknowledged him with numerous honors.

He wrote the foreword to Lehmann's last book: *Eighteen Song Cycles*.

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Lotte Lehmann & Her Legacy - Foreword

# Nicklausse

*The Tales of Hoffmann* (*Les contes d'Hoffmann*) is an opera by Jacques Offenbach. Nicklausse is a mezzo-soprano who sings the role of a male, a friend and poet/star of the opera, Hoffmann. She is his muse and guides him in his

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Chapter 3 - The Third Career



# Niwa, Katsuumi

Katsuumi Niwa (1938–) born in Japan where he studied voice with a focus on *mélodie*. Brought to the US by Dr. Jan Popper on a Fulbright grant. Studied at UCLA and later at the Juilliard School. While in California, Niwa studied privately with Lotte Lehmann and at the Music Academy of the West with the vocal coach, Lillian Singher. After work with Jennie Tourel and others in New York, Niwa returned to Japan and retrained his baritone voice into a tenor. He sang many operas and Beethoven Ninth's throughout Japan. Later, he sang as a counter-tenor (the stage name of Leo Yamamoto).

Niwa taught for many years at the most prestigious university music department of Japan, rising to its director before retiring.

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## Related Glossary Terms

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# Nixon, Marni

Marni Nixon (1930–2016) soprano, was known in the popular world for her iconic singing voice behind the film stars of *West Side Story*, *The King and I* and *Moulin Rouge*. An accomplished singer in her own right, she sang opera, classical songs and appeared on Broadway. Ms. Nixon worked with Lehmann in a production of *Madame Butterfly* at the Music Academy of the West in 1953 and considered Lehmann a friend and inspiration. She spoke of her and sang on the Lotte Lehmann Tribute CD. Besides her singing career, Marni Nixon is also an actress, having won an Ovation award. She gave master classes throughout the country in musical theater and classical song.

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## Related Glossary Terms

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# Norman, Jesseye

Jesseye Norman (1945–) is an African-American Grammy award-winning singer and recitalist. A dramatic soprano, Norman was associated in particular with the Wagnerian repertoire, and with the roles of Sieglinde, Ariadne, and Leonore. Her performances and recordings of Lieder are greatly admired. Norman has been inducted into the Georgia Music Hall of Fame and is a Grammy Lifetime Achievement Award recipient. Apart from receiving several honorary doctorates and other awards, she has also received the Grammy Lifetime Achievement Award, the National Medal of Arts, and is a member of the British Royal Academy of Music.

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## Related Glossary Terms

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# Nupen, Christopher

Christopher Nupen (1934-) is a South African-born filmmaker of Norwegian extraction, based in the United Kingdom and specializing in film studies of musicians. After studying law at university he moved to Britain to work in banking. In 1955 he met Lotte Lehmann who encouraged him to seek a life in the arts. He followed her advice and joined the BBC with her help. He trained as a sound engineer with the BBC.

In 1962 he made *High Festival in Siena* – a radio program about the summer music school of the Accademia Musicale Chigiana in Siena – for the BBC Third Programme. The success of his Siena enterprise led to radio program for the BBC about Andrés Segovia, Wilhelm Furtwängler (with Daniel Barenboim) and Alexander Scriabin (with Vladimir Ashkenazy). This, in turn, led to an invitation from the Managing Director of BBC Television, Huw Weldon, to make music films for BBC Television.

Using the newly developed, silent 16mm film cameras he created a new, intimate style of investigative film making beginning with *Double Concerto* in 1966, featuring the first collaboration of Vladimir Ashkenazy and Daniel Barenboim.

In 1968 he co-founded Allegro Films, one of the first independent television production companies in the UK. He went on to work on over 80 film and television productions based on music.

*The Trout*, his 1969 film about the background to a famous performance of Schubert's Trout Quintet, including a complete performance shot live, on stage, as it happened with Jacqueline du Pré, Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman and Zubin Mehta, on August 30, 1969 at Queen Elizabeth Hall in London, became a benchmark for classical music broadcasting. His close friendships with many of his subjects enabled him to communicate the spirit of the artists' work rather than the usual facts and figures of documentary.

Studies of the life and work of composers have also featured prominently in his work, including films about Schubert, Respighi, Sibelius, Paganini, Brahms, Schoenberg, Piazzolla, Mussorgsky and Tchaikovsky.

His 2004 film *We Want The Light* exploring the meaning of music in human experience and focusing on the relationship between the Jews and German music, broke new ground and won several major prizes.

In January 2008 he and his work were the subject of *Private Passions*, an investigative program on BBC Radio 3. He continues producing to this day and has just completed two films with the astonishing Daniil Trifonov.

He wrote the foreword to *Lotte Lehmann & Her Legacy Volume I*.

# Octavian

One of the three leads in *Der Rosenkavalier*. Sophie and the Marschallin are the other two. Lehmann sang all three.

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Chapter 3 - The Third Career

# Ollmann, Kurt

Kurt Ollmann (1957–) American baritone, has a broad-ranging career heard regularly with opera companies, orchestras, chamber music groups and many recordings, but he has always been especially devoted to the Lied repertoire. Ollmann has sung recitals in all the major New York concert halls: Carnegie, Lincoln Center, and Wigmore Hall, at La Scala, and in Paris, Geneva, Montreal, Chicago and in many other European and American cities.

He has appeared with such distinguished pianist-colleagues as M. Rosenthal, Steven Blier, Dalton Baldwin, Donald St. Pierre, Mary Dibernardo and Roberto Tocco. Kurt Ollmann's recordings of songs include those of Rousseau, Schubert, Leguerney for Harmonia Mundi, Bowles for BMG-Catalyst and Rore for World Records. He also sings on the AIDS Quilt Songbook (Harmonia Mundi).

Kurt spoke and sang for the Lotte Lehmann Tribute CD.

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# Olvis, William Edward

William Edward Olvis (1928–1998) was born in Hollywood and reared in Glendale. Educated at USC and Occidental College, Olvis set out to become a lawyer but became interested in music instead. Earning the Atwater Kent Award, a major prize for voice, in 1949, he decided to make singing his career. He studied at the Music Academy of the West with Lotte Lehmann, then in Los Angeles, and later won a Fulbright scholarship to study in Rome.

Drafted into the Navy, Olvis was a sailor in 1949 when an admiral's wife who heard him sing told him prophetically: "In 10 years you'll be singing at the Metropolitan Opera." Right on schedule, in 1959, he sang the starring role of Don Jose in *Carmen* at the Met.

Olvis first gained national attention in 1954 when he was hired to replace tenor Mario Lanza in the film *Deep in My Heart*, the story of composer Sigmund Romberg. The developing tenor later sang the lead in *Song of Norway* on Broadway and toured with the stage company.

During his tenure with the Metropolitan Opera in the late 1950s and early '60s, Olvis sang the tenor lead not only in *Carmen* but also in *Aida*, "*Madame Butterfly*," *La Boheme* and *The Flying Dutchman*.

In later years, he sang with the Dusseldorf Opera Company in Germany.

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## Related Glossary Terms

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# Ormandy, Eugene

Eugene Ormandy (1899–1985) Hungarian-born conductor. Though he led the Minneapolis Symphony Orchestra, his fame rests primarily on his tenure with the Philadelphia Orchestra. The many recordings he has made have made certain his fame for all time. In 1934, while still in Minneapolis, he conducted Lehmann in arias and songs. In 1948 Ormandy conducted the Wood Bowl Orchestra while Lehmann sang Strauss songs.

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# Orplid

“Orplid” was Mörike’s name for his far-away dream island. Lehmann and Ceces Holden named their home in Santa Barbara “Orplid.” The English translation of Lehmann’s novel is *Eternal Flight* but the German title is *Orplid, mein Land*.

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## Related Glossary Terms

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## Osborne, Charles

Charles Osborne (1927-2017) was a journalist, theatre and opera critic, poet and novelist. He was assistant editor of *The London Magazine* from 1958 until 1966, literature director of the Arts Council of Great Britain from 1971 until 1986, and chief theatre critic of *Daily Telegraph* (London) from 1986 to 1991. He was the only author the Agatha Christie Estate had ever allowed to produce adapted works in her name.

From Wikipedia:

Osborne was born in Brisbane, Australia. He taught himself to play the piano and aged 18 he took singing lessons.

Osborne's father hailed originally from Devon and his mother was from Vienna, a fact to which he attributes his lifelong love of opera. He went to school locally, then studied at the University of Queensland. Osborne then worked in literary and musical journalism and in repertory theatre in Australia and Britain, where he settled permanently in 1953. He played the role of Front Gunner Foxlee in the film *The Dam Busters* (1955), and acted in many plays across the UK including *Black Coffee* by Agatha Christie, which he later adapted as a novel.

From 1958, he was assistant editor of *The London Magazine*, founded by John Lehmann, which publishes poems, short stories and literary reviews. Osborne himself wrote poetry from an early age. He published three collections of poetry, including *Swansong* in 1968.

Between 1971 and 1986 he was literature director of the Arts Council of Great Britain. This involved dispensing government grants, and Osborne, perhaps inevitably, given the nature of the position, became embroiled in the so-called "poetry wars" that took place during the 1970s. Osborne gave an account of his tenure at the Arts Council in his autobiography *Giving it Away: Memoirs of a Uncivil Servant*. This sheds light on his influential role at the Arts Council, as does Peter Barry's 2006 book, *Poetry Wars: British Poetry of the 1970s and the Battle of Earl's Court*.

Between 1986 and 1991, Osborne was chief drama critic for the *Daily Telegraph*. He continued to write journalism on a wide variety of arts, leading to *Vogue* magazine dubbing him an *uomo universale* (universal man).

Osborne wrote about opera and published books on Verdi, Wagner, Mozart, Puccini, Richard Strauss and the bel canto operas. His book, *The Complete Operas of Verdi*, was the first on that composer by someone who had actually seen all the operas staged. It was translated into Italian and published by Ugo Mursia Editore (it). *The Opera Lover's Companion* appeared in 2004. He also from early years in London wrote sleeve notes LP covers, and served on the editorial board of *Opera* magazine from 1970 to 1999.

Osborne published an original novel, *Pink Danube*, in 2000 and adapted works for the stage as novels, which have been widely reprinted and translated into many languages. His novelised versions of *Black Coffee* (1998), *The Unexpected Guest* (1999) and *Spider's Web* (2000), all originally by Agatha Christie, have proved enduringly popular with readers. He has also adapted *Blithe Spirit* (2004), by Noël Coward, and Oscar Wilde's *The Importance of Being Earnest*.

Osborne held an honorary doctorate from Griffith University, Brisbane, Australia, for services to the arts and was a fellow of the Royal Society of Literature. He was a former president, and later council member, of the UK Critics Circle.

In 2009, the Italian state conferred on him the honorific title of *Commendatore dell'Ordine della Stella della solidarietà italiana*, known as the Order of the Star of Italian Solidarity, for his outstanding contribution to the life and works of Verdi.

In 2011, The King's Head Theatre, London, staged a successful world premiere of an Oscar Wilde play, *Constance*. The only play by Wilde previously unproduced, *Constance* was unearthed, translated and adapted by Osborne from the original French. Professor Joseph Bristow, a Wilde scholar based at UCLA wrote "Constance presents us with a startling Wildean drama in an arresting style. I left the King's Head Theater realizing that Wilde might have truly become the Irish Ibsen of his day."

He died on 23 September 2017.

# *Otello*

*Otello* is an opera in four acts by Giuseppe Verdi to an Italian libretto by Arrigo Boito, based on Shakespeare's play *Othello*. It was Verdi's penultimate opera and was first performed at the Teatro alla Scala, Milan, on 5 February 1887.

With the composer's reluctance to write anything new after the success of *Aida* in 1871 and his retreat into retirement, it took his Milan publisher Ricordi the next ten years, first to persuade him to write anything, then to arrange the revision of Verdi's 1857 *Simon Boccanegra* by introducing Boito as librettist, and finally to begin the arduous process of persuading and cajoling Verdi to see Boito's completed libretto for *Otello* in July/August 1881. By that time the music had yet been written, and the composer did not guarantee that any more would be written.

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Chapter 2 - Legendary/Unknown

# Otto Klemperer

Otto Klemperer (1885–1973) was an important German conductor with his psychological problems, worked successfully with orchestras in both Europe and the US. He had begun his work with the Hamburg opera the same year that Lehmann did and conducted her first big success there as Elsa in *Lohengrin*. He held many positions in his life, but the ones that mattered for Lehmann were his posts at the Kroll Opera in Berlin (1920–1931) and the Los Angeles Philharmonic (from late as 1944 in the Hollywood Bowl). As a guest conductor of the New York Philharmonic, he conducted Lehmann at Carnegie Hall. His fascinating life is certainly worth reading, but covers much more than this web-page can.

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## Related Glossary Terms

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# Otto Nicolai

Carl Otto Ehrenfried Nicolai (1810–1849) was a German composer, and founder of the Vienna Philharmonic. Nicolai is best known for his version of Shakespeare's comedy *The Merry Wives of Windsor* as *Die lustigen Weiber von Windsor*. In addition to five operas, Nicolai composed lieder, works for orchestra, chorus, ensemble, and solo instruments.

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## Related Glossary Terms

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# *Palestrina*

*Palestrina* is an opera by the German composer Hans Pfitzner, first performed in 1917. The composer referred to it as a *Musikalische Legende* (musical legend) and wrote the libretto himself, based on a legend about the Renaissance composer Giovanni Pierluigi da Palestrina, who saves the art of contrapuntum (polyphony) for the Church in the sixteenth century, through his composition of the *Missa Papae Marcelli*. The wider context is that of the European Renaissance and the role of music in relation to it. The character of Cardinal Borromeo is depicted, and a General Congress of the Council of Trent is the central event of Act II.

The conductor of the premiere was Bruno Walter. On 16 February 1917, the day before he died, Walter ended his last letter with: "Despite all the experiences of today I am still confident that *Palestrina* will remain. The work contains all the elements of immortality".

Lehmann sang in the Vienna premier.

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## **Related Glossary Terms**

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# *Parsifal*

*Parsifal* is an opera in three acts by Richard Wagner. It is loosely based on the story of the knight Parzival (Percival) and his quest for the Holy Grail (12 c.).

Wagner first conceived the work in April 1857 but did not finish it until twenty-five years later. It was Wagner's last completed opera and in composition he took advantage of the particular acoustics of his Bayreuth Festspielhaus. *Parsifal* was first produced at the second Bayreuth Festival in 1882. The Bayreuth Festival maintained a monopoly on *Parsifal* productions until 1903, when the opera was performed at the Metropolitan Opera in New York.

Wagner described *Parsifal* not as an opera, but as "ein Bühnenweihfestspiel" ("A Festival Play for the Consecration of the Stage"). At Bayreuth a tradition has arisen that there is no applause after the first act of the opera.

Wagner's spelling of *Parsifal* instead of the Parzival he had used up to that time is informed by an erroneous etymology of the name Percival deriving it from its supposedly Persian origin, Fal Parsi meaning "pure fool".

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## **Related Glossary Terms**

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# Pathé

Pathé or Pathé Frères is the name of various French businesses founded and originally run by the Pathé Brothers of France starting in the early 1900s, Pathé became the world's largest film equipment and distribution company, as well as a major producer of phonograph records. Pathé invented the newsreel that was shown in cinemas prior to a feature film.

Today, Pathé is a major film production and distribution company with a great number of cinema chains, across Europe but mainly in France. Pathé is 66% of the Les Cinémas Gaumont Pathé a joint venture between Pathé and Gaumont Film Company, and several television networks across Europe. Pathé is the second oldest still-operating film company in the world, predating Universal Studios and Paramount Pictures, second only to the French Gaumont Film Company studio.

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## Related Glossary Terms

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# Paul Heyse

Paul Johann Ludwig von Heyse (1830–1914) was a distinguished German poet, novelist, and translator. A member of two important literary societies, the *Die Insel* in Berlin and *Die Krokodile* in Munich, he wrote novels, short stories, and about sixty dramas. The sum of Heyse's many and varied literary productions made him a dominant figure among German men of letters. He was awarded the Nobel Prize for Literature in 1910 "as a tribute to the century of German artistry, permeated with idealism, which he has demonstrated during his highly productive career as a lyric poet, dramatist, novelist and writer of the most renowned short stories." Wirsén, one of the Nobel judges, said that Heyse "has not had a greater literary genius since Goethe." Heyse is the fourth Jewish laureate in literature, after Doris Lessing, Theodor Mommsen and Jaroslav Seifert, and the first Jewish Nobel laureate.

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## Related Glossary Terms

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# Paul Redl

We're unable to find any resources for this composer.

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## **Related Glossary Terms**

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# Paul Verlaine

Paul-Marie Verlaine (1844–1896) was a French poet associated with the Symbolist movement. He is considered one of the greatest representatives of the fin de siècle in international and French poetry.

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## Related Glossary Terms

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# Paula Fan

Pianist Paula Fan has performed as soloist and chamber musician on five continents. As China was first opening its doors to the outside world, she joined members of Beijing's Central Philharmonic Orchestra for the first concert of Western chamber music since the Cultural Revolution, and as the first ever accompanist-coach invited by the Chinese Ministry of Culture, organized and accompanied the first art song evening to be presented in many years. Dr. Fan has recorded seventeen albums and has broadcast for the BBC, National Public Radio, Radio Television China and other international stations. She has coached and accompanied singers from the world's great opera houses, and, as a specialist in wind chamber music, she has performed with leading clarinetists at numerous international festivals. A committed Earthwatch volunteer, she is passionate about bridging the gap between the scientific and musical worlds and is a founding member of Solar Storytellers, a solar powered piano trio sponsored by the Arizona Research Institute for Solar Energy. Dr. Fan is pianist with the Tucson Symphony Orchestra and the first Regents' Professor from the College of Fine Arts.

She studied with, among others, Gwendolyn Koldofsky, who had played piano for Lehmann. Paula played for Shirley Sproule's song for the Lotte Lehmann Tribute CD.

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# Philip Miller

Philip Lieson Miller, (1906-1996) was a musicologist and for many years a distinctive presence on the New York cultural scene.

When Mr. Miller retired as chief of the music division of the New York Public Library in 1966, he was nearly as much of an institution as the library itself. He was instrumental in building its collections into one of the world's finest and largest repositories of recordings and music lore, second in this country only to that of the Library of Congress. Under his guidance the archives grew to some 70,000 recordings, ranging from wax cylinders of Metropolitan Opera performances, vintage 1901 to 1903, to the best of the latest LP's.

He wrote extensively on music. He was ubiquitous as a commentator, arranger or presenter at library concerts, music exhibitions and countless events with rare recordings or opera stars, in person or on the radio. In 1948 he instituted the al fresco summer concerts in Bryant Park, which resumed only recently in a newly reclaimed and refurbished park.

He oversaw the move of the music collections from their cramped quarters to the spacious Library and Museum of the Performing Arts at Lincoln Center. The move, completed in the spring of 1965, was a miracle of logistics. It permitted researchers and the public alike to search for treasures and sample them in a listening room, luxuries for which the main library on Fifth Avenue lacked the space.

At the time, he also helped establish the Rodgers and Hammerstein Archives of Recorded Sound and the Toscanini Memorial Archives. He served as president of both the Music Library Association and the Association for Recorded Sound Collections.

When Mr. Miller retired, Harold C. Schonberg, the music critic of The New York Times, spoke for the many who thought he had been around since 1906, or 1910, or forever. "The point is," Mr. Schonberg wrote in a farewell, "that as long as anybody seems to remember, Phil Miller has been a necessary adjunct of the music division, and if he had not been there it would have been necessary, as the saying goes, to invent him."

Joining the musicologists, musicians, librarians and well-wishers, Mr. Schonberg recalled Mr. Miller's firm grasp and sharp wit, tempered with enough informality and charm to ease one's dusty researches.

Philip Miller was born in Woodland, N.Y., and studied at the Choristers School in Rhinebeck, N.Y., and at the choir school of the Cathedral Church of St. John the Divine. He trained at the Neighborhood School of Music (now the Manhattan School of Music), and the Institute of Musical Art (now Juilliard School of Music), where he studied voice.

His association with the Public Library began in 1927. He started as a reference assistant, became assistant chief in 1946 and chief in 1959. An expert in recorded music, he started a series of public evening concerts in early 1948, drawing from his own collection as well as the library's.

The response led him to institute lunchtime programs in Bryant Park that summer. The first one was an experiment before a partly resentful audience of people who regarded the park as theirs. Mr. Miller persisted, noting that as there was not enough room in the library, the music had to come outside.

Within a couple of years, the series was a great draw for office workers and visitors who inquired about schedules weeks ahead of time. High points of the summer were the Caruso memorial concerts in August that Mr. Miller arranged for the anniversaries of the great tenor's death in 1921.

Thousands of devotees listened to the famous voice wafting through the sycamores behind the library, interspersed with the biographical commentary by Mr. Miller, presenter and master of ceremonies.

Mr. Miller published "The Ring of Words: An Anthology of Song Texts" (Doubleday, 1963), for which he selected and translated art songs from seven countries. Another book was "Vocal Music: The Guide to Long-Playing Records" (Knopf, 1959), whose subjects range from Verdi's Requiem to a Schubert song.

Mr. Miller, a music critic from early in his career, continued to contribute in later years to High Fidelity, Musical Quarterly, The New York Times and other publications.

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## Related Glossary Terms

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# Pons

Lily Pons (1898 –1976) was an American operatic soprano and actress who had an active career from the late 1920s through the early 1970s. As an opera singer she specialized in the coloratura soprano repertoire and was particularly associated with the title roles in *Lakmé* and *Lucia di Lammermoor*. In addition to appearing as a guest artist with many opera houses internationally, Pons enjoyed a long association with the Metropolitan Opera in New York City where she performed nearly 300 times between 1931 and 1960.

She also had a successful and lucrative career as a concert singer which continued until her retirement from performance in 1973. From 1935–37 she made three musical films for RKO Pictures. She also made numerous appearances on radio and on television, performing on variety programs like The Ed Sullivan Show, The Colgate Comedy Hour, and The Dave Garroway Show among others. In 1955 she topped the bill for the first broadcast of what became an iconic television series, Sunday Night at the London Palladium. She made dozens of records; recording both classical and popular music. She was awarded the Croix de Lorraine and the Légion d'honneur by the Government of France.

Pons was also savvy at making herself into a marketable cultural icon. Her opinions on fashion and home decorating were frequently reported in women's magazines, and she appeared as the face for Lockheed airplanes, Knox gelatin, and Libby's tomato juice advertisements. A town in Maryland named itself after her, and thereafter the singer contrived to have all her Christmas cards posted from Lilypons, Maryland. Opera News wrote, "Pons promoted herself with a kind of marketing savvy that no singer ever had shown before, and very few have since; only Luciano Pavarotti was quite so successful at exploiting the mass media."

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# *Porgy and Bess*

*Porgy and Bess* is an English-language opera composed in 1934 by George Gershwin, with a libretto written by DuBose Heyward and Ira Gershwin. It is based on Heyward's novel *Porgy* and later play of the same title. *Porgy and Bess* premiered in New York City on September 30, 1935 and featured an ensemble of classically trained African-American singers—a daring artistic choice. After an initially unpopular public reception, the Houston Grand Opera's production of the opera gained popularity, eventually becoming one of the most and most frequently performed operas.

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# Portamento

In music, portamento (plural: portamenti, from Italian: portamento "carriage" or "carrying") is a pitch sliding from one note to another, originated from the Italian expression "portamento della voce" (carriage of voice), denoting from the beginning of the 17th century its use in vocal performances and its emulation by members of the violin family and certain instruments.

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## Related Glossary Terms

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# Prégardien, Christoph

Christoph Prégardien, (1956-) German tenor, began his music career in a boys choir before studying voice in Frankfurt, Milan and Stuttgart. He has worked with conductors such as Chailly, Gardiner, Harnoncourt, Herreweghe, Marriner and Rilling for roles in oratorios, passions and operas. A substantial part of his repertoire is dedicated to the German romantic Lied.

Mr. Prégardien has sung in Paris, London, Brussels, Berlin, Cologne, Amsterdam, Salzburg, Zurich, Vienna, Barcelona and Geneva, as well as on concert tours in Italy, Japan and North America. A long lasting collaboration unites him with his favorite piano partners Michael Gees and Andreas Staier.

An important part of his repertory has been recorded by major labels such as BMG, EMI, Deutsche Grammophon, Philips, Sony, Erato and Teldec. He is represented on more than a hundred and twenty titles, including nearly all of his active repertoire. He has won the Preis der Deutschen Schallplattenkritik, Edison Award, Cannes Classical Award, and Diapason d'or.

Mr. Prégardien collaborated with Nikolaus Harnoncourt on two Teldec recordings: his "signature" part of the Evangelist in Bach's St. Matthew Passion (2002 Grammy winner for Best Choral Recording) and the role of Rinaldo in Haydn's opera *Armida* opposite Cecilia Bartoli. His recording of *Don Giovanni* with John Eliot Gardiner, the English Baroque Soloists, and Monteverdi Choir was nominated for a Grammy Award for Best Opera Recording.

As an opera singer, Christoph Prégardien has sung such leading roles as Tamino (*Zauberflöte*), Max (*Der Freischütz*), Fenton (*Falstaff*), and Monteverdi's *Ulisse*.

Christoph Prégardien teaches a vocal class at Zurich's Hochschule für Musik und Theater.

# Prince Orlofsky

Orlofsky is a male, sung by a mezzo soprano (en travesti). He is the host of the ball where much of the action of the opera, *Die Fledermaus*, takes place.

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# Puccini, Giacomo

Giacomo Puccini (1858–1924) Italian composer famous for his operas *La Boheme*, *Madame Butterfly*, and *Turandot*. His father, Domenico Puccini, was an Italian composer who wrote several piano sonatas and concertos. Domenico died when Puccini was just five years old. Puccini's family, now without income, was aided by the city of Lucca, and his father's position as the cathedral organist was held open for Puccini once he became of age. Puccini studied music with several of his father's pupils, however, he never took the church job that was held for him. Instead, after seeing an eye-opening performance of Verdi's *Aida*, Puccini dedicated his life and career to opera.

Puccini enrolled at Milan Conservatory in 1880. He studied with Antonio Bazzini, a well-known violinist and composer, and Amilcare Ponchielli, who composed the opera *La goconda*. That same year, Puccini wrote his first liturgical piece, *Messa*, that foreshadowed his upcoming operatic compositions. In 1882, Puccini entered a contest and began composing his first opera, *Le Villi*. After the piece was finished and performed in 1884, he did not win the contest. His second opera, *Edgar*, was not well-received. For his later operas, Puccini was extremely picky about his librettists.

After finally finding suitable librettists (Luigi Illica and Giuseppe Giacosa), Puccini composed *Manon Lescaut* in 1893. This third opera opened the door to great wealth and fame. The next three operas he composed have easily become the world's most beloved and performed: *La Boheme* (1896), *Tosca* (1900), and *Madame Butterfly* (1904). In 1924, Puccini nearly finished with *Turandot* but died after surgery to remove his throat cancer.

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# Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky, also spelled Chaikovsky, Chaikovskii, or Tschaikowsky (1840–1893), the most popular Russian composer of all time. His music has always had great appeal for the general public in virtue of its tuneful, heartfelt melodies, impressive harmonies, and colorful, picturesque orchestration, all of which evoke a profound emotional response. His oeuvre includes 6 symphonies, 11 operas, 3 ballets, 5 suites, 3 piano concertos, a violin concerto, 16 overtures, and many songs.

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Chapter 9 - Firsts

## Raimund Herinx

Raimund Frederick Herinx (1927–2018) was a British operatic bass-baritone. Through a varied international career, Herinx performed in most of the world's great opera houses and with many of the world's leading symphony orchestras, having been in demand in international opera and in the choral and orchestral field. He is also featured in many recordings, some of which are creator's recordings and others, first recordings.

During the first ten years of his career he sang, as principal baritone, with both the Welsh National Opera and Sadler's Wells Opera companies, singing in over 400 performances and 40 major roles with the latter.

A parallel international career developed as he was engaged for guest appearances in the opera houses of Paris, Brussels, Hamburg, Frankfurt and Stuttgart. Concert appearances in Rome, Madrid, Athens, Lisbon and Stockholm were also part of his itinerary.

His BBC Promenade Concert debut was in 1961 and, as a result, he took the English language concert repertoire into many European concert halls including the premieres of works by Walton, Tippett, Vaughan Williams, Elgar and Britten.

His debut at the Royal Opera House was in 1968. He then appeared in many roles in Italian, English, German, Russian and French for that company and starred in three world premieres including Faber in *The Knot Garden* by Michael Tippett on 2 December 1970 conducted by Sir Colin Davis and produced by Sir Peter Hall.

Meanwhile, appearances for the English National Opera included many major roles, notably as Wotan in Wagner's Ring Cycle. This role also brought him personal success in Europe and North and South America.

From 1976, when he joined the Metropolitan Opera of New York, much of his career was in the USA and was Wagner oriented. He subsequently appeared in most of the major cities for the leading American opera companies.

Both in Britain and America he is well known as a voice teacher and therapist and devotes some of his time to cancer research, guiding and helping patients with voice and throat problems.

In the UK, he has taught at the Royal Academy of Music, Trinity College of Music, and the Universities of Cardiff and Aberdeen; whilst in the USA he has taught at the Universities of Washington and California (UCLA) and lectured for the Yale Club and the Juilliard School. He continues to teach regularly at the North East of Scotland Music School in Aberdeen.

In the sphere of international music competitions he became well known as an adjudicator and examiner, having appeared regularly as a jury member for competitions such as the BBC Young Musician of the Year and the Mary Garden award. In this capacity he is frequently invited overseas as the British representative on international juries.

More recently he became much in demand as a lecturer, speaker and translator and is also frequently engaged as a musical journalist and critic.

His numerous recordings include Stravinsky's *Oedipus Rex*, Tippett's *The Midsummer Marriage* and *The Knot Garden*, Handel's *Messiah*, Purcell's *Dido and Aeneas*, Tavener's *The Whale*, Delius' *Koanga* plus Vaughan Williams' *The Pilgrim's Progress* and *Sir John in Love*.

In 1991 he was awarded an honorary doctorate by the University of Aberdeen.

From his Obituary:

The bass-baritone Raimund Herinx, who has died aged 90, was a tall, imposing man who made the most of his physical attributes by incarnating a range of characters from Count Almaviva (in *The Marriage of Figaro*) to Wotan in Wagner's *Ring* – but he enjoyed particular success with villains such as Pizarro (*Fidelio*), Scarpia (*Tosca*) and Mephistopheles in Gounod's *Faust*.

It was, in fact, as the title character, Mefistofele, in Boito's opera that he had an early success with the Welsh National Opera (WNO) in 1957, going on to sing Germont (*La Traviata*) and the lead in Verdi's *Nabucco* as well as Pizarro and Scarpia with that company.

He was a Sadler's Wells regular, too, from 1957 to 1967, taking over 40 parts, the most notable of which were the dual roles of Creon and the Messenger in *Oedipus Rex*, the Count in *The Marriage of Figaro* and Nick Shadow in *The Rake's Progress*. At Covent Garden, his roles included Escamillo (*Carmen*), Alfio (*Cavalleria Rusticana*) and *Macbeth*. His Metropolitan debut came in 1977 as Mathisen in Meyerbeer's *Le Prophète* – and he sang frequently in Seattle, San Francisco and at other American houses.

He excelled also in contemporary repertoire, creating the roles of Segura in Malcolm Williamson's *Our Man in Havana* (Sadler's Wells, 1963), Faber in Michael Tippett's *The Knot Garden* (Royal Opera House, 1970), the White Abbot in Peter Maxwell Davies's *Taverner* (ROH, 1972) and the Governor in Hans Werner Henze's *We Come to the River* (ROH, 1976).

He was no less well known for his work as a concert singer, in part because of his long association with Malcolm Sargent. Mendelssohn's *Elijah* was a particular speciality.

Raimund was born in London to Florent Herinx, a Flemish tailor who had settled in Britain after the first world war, and his wife, Marie (nee Cheal). Following vocal studies in Belgium and Milan, Raimund based his career in the UK.

He made his stage debut with WNO in 1950 as Mozart's Figaro – and by 1959 he was attracting attention as a striking Count Almaviva in the same opera, in a production at Sadler's Wells. Andrew Porter in *Opera* magazine described his visual appearance as "patrician, charming, but dangerous, not a man to be trifled with", while vocally the performance was "beautifully decisive, clearly focused, and admirable in tone". Porter concluded that this was an outstanding Count "who could surely hold his own at Glyndebourne or in Vienna".

He held his own, too, at English National Opera in appearances around Britain as Wotan and Hagen in Reginald Goodall's *Ring*. His exceptional amplitude of tone stood him in good stead, as did his fine stage presence and superb diction, though occasionally the tone was heard to coarsen under pressure. He sang Wagner roles, too, in Seattle between 1977 and 1981, having previously appeared under Herbert von Karajan as Pogner in *Die Meistersinger* von Nürnberg and Fafner in the *Ring* at the Salzburg Easter festival (1973-74). Other outstanding roles included Baron Prus in the British premiere of Janáček's *The Makropulos Affair* under Charles Mackerras in 1964.

Fellow singers remember him as a larger than life but collegial and supportive presence. Jill Gomez, brought in at short notice to play the part of Flora, the ward of Herinx's business tycoon Faber in the Royal Opera premiere of *The Knot Garden*, recalls the wicked sense of humour with which he lightened the atmosphere among the cast grappling with the opera's seemingly impossible score.

With his wife, Astra Blair, a mezzo-soprano whom he married in 1954, he devoted considerable time and energy to helping children with special needs and disabilities. Gomez remembers how "they converted a large barn on their Bedfordshire estate to function as a gym, a concert hall and a space where the children were introduced to every noisy, cacophonous or clanging instrument they could lay their hands on."

Herinx and his wife also founded the Quinville Concerts Trust. International musicians, singers and actors took part in its concerts, raising funds to provide equipment, specialised transport, holidays and leisure activities to children with disabilities. They also had three children of their own.

In the 1970s and 80s, Herinx became involved in a bizarre association with the pianist John Ogdon, whose mental health began to deteriorate sharply in 1973, leading to a breakdown and an eventual diagnosis of bipolar disorder. Some years after a telephone conversation between the two, in which Ogdon asked for a fee for a charity concert, there occurred a series of encounters in the course of which Ogdon came to believe that Herinx was at the centre of a conspiracy to destroy his career. He even considered bringing a lawsuit, but Herinx too threatened to sue Ogdon if he did not desist from the obsessive accusations he made.

Charles Beauclerk, who details this extraordinary episode in his 2014 biography of Ogdon, describes Herinx as a tall, somewhat dominating figure, even in his 80s (when Beauclerk interviewed him): "a Falstaffian raconteur, prone to comic exaggeration".

The relationship was not without its positive aspects, however, in that Ogdon, noting Herinx's success in *The Knot Garden*, encouraged him to tackle more contemporary repertoire, even sending him sketches of operas and arias that he had written.

Herinx taught for 30 years at the North East of Scotland Music School in Aberdeen, Trinity College and the Royal Academy of Music in London, and in Cardiff and the US.

His recordings included *Oedipus Rex*, Offenbach's *Les Contes d'Hoffmann*, and Tippett's *The Midsummer Marriage*. In the Tippett recording, based on the 1968 Covent Garden revival under Colin Davis, in which he had made his house debut, he was suitably forceful as the blustering King Fisher. He featured also in recordings of unfamiliar British repertory such as Vaughan Williams's operas *The Pilgrim's Progress* and *Sir John in Love*, *The Olympians* by Arthur Bliss and *Koanga* by Delius.

Herinx is survived by Astra, their children, Nikki, Gemma and Gareth, and three grandchildren, Sam, James and Jack.

- Raimund Herinx, singer, born 23 August 1927; died 10 February 2018

# Raoul Jobin

Raoul Jobin, (1906–1974) was a French-Canadian operatic tenor, particularly associated with the French repertory.

Born Joseph Roméo Jobin in Québec City, Québec, where he first took private voice lessons before studying with Emile Larochelle at the Laval University. He then went to Paris to continue his studies with Mme d'Estainville-Rousset (singing) and Abby Chéreau (stage skills), his exceptional voice quickly captured attention and he made his debut at the Paris Opéra on July 3, 1930, as Tybalt in *Roméo et Juliette*.

From then on, his career made rapid progress. He quickly sang principal tenor roles at both the Opéra and the Opéra-Comique, as well as in many cities throughout France, Lyons, Toulouse, Bordeaux, Marseilles, etc. He sang mainly the French repertoire, with occasional incursions into the Italian repertoire. In 1939 he created the role of Fabrice Del Dongo in *La Chartreuse de Parme* by Henri Sauguet. With the outbreak of the war, he returned to North America.

He made his debut at the Metropolitan Opera on February 19, 1940, as des Grieux in *Manon*. He remained with the company until 1950, where he sang many roles alongside such singers as Lily Pons, Bidu Sayao, Licia Albanese, Rise Stevens, under conductors such as Wilfrid Pelletier and Thomas Beecham, among many others. He made regular appearances in San Francisco, Chicago, Boston, New Orleans, etc., also appearing in Mexico City, Rio de Janeiro, and Buenos Aires.

The war over, he returned to Paris in 1947, where he successfully sang his first major Wagnerian role, *Lohengrin*, earning him the nickname "Monsieur Lohengrin". He later sang the role of Walther in *Die Meistersinger von Nürnberg* with equal success.

Subsequently, Jobin divided his time largely between Europe and America, maintaining his high standard in his accustomed roles while adding new ones, until his retirement from the stage in 1958.

He began teaching at the Conservatoire de musique du Québec à Montréal, and later at the Conservatoire de musique du Québec à Québec where he notably served as director from 1961-1970. He trained many young Canadian singers, notably Colette Boky and Huguette Tourangeau.

He had been created Chevalier de la Légion d'honneur in 1951, and he was made a Companion of the Order of Canada in 1967.

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# Reale, Marcella

Marcella Reale, American soprano born to Italian parents, sang in the world's major opera houses. Her repertoire included more than sixty operas from Mozart to Wagner, Puccini to Shostakovich. She made her debut in San Francisco at the age of fifteen singing Mimi in *La Boheme*.

A Fulbright and Rockefeller Scholar, she was awarded the Puccini d'Oro in Milan for her outstanding portrayals of Puccini heroines. In Treviso she was awarded the Mario del Monaco prize for the best verismo interpreter together with Gianni Raimondi.

She studied with Lotte Lehmann in 1956, 57, 58 and while she was singing in Europe continued working with her during the summer vacation. She also visited Lehmann in Austria during these years. Her voice teacher was Armand Tokatyan at the Music Academy of the West.

She performed with Placido Domingo, Jose Carreras, Mario del Monaco, Franco Corelli, Alfredo Kraus, Richard Tucker, Tito Gobbi, and Birgit Nilsson.

After years of performances on the major stages of Europe, Reale was invited in 1991 to sing and teach in Japan. From 1993 she made Japan her home, becoming the Coordinator of the New National Theater You Artists Program in Tokyo. In 2018 she moved to California and retired.

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# Régine Crespin

Régine Crespin (1927–2007) was a French singer who had a major international career in opera and on the concert stage between 1950 and 1989. She started her career singing roles in the dramatic soprano and spinto soprano repertoire, drawing particular acclaim singing Wagner and Strauss heroines. She went on to sing a wider repertoire that embraced Italian, French, German, and Russian opera from a variety of musical periods. In the early 1970s Crespin began experiencing vocal difficulties for the first time and ultimately began performing roles from the mezzo-soprano repertoire. Throughout her career she was widely admired for the elegance, warmth and subtlety of her singing, especially in the French and German operatic repertoires.

Crespin began her career in France, earning her first critical successes in the French provinces during the early 1950s and then becoming a fixture at the Opéra National de Paris in the mid-1950s. Her international career was launched in 1958 with a critically acclaimed performance of Kundry in Richard Wagner's *Parsifal* at the Bayreuth Festival. She soon appeared at most of the major opera houses in the United States and Europe and made a number of appearances in South America as well. She had a long and fruitful association with the Metropolitan Opera in New York City, making over 125 appearances at that house between 1962 and 1987. Crespin retired from the stage in 1989, after which she taught singing for many years at her alma mater, the Conservatoire de Paris, and gave numerous acclaimed master classes at conservatories and universities internationally.

In recognition of Crespin's artistry as a singer, the Marguerite Long-Jacques Thibaud Competition, which had been restricted to pianists and violinists, was expanded in 2011 to include singers, and renamed the Long-Thibaud-Crespin Competition.

From her Obituary:

Régine Crespin, the French operatic soprano and later mezzo-soprano, one of the most important vocal artists to emerge from France in the decades after World War II, died Wednesday in Paris, where she lived. She was 80. Ms. Crespin's Metropolitan Opera debut came in 1962 as the Marschallin in "Der Rosenkavalier," directed by the soprano Lotte Lehmann, who had been the most renowned interpreter of the role. Reviewing Ms. Crespin's portrayal, the New York Times critic Harold C. Schonberg wrote that she gave "a simply beautiful performance" enriched with "all kinds of delicate shading." But when she let out her full voice, he added, it "soared over the orchestra and all over the house — big, confident and beautiful."

Ms. Crespin was born on Feb. 23, 1927, in Marseilles.

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## Related Glossary Terms

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# Renaldo Hahn

Reynaldo Hahn (1874 –1947) was a Venezuelan, naturalized French conductor, music critic, diarist, theatre director, and salon singer. Besides a composer of songs, he wrote in the French classical tradition of the 19th century. Lehmann sang some of his *mélodie*.

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Chapter 6 - Arias & Lieder



# Richard Genée

Franz Friedrich Richard Genée (1823–1895) was a Prussian born Austrian actor, playwright, and composer.

Genée was born in Danzig. One of his best-known works was the collaboration with Karl Millöcker's operetta *Der Bettelstudent*, which he co-wrote with Franz von Suppé (the pseudonym of Camillo Walzel). In 1857 he was conductor of the symphonic orchestra in Mainz.

In 1876, Genée composed the operetta *Der Seekadette*. The operetta features a game of chess in its second act and later lent its name to the chess trap found in the match the Seekadettenmatt (German for naval cadet). The move is usually known in English as the *Légal Trap*. He died at Wien.

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## Related Glossary Terms

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# Richard Mayr

Richard Mayr (1877–1935) was an Austrian operatic bass-baritone who was particularly admired for his performances in works by Wolfgang Amadeus Mozart, Richard Wagner, and Richard Strauss. He notably created the role of Barak, the Dyer in the world premiere of Strauss's *Die Frau ohne Schatten* with Lehmann as the Dyer's Wife. Lehmann also sang and recorded *Der Rosenkavalier* with Mayr as her favorite Ochs. They became good friends.

Mayr studied medicine in Vienna before being persuaded by Gustav Mahler to pursue a career as a singer. After studying at the Vienna Music Academy for several years, he made his professional opera début to critical acclaim at the Bayreuth Festival in 1902 as Hagen in Wagner's *Götterdämmerung*. This led to his being engaged as a principal singer at the Vienna Hofoper by Mahler where he enjoyed a highly successful career that lasted for three decades. His first role in Vienna was Silva in Giuseppe Verdi's *Ernani*. Mayr also sang at the Royal Opera, London from 1911–1913 and again from 1924 (when he made his second début at the house in 1924 in one of his signature roles, Baron Ochs in *Der Rosenkavalier*) to 1931. He sang for three consecutive seasons at the Metropolitan Opera in New York City, making his Met début as Pogner in *Die Meistersinger von Nürnberg* in 1927. He was also a mainstay at the Salzburg Festival, appearing every year there from 1921 until his retirement from the stage in 1934.

He is buried at St. Peter cemetery in Salzburg.

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## Related Glossary Terms

# Risë Stevens

Risë Stevens 1913–2013 American mezzo-soprano, with the Metropolitan Opera from 1938–61. She sang in Hollywood films such as *The Chocolate Soldier* (with Nelson Eddy) and *Going My Way* (with Bing Crosby). She was famous for her roles in *Octavian*, *Dalila*, and *Cherubino*. She coached with Lehmann and was a vocal teacher. She visited Lehmann in Santa Barbara and had shared the stage with him at the Metropolitan Opera and San Francisco Opera.

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# Rita Streich

Rita Streich (1920–1987), was one of the most admired and recorded lyric sopranos of the post-war period.

Rita Streich was born in Barnaul, southern Siberia, in the Russian part of what was then the Soviet Union, to a German father and a Russian mother. She moved to Germany with her parents during her childhood. She grew up speaking both German and Russian fluently, something that was extremely helpful during her later career. Among her teachers were Willi Domgraf-Fassbaender, Erna Berger, and Maria Ivogün.

Her debut as an opera singer was during the Second World War at the Stadttheater of Ústí nad Labem in Bohemia, in the role of Zerbinetta in Richard Strauss' opera *Ariadne auf Naxos*. Three years later she secured her first engagement at the Staatsoper Unter den Linden in Berlin, where she stayed until 1952. In that year she moved to Bayreuth, in 1953 to Vienna, and in 1954 to Salzburg. Appearances at La Scala in Milan and at Covent Garden followed.

In 1974 she taught at the Folkwang Hochschule in Essen and the Music Academy in Vienna. She gave master classes during the Salzburg Festival in 1983. She died in Vienna.

Her repertoire included roles in *Idomeneo*, *Così fan tutte*, *Die Entführung aus dem Serail*, *The Magic Flute*, *Le nozze di Figaro*, *Don Giovanni*, *Der Rosenkavalier*, *Siegfried* (the Forest Bird) and others. Since she had grown up bilingual, she could also sing the works of Rimsky-Korsakov in their original Russian almost without accent. Apart from this Rita Streich was an active operetta-singer. She made recordings of many classical Viennese operettas, for instance *Die Fledermaus*, *Eine Nacht in Venedig*, *The Gypsy Baron*, *Boccaccio*, *Der Bettelstudent*, and *Der Zarewitsch*.

Rita Streich's famous recording of Puccini's "O mio babbino caro" with the Deutsche Oper Berlin Orchestra conducted by Reinhard Peters, was heard in the 2007 film "Mr. Bean's Holiday" which Rowan Atkinson lip-syncs.

# Robert Heger

Robert Heger (1886–1978) was a German conductor and composer from Strasbourg, Alsace-Lorraine.

He studied at the Conservatory of Strasbourg, under Franz Stockhausen, then in Zurich under Lothar Kempter, and finally in Munich under Max von Schillings. After early conducting engagements in Strasbourg he made his debut at Ulm in 1908 or 1909. He held appointments in Barmen (1909), at the Vienna Volksoper (1911), and at Nuremberg (1913), where he also conducted Philharmonic concerts. He progressed to Munich and then to Berlin (1933–1950), after which he returned again to Munich. In 1933 he conducted the recording of a truncated *Der Rosenkavalier* with Lehmann as the Marschallin.

In 1932 he conducted the Vienna Symphony Orchestra and the pianist Paul Wittgenstein in the world premiere of Maurice Ravel's Piano Concerto for the Left Hand, after Arturo Toscanini had declined Ravel's invitation to conduct the premiere.

In 1937 Heger joined the Nazi Party.

Heger conducted at the Royal Opera House, Covent Garden, from 1925 to 1935, and again with his Munich company in 1953, when he gave the first London performance of Richard Strauss's opera *Capriccio*. He died in Munich.

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# Robert Schumann

Robert Schumann (1810–1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his best piano pieces were written for his wife, the pianist Clara Schumann.

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# *Roméo et Juiliette*

*Roméo et Juliette* (*Romeo and Juliet*) is an opera in five acts by Charles Gounod. The French libretto by Jules Barbier and Michel Carré, based on *The Tragedy of Romeo and Juliet* by William Shakespeare. It was first performed at the Théâtre-Lyrique Impérial (Théâtre-Lyrique Impérial du Châtelet), Paris on 27 April 1867. The opera is notable for the series of four duets for the main characters and the "Je veux vivre" for the soprano.

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# Rose Bampton

Rose Bampton (1907 or 1908–2007) American soprano who began her career as a mezzo-soprano. She sang at the Metropolitan Opera from 1932–1936, the Garden in 1937, and made her debut in Teatro Colón, Buenos Aires, in 1938.

She sang Leonore in Toscanini's NBC broadcast and recording of Wagner's *Die Walküre*. She coached both opera and Lieder with Lotte Lehmann.

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## Related Glossary Terms

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# Rubati

Tempo rubato (plural = rubati) (free in the presentation, Italian for: s is a musical term referring to expressive and rhythmic freedom by a s ing up and then slowing down of the tempo of a piece at the discretion loist or the conductor. Rubato is an expressive shaping of music that phrasing.

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# Russell Ryan

Is an American pianist, born in North Dakota, who received his first piano lessons at the age of six. He was prize winner several times at the San Francisco Junior Bach Festival and performed as a soloist for four consecutive years. After completion of his piano studies under Paul Hersh at the San Francisco Conservatory of Music, he participated in master classes at the Juilliard School in New York, and subsequently moved to Austria, where he studied piano chamber music under Georg Ebert at Vienna's University for Music and Performing Arts, graduating with honors.

In 1985, Ryan became a member of staff of the vocal department at Vienna's University for Music and Performing Arts, where, as of 1991, he worked as assistant in the Lied-class of Edith Mathis. For several years he was also accompanist of the Wiener Singverein and frequently gave master classes for Lied, opera and musical theatre at international festivals, such as the Jugendfestival Bayreuth, the Wiener Meisterkurse, Gino Bechi Festival in Florence, the Oslo Music Academy, and the Austrian Cultural Forum. In 2008, he received a professorship of practice for collaborative piano at Arizona State University and is guest instructor at the Institute for the International Education of Students (IES) in Vienna, where he is in charge of the Vocal Performance Class. He also is a guest artist at the Fairbanks Summer Arts Festival and Middlebury Summer program.

Ryan performs regularly as a soloist and collaborative artist throughout China, Europe, Israel, Japan and the U. S. He appeared in many radio and television broadcasts, recorded several CDs and successfully concertized in the Wiener Konzerthaus, Wiener Festwochen, the Menuhin Festival Gstaad, the Grieg Festivals in Oslo and Bergen, the Lincoln and Kennedy Center Series, Amsterdam's Concertgebouw and the Schleswig-Holstein Musikfestival in Germany, to mention only but a few venues. In addition, he performed at New York's Carnegie Hall, accompanying Hugo Wolf's major song-cycles on several evenings.

# Rysanek, Leonie

Leonie Rysanek (1926–1998) was an Austrian dramatic soprano. Rysanek was born in Vienna and made her operatic debut in 1949 in Innsbruck. In 1951 the Bayreuth Festival reopened and the new leader Wieland Wagner asked her to sing Sieglinde. He was convinced that her unique, young and beautiful voice, combined with her rare acting abilities, would create a sensation. She became a star overnight, and the role of Sieglinde followed her for the rest of her career.

Her Metropolitan Opera debut came in 1959 as Lady Macbeth, replacing Maria Callas who had been "fired" from the production. She made her farewell to the Met as the Countess in *The Queen of Spades* in January 1996.

Her final performance was at the Salzburg Festival in August 1996, as Klytämnestra in *Elektra*. Over her lengthy career, she sang 299 performances of 24 roles at the Met. She starred in the Met premieres of *Macbeth*, *Nabucco*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Káťa Kabanová*.

It was as a singer of Richard Strauss's operas that she made the largest contribution to modern opera. She was the reigning Empress of *Die Frau ohne Schatten* and triumphed as Salome, Elektra, Chrysothemis, the Marschallin, and Ariadne.

She was appointed curator of the Vienna Festival a few months after her retirement, a post she held until her death in Vienna at age 71 (she had been diagnosed with bone cancer during her last Met performances).

Rysanek was the first person person to be awarded the Lehmann Ring.

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## Related Glossary Terms

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Lotte Lehmann & Her Legacy - Foreword

# Sabine Meyen

Sabine Meyer (1896–1979), German soprano.

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Chapter 4 - Early Recordings



# Sachs

Hans Sachs is the lead baritone role of Wagner's *Die Meistersinger*. A historic figure, a cobbler, and a master-singer, which meant in those times someone who wrote the words and music and sang to his own lute accompaniment. In the opera, Sachs is wise enough to know that his infatuation with young Eva was just that and she deserves someone of her own generation.

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## Related Glossary Terms

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# Salzburg Festival

The Salzburg Festival (German: Salzburger Festspiele) is a prominent festival of music and drama established in 1920. It is held each summer (for five weeks starting in late July) within the Austrian town of Salzburg, the birthplace of Wolfgang Amadeus Mozart. One highlight is the annual performance of the *Everyman* (*Jedermann*) dramatization by Hugo von Hofmannsthal.

The Salzburg Festival was officially inaugurated on 22 August 1920 with Reinhardt's performance of Hofmannsthal's *Jedermann* on the steps of Salzburg Cathedral, starring Alexander Moissi. The practice has become a tradition, and the play is now always performed at Cathedral Square, from 1921 accompanied by several performances of chamber music and orchestra works. The first operatic production came in 1922, with Mozart's *Don Giovanni* conducted by Richard Strauss. The singers were mainly drawn from the Wiener Staatsoper, including Richard Tauber as Don Ottavio.

The first festival hall was erected in 1925 at the former Archbishops' horse stables on the northern foot of the Mönchsberg mountain according to plans by Clemens Holzmeister and opened with Gozzi's *Turandot* dramatized by Karl Vollmöller. At that time the festival had already developed a large-scale program including live broadcasts by the Austrian RAVAG radio network. The following year the adjacent former episcopal Felsenreitschule riding academy, carved into the Mönchsberg rock face, was converted into a theater, inaugurated with the performance of *Servant of Two Masters* by Carlo Goldoni. In the 21st century, the original festival hall, suitable only for concerts, was reconstructed as a third venue for fully staged opera and concert performances and reopened in 2006 as the Haus für Mozart (House for Mozart).

The years from 1934 to 1937 were a golden period when famed conductors such as Arturo Toscanini and Bruno Walter conducted many performances. In 1936, the festival featured a performance by the Trapp Family Singers, whose story was later dramatized as the musical and film *The Sound of Music* (featuring a shot of the Trapps singing at the Felsenreitschule). In 1937, Boyd Neel and his orchestra premiered Benjamin Britten's *Variations on a Theme of Frank Bridge* at the Festival.

The Festival's popularity suffered a major blow upon the Anschluss, the annexation of Austria by Nazi Germany in 1938. Toscanini resigned in protest, artists of Jewish descent like Reinhardt and Georg Solti had to emigrate, and the *Jedermann*, last performed by Attila Hörbiger, had to be dropped. Nevertheless the festival remained in operation until in 1944 it was cancelled by the order of Reich Minister Joseph Goebbels in reaction to the 20 July plot. At the end of World War II, the Salzburg Festival reopened in summer 1945 immediately after the Allied victory in Europe.

# Schalk, Franz

Franz Schalk (1863–1931) was an Austrian conductor, best known for his association with the Vienna Opera. He actually studied with Anton Bruckner! His association with Lotte Lehmann was profound. Schalk gave Vienna the local première of Pfitzner's *Palestrina*, with Lehmann was cast as Silla and *Die Frau ohne Schatten* by R. Strauss, with Lehmann as the Dyer's Wife. Especially for Lehmann, Schalk revived the title of *Kammersängerin* (literally "Chamber Singer," from the days of the monarchy when singers were honored by the appointment to sing for the emperor in his chamber, a sign of his highest esteem). She was the first singer to receive that designation since the collapse of the monarchy. She officially became Frau Kammersängerin Lotte Lehmann on February 17, 1926. For the Beethoven Centennial in 1927 Schalk conducted as Lehmann sang her first Leonores. He wrote: "A great, overwhelming, radiant festival, and our Lotte Lehmann was its brilliant center." These few roles are only a sample of how much Schalk conducted Lehmann. The chronology demonstrates far better.

An *Ariadne auf Naxos* in Vienna in June 1931 turned out to be the last performance that she sang with her beloved Schalk, who was failing fast ever since he lost the directorship of the Vienna Opera. He died on September 3, 1931, and Lehmann walked behind his coffin to the cemetery. That evening, at the opera house, Clemens Krauss conducted Siegfried's Funeral March before a memorial performance of *Die Meistersinger*. Lehmann was the Eva. She recalls how deeply she was moved, in *Midway in my Song*: 'In the last act the chorus, "Awake!" ["Wach' auf!"], recalled to my mind the familiar figure at the desk...I closed my eyes, and it was as if he were there again—surrendered to the waves of music: "Awake! The dawn of day draws near..." An uncontrollable fit of weeping shook me, and my colleagues quickly formed a protecting wall round me so that no one might see my tears...'

On December 8, 1931, there was a special concert in memory of Schalk. Two great orchestras, the chorus of the Vienna Opera, and many leading soloists were involved. Bruno Walter conducted and Lehmann sang Mahler's *Um Mitternacht*.

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## Related Glossary Terms

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# SchorNSTein

Dr. Herman Schornstein, psychiatrist and personal friend and traveli  
ion to Lotte Lehmann.

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## Related Glossary Terms

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# Schubert, Franz

Franz Schubert (1797–1828) was an Austrian composer, who bridged of Classical and Romantic music, noted for the melody and harmony in symphony, orchestra and chamber music. Among other works are his symphonies, especially Symphony in C Major (The Great; 1828), and Symphony in B Minor (1822). His masses and piano works have also been enjoyed since he was

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## Related Glossary Terms

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# Schumann, Elisabeth

Elisabeth Schumann (1888–1952) was a German soprano who sang in opera, operetta, oratorio, and Lieder. She left a substantial legacy of recordings. Born in Merseburg, Schumann trained for a singing career in Berlin and Dresden. She made her stage debut in Hamburg in 1909. Her initial career started with lighter soubrette roles that expanded into mostly lyrical roles, some coloratura roles, and even a few dramatic roles. She remained at the Hamburg Opera from 1910 to 1919, also singing during the 1914/15 season at the Metropolitan Opera. From 1919 to 1938, she was a star of the Vienna State Opera. Her most famous role was that of Sophie in Richard Strauss's *Der Rosenkavalier*; but she also excelled in Mozart, taking the roles of Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, the Blonde in *Die Entführung aus dem Serail* and Susanna in *Le nozze di Figaro*.

Schumann and Lehmann were best friends.

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## Related Glossary Terms

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# Schumann, Robert

Robert Schumann (1810–1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his best piano pieces were written for his wife, the pianist Clara Schumann.

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## Related Glossary Terms

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# Sieglinde

The soprano in the first act of *Die Walküre* who falls in love with her twin brother Siegmund.

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## Related Glossary Terms

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# Sigmund Romberg

Sigmund Romberg was an Austro-Hungarian composer who spent his adult life in the United States. He is best known for his musicals and operettas, particularly *The Student Prince*, *The Desert Song* and *The New Moon*.

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## Related Glossary Terms

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# Singher

Martial Singher (1904–1990) was a French baritone opera singer born in Oloron-Sainte-Marie, Pyrénées-Atlantiques.

Initially singing only as a hobby, he was encouraged by then French education minister Édouard Herriot to pursue singing professionally. He went on to perform in the Opéra National de Paris, New York City Opera and Metropolitan Opera.

Singher made his Metropolitan Opera debut in 1943 after 11 seasons with the Paris Opera and many guest appearances in Europe and South America. In more than 100 opera roles and in recitals with leading orchestras, he eschewed showmanship and histrionics and stressed smoothness, subtlety and clarity. He was particularly celebrated for the lean, elegant phrasing of his native French repertory.

His celebrated performances included Golaud in *Pelleas et Melisande*, the count and title role in *Le Nozze di Figaro*, all four baritone roles in *Les Contes d'Hoffmann*, and Lescaut in *Manon*.

The baritone remained with the Met until 1959, when a severe heart disorder forced him to shift to teaching. He taught at the Mannes College of Music in Manhattan, the Curtis Institute in Philadelphia, and, as director of the voice and opera department, the Music Academy of the West in Santa Barbara (1962 to 1981), where he also produced operas. He was also an artist in residence at University of California at Santa Barbara.

He recorded an acclaimed Méphistophelès under Charles Munch in the 3-LP RCA recording of Berlioz's *La Damnation de Faust* c. 1954 with the Boston Symphony and celebrated lyric soprano Suzanne Danco as Marguérite.

Singher's teaching influencing the careers of such artists as James King, Donald Gramm, Jeannine Altmeyer, Benita Valente, John Reardon, Louis Quilico, Jean-François Lapointe, and Judith Blegen. Martial Singher has also been the teacher of world-famous baritones such as Thomas Hampson and Rodney Gilfry.

In 1983 he wrote *An Interpretative Guide in Operatic Arias: A Handbook for Singers, Coaches, Teachers and Students*.

Among other honors, he was made a chevalier of the French Legion of Honor in 1959 and promoted to officer in 1982.

# Singher, Martial

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## Related Glossary Terms

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# Sophie

Sophie, along with the Marschallin and Octavian, one of the three main characters in the opera *Rosenkavalier* by Strauss. Often sung by a light, high soprano such as Renée Fleming. In 1908, Lehmann began her association with this opera singing the role of Sophie. Later she sang Octavian and finally, in 1924, the Marschallin.

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Chapter 1 - Asleep on Her Sofa



# Sperry, Paul

Paul Sperry (1934–) American lyric tenor, is dedicated to preserving the song repertoire.

He has worked extensively with such masters of art song as Pierre Bernier, Jennie Tourel and Paul Ulanowsky (Lehmann's accompanist).

Mr. Sperry is widely appreciated for his master classes at schools including the Eastman School of Music, the University of Southern California, Oberlin College Conservatory of Music, the Cleveland Institute of Music, Harvard and Yale.

Since 1984 he has taught 19th- and 20th-century song at The Juilliard School and Manhattan School of Music.

In 1987 he became the Director of "Joy In Singing," an organization in New York City dedicated to helping young singers in the field of art song.

Paul Sperry has championed the music of living American composers, having premiered works by such composers as William Bolcom, Richard Hundertmark, Stephen Paulus, Nicholas Thorne and Charles Wuorinen.

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## Related Glossary Terms

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# Sproule, Shirley

Shirley Sproule (1924–2014, soprano, was born in Canada and trained and sang there until first studying opera and Lieder with Lotte Lehmann at the Music Academy of the West in 1953. She continued there with Lehmann, working in the winters as well as the regular summer sessions and after 1956 sang in Europe (Munich, Mainz, etc.) She sang in Lehmann's London master classes in 1957.

In 1965 Dr. Sproule returned to Regina, Saskatchewan to teach voice and sing there. In 1970 she began her doctoral studies at the University of Arizona in Tucson, breaking her work there to cover sabbaticals and sing in Canada in 1971-72. After she returned and finished her doctoral degree in Tucson, she stayed there, teaching until her retirement. From 1976-1998 Sproule taught in her private studio in Tucson.

She returned to Canada after leaving Tucson.

From her Obituary:

Shirley Sproule died peacefully at the Montreal General Hospital on Tuesday, March 11, 2014. Shirley, born in Montreal on September 11, 1924. She was the first born child of Clive and Eunice Sproule. Sister of Gwyneth, of Victoria, B.C. and Arlene, of Montreal. Shirley studied voice at McGill University, University of Toronto and on scholarship with Lotte Lehmann at Santa Barbara. Her operatic career was primarily in Germany. On retirement, she returned to Canada to teach voice at the University of Saskatchewan in Regina. During this period she was also a straight A student taking her Doctorate in Performance degree at the University of Arizona where she taught. She retired to Tucson, where she lived for many years. Shirley returned to Montreal in March 2009 to live at Place Kensington.

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## Related Glossary Terms

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# Stade, Frederica von

Frederica von Stade (1945–) American mezzo soprano received a contract from Sir Rudolph Bing during the Metropolitan Opera Auditions, and since her debut in 1970 she sang nearly all of her great roles with that company. In 1995, as a celebration of her 25th anniversary with the Metropolitan Opera, the company mounted a new production of *Pelléas et Mélisande* specifically for her.

In addition, Ms. von Stade appeared with Lyric Opera of Chicago, Los Angeles Music Center Opera, San Francisco Opera, and Dallas Opera, among others. Her career in Europe included new productions mounted for her at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera.

A noted bel canto specialist, she excelled as the heroines of Rossini's *La cenerentola* and of Bellini's *La sonnambula*. She was one of the world's favorite interpreters of the trouser roles, from Strauss's Octavian and Composer to Mozart's Sextus, Idamante and Cherubino.

She made over three dozen recordings with many major labels, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by Stereo Review, Opera News, and other journals.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the Georgetown University of Medicine, and her alma mater, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former president Ronald Reagan in recognition of her significant contribution to the arts.

She sang for the Lotte Lehmann Tribute CD.

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## Related Glossary Terms

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# Stokowski

Leopold Stokowski (1882–1977) British conductor, best known for his 30 years with the Philadelphia Orchestra, though he had success with the Cincinnati Symphony of Cincinnati, New York, Houston, and Hollywood Bowl. Not a significant role in Lehmann's life, she was scheduled to sing with him and the Philadelphia Orchestra during the 1934 –1935 season, but there is no evidence that the concert actually took place.

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# Strauss

Unless otherwise noted, Strauss refers to the composer Richard Strau

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## **Related Glossary Terms**

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## Strauss, Richard

Richard Strauss (1864-1949) German composer and conductor. Strauss's father, Franz, was the principal horn player of the Munich Court Orchestra and was recognized as Germany's leading virtuoso of the instrument. During a conventional education, Strauss still devoted most of his time and energy to music. When he left school in 1882, he had already composed more than 140 works, including 59 Lieder and various chamber and orchestral works. These juvenilia reflect Strauss's musical upbringing by his father, who revered the classics and detested Richard Wagner both as a man and as a composer, even though he was a notable performer of the horn passages in performances of Wagner's operas.

Through his father's connections, Strauss on leaving school met the leading musicians of the day, including the conductor Hans von Bülow, who commissioned Strauss's *Suite for 13 Winds* for the Meiningen Orchestra and invited Strauss to conduct that work's first performance in Munich in November 1884. Following this successful conducting debut, Bülow offered Strauss the post of assistant conductor at Meiningen. From then on Strauss's eminence as a conductor paralleled his rise as a composer. He conducted at the Munich Opera Weimar Court Orchestra, the Royal Court Opera in Berlin, the Vienna Opera.

In Weimar in November 1889, he conducted the first performance of his symphonic poem *Don Juan*. At Weimar, too, in 1894 he conducted the premiere of his first opera, *Guntram*, with his fiancée Pauline de Ahna in the leading soprano role. She had become his singing pupil in 1887, and they were married in September 1894. Pauline's tempestuous, tactless, and outspoken personality was the reverse of her husband's aloof and detached nature, and her eccentric behavior is the subject of countless anecdotes. Nevertheless the marriage between them was strong and successful; they adored each other and ended their days together 55 years later.

The years 1898 and 1899 saw the respective premieres of Strauss's two most ambitious tone poems, *Don Quixote* and *Ein Heldenleben*. In 1904 he and Pauline, who was the foremost exponent of his songs, toured the United States, where in New York City he conducted the first performance of his *Symphonia Domestica*. The following year, in Dresden, he enjoyed his first operatic success with *Salome*, based on Oscar Wilde's play.

In 1909 the opera *Elektra* marked Strauss's first collaboration with the Austrian poet and dramatist Hugo von Hofmannsthal. Strauss wrote the music and Hofmannsthal the libretti for five more operas over the next 20 years. With the 1911 premiere of their second opera together, *Der Rosenkavalier*, they achieved a popular success of the first magnitude. Their subsequent operas together were *Ariadne auf Naxos* (1912), *Die Frau ohne Schatten* (1919), and *Die ägyptische Helena* (1928). But in 1929 Hofmannsthal died while working on the opera *Arabella*.

At the Vienna Opera he conducted many performances with Lehmann, and not just of his own operas. Starting with *Der Freischütz* in 1920, and continuing with *Lohengrin*, *Magic Flute*, *Die Walküre*, *Der Barbier von Bagdad*, *Tannhäuser*, *Fidelio*, and in concert performances of his songs. Obviously, the majority of the operas that Lehmann sang with Strauss were his own, but sadly, we have no recordings of them.

Strauss was neither interested nor skilled in politics, national or musical. This political naïveté tainted Strauss's reputation when the National Socialists came to power in Germany in 1933. Thus from 1933 to 1935 he served as president of Germany's Reichsmusikkammer, which was the state music bureau. But in the latter year he fell foul of the Nazi regime. After Hofmannsthal's death in 1929 he had collaborated with the Jewish dramatist Stefan Zweig on a comic opera, *Die schweigsame Frau* (1935). This collaboration was unacceptable to the Nazis. The opera was banned after four performances, and Strauss was compelled to work with a non-Jewish librettist, Joseph Gregor. The fact that his son's wife was Jewish was also held against him. Above all else a family man, Strauss used every shred of his influence as Germany's greatest living composer to protect his daughter-in-law and her two sons. He spent part of World War II in Vienna, where he was out of the limelight, and in 1945 he went to Switzerland. Allied denazification tribunals eventually cleared his name, and he returned to his home in Garmisch in 1949, where he died three months after his 85th birthday.



# Stutzmann, Nathalie

Nathalie Stutzmann (1965–), French contralto, enjoys an international career with equal success in the fields of opera, concert, recital and recording. She has made over 40 recordings, many for RCA Victor Red Seal, and has received awards such as the Deutsche Schallplatten Kritik, Diapason d'or, Japan Academy Award, and a Grammy Award. Her repertoire includes French and German art song.

On the operatic stage Ms. Stutzmann has performed the roles of Desdemona in *Otello*, of Giulio Cesare, Radamisto, and Orfeo.

She was an Advisor for the Lotte Lehmann Foundation.

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## Related Glossary Terms

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# *Suor Angelica*

*Suor Angelica* is one of the operas the Puccini wrote for his set called was performed for the first time in 1918 and Lehmann sang the Vien of the title role in 1920 and recorded the major title-role arias.

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## **Related Glossary Terms**

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# Symphony Orchestra of Berlin

The **Konzerthausorchester Berlin** is a symphony orchestra based in Berlin, Germany. The orchestra is resident at the **Konzerthaus Berlin**, designed by the architect Karl Friedrich Schinkel. The building was destroyed during World War II, and was rebuilt from 1979 to 1984.

The orchestra was founded in 1952 as the **Berliner Sinfonie-Orchester** (Berlin Symphony Orchestra or Symphony Orchestra of Berlin) in what was then East Berlin, as a rival ensemble to the Berlin Philharmonic Orchestra based in West Berlin. The first chief conductor was Hermann Hildebrandt. After German reunification in 1989, the orchestra was threatened with dissolution, but subscriber action maintained the ensemble. The orchestra acquired its current name in 2006. (This orchestra is separate from the West-Berlin based **Berliner Symphoniker**, founded in 1967.)

In 1974 the Berlin Sinfonietta was founded to serve as the chamber orchestra of the “Berlin Symphony Orchestra” today the “**Konzerthausorchester Berlin**”.

Kurt Sanderling was the longest-serving chief conductor of the orchestra, from 1960 to 1976. Subsequent chief conductors have been Günther Herbig, Claus Peter Flor, Michael Schönwandt (1992–1998), Eliahu Inbal (2001–2006), and Lothar Zagrosek. In February 2011, the orchestra announced the appointment of Iván Fischer as its eighth principal conductor, effective with the 2012–2013 season, with an initial contract of 3 years.

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## **Related Glossary Terms**



# *Tannhäuser*

*Tannhäuser* is one of the early successful operas of Wagner for which both the libretto and the music. The story details the struggle between sacred and profane love, and redemption through love, a theme that runs through many of Wagner's mature operas. The opera had its premier in 1845 and Elisabeth sang the lead role of Elisabeth with great delight beginning in 1918 in Paris. Subsequently she performed the role in Vienna, Berlin, Dresden, Paris, and New York.

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## **Related Glossary Terms**

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Chapter 2 - Legendary/Unknown

Chapter 2 - Legendary/Unknown

# Tcheresky, Luba

Luba Tcheresky (19----) American soprano and teacher, was born in [redacted] emigrated to the US at the age of 9. She studied with Lotte Lehman [redacted] years at the Music Academy of the West and has sung throughout [redacted] Europe both opera and song. She was an active teacher in New York [redacted]

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## Related Glossary Terms

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# Tessitura

In musical notation, tessitura is used to refer to the compass in which music lies—whether high or low, etc.—for a particular vocal (or less commonly instrumental) part. The tessitura of a piece is not decided by the extremes of the range but rather by which part of the range is most used.

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## Related Glossary Terms

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# Thomas Moser

The American tenor, Thomas Moser, (1945–) studied at the Richmond Professional Institute in Virginia, the Curtis Institute of Music in Philadelphia and the Music Academy of the West in Santa Barbara. He then completed his musical studies with Martial Singher, Gérard Souzay, and Lotte Lehmann. In 1974 he was a winner in the Metropolitan Opera Auditions.

In 1975 Thomas Moser made his European opera debut in Graz Landestheater. In 1976 he appeared as Mozart's Belmonte with the Bavarian State Opera in Munich. He made his 1977 debut at the Vienna State Opera, of which he is now a member. His many roles in Vienna have included W.A. Mozart's Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), Titus, Idomeneo and Lucio Silla, Strauss' Flamand (*Capriccio*) and Henry, and Gluck's Achilles. In recent years he has added Florestan (*Fidelio*), Fritz (*Der Ferne Klang*) and Erik (*Der Fliegende Holländer*). In 1988 he was awarded the title of Vienna State Opera's *Kammersänger*.

Thomas Moser made his first appearance with the New York City Opera in 1979 as Titus. In 1983 he sang at the Salzburg Festival, returning there in 1984 to create the role of the tenor in Luciano Berio's *Un re in ascolto*. In 1985 he made his debut at Milan's La Scala as Tamino. In 1986 he sang for the first time at the Rome Opera as Achilles. In 1988 he appeared in the title role of Schubert's *Fierrabras* at the Theater an der Wien. In 1992 he sang the Emperor in *Die Frau ohne Schatten* in Geneva.

Thomas Moser is now a regular guest at the opera houses of Munich, Frankfurt, Berlin, Stuttgart, Rome, Geneva and Los Angeles. Past highlights have included Idomeneo and *Iphigénie en Tauride* (*Pylade*) at the Paris Opera; *Die Zauberflöte*, *Fidelio* and Cherubini's *Lodoïska* (*Titzikan*) at Milan's La Scala; as well as *Fidelio*, *Oedipus Rex* and *Die Frau ohne Schatten* (the Emperor) at the Salzburg Easter and Summer Festivals. Among his most recent engagements are *La Damnation de Faust* in Munich, Lyon and Paris; *Ariadne auf Naxos* (*Bacchus*) and *Carmen* (*Don José*) at the Metropolitan Opera; a debut at the Royal Opera at Covent Garden in the title role of Pfitzner's *Palestrina* (with a reprise of the part for New York's Lincoln Center Festival); the title roles of *Parsifal* and *Lohengrin* in Paris; *Carmen* and *Lohengrin* in Geneva; and *Peter Grimes* (title role) at the Théâtre du Châtelet in Paris.

Thomas Moser is also a highly acclaimed recitalist, recording artist and concert performer. As a concert artist, he appeared with leading North American and European orchestras. His work in these areas has included engagements conducted by Claudio Abbado, Carlo Maria Giulini, Zubin Mehta, Georg Solti, Lorin Maazel, Nikolaus Harnoncourt, Erich Leinsdorf, Stein, Charles Mackerras, Leonard Bernstein, and Herbert von Karajan. He has recently recorded *La Damnation de Faust* under Kent Nagano, as well as *Carmen* and Arnold Schoenberg's *Gurrelieder* led by Giuseppe Sinopoli.

Thomas Moser's expansive operatic and concert repertoire ranges from early music to the cosmopolitan avant-garde.

# Thomas Pasatieri

Thomas Pasatieri (1945-) is an American opera and song composer.

He began composing at age 10 and, as a teenager, studied with Nadia Boulanger. He entered the Juilliard School at age 16 and eventually became the school's first recipient of a doctoral degree.

Pasatieri has taught composition at the Juilliard School, the Manhattan School of Music, and the Cincinnati College-Conservatory of Music. From 1980 through 1984, he held the post of Artistic Director at Atlanta Opera.

He has composed 24 operas, the best known of which is *The Seagull*, composed in 1972. Two of his operas were premiered in 2007: *Frau Margot* by the Fort Worth Opera and *The Hotel Casablanca* in San Francisco. Other popular operas include *La Divina* and *Signor Deluso*.

In 1984, Pasatieri moved to Los Angeles, California, where he formed his film music production company, Topaz Productions. His film orchestrations can be heard in *Billy Bathgate*, *Road to Perdition*, *American Beauty*, *The Little Mermaid*, *The Shawshank Redemption*, *Fried Green Tomatoes*, *Legends of the Fall*, Thomas Newman's *Angels in America*, and *Scent of a Woman*, among many others. In 2003, Pasatieri returned to New York to continue his concert and opera career.

Pasatieri set poems of Lehmann for both voice and piano and voice and orchestra.

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# Thomas Stockham

Thomas Greenway Stockham (1933 – 2004) was an American scientist who developed one of the first practical digital audio recording systems, and pioneered techniques for digital audio recording and processing as well.

Professor Stockham was born in Passaic, New Jersey. Stockham attended Montclair Kimberley Academy, graduating in the class of 1951. Known as the "father of digital recording", he earned an Sc.D. degree from the Massachusetts Institute of Technology in 1959 and was appointed Assistant Professor of Electrical Engineering. Early in his academic career at MIT, Stockham worked closely with Amar Bose, founder of Bose Corporation, on the use of digital computers for measurement and simulation of room acoustics and for audio recording and enhancement. While at MIT, he noticed several of the students using an MIT Lincoln Laboratory TX-0 mainframe computer installed at the campus to record their voices digitally into the computer's memory, using a microphone and a loudspeaker connected to an A/D-D/A converter attached to the TX-0. This expensive tape recorder led Stockham to his own digital audio experiments on this same computer in 1962.

In 1968 he left MIT for the University of Utah, and in 1975 founded Soundstream, Inc. The company developed a 16-bit digital audio recording system using a 16-track Honeywell instrumentation tape recorder as a transport, connected to digital audio recording and playback hardware of Stockham's design. It ran at a sampling rate of 50 kHz, as opposed to the audio CD sampling rate of 44.1 kHz.

Soundstream Inc. was the first commercial digital recording company in the United States, located in Salt Lake City. Stockham was the first to make a commercial digital recording, using his own Soundstream recorder in 1976 at the Santa Fe Opera. In 1980, Soundstream merged with the Digital Recording Company (DRC) and became DRC/Soundstream.

Stockham played a key role in the digital restoration of Enrico Caruso recordings, described in a 1975 IEEE paper. These recordings were the first to be digitally restored by computer, and were released on the 1976 RCA Records album *Caruso-A Legendary Performer*.

In 1974 he investigated President Richard Nixon's White House tapes. It was he who discovered that the 18 minutes of erasures were not accidental, as Nixon's secretary Rosemary Woods claimed. Stockham was able to discern several distinct erasures and even determined the order of erasure.

Stockham's developments and contributions to digital audio paved the way for later digital audio technologies, such as the audio compact disc and DAT (Digital Audio Tape).

Stockham received wide recognition for his pioneering contributions to digital audio. He received, among many others, the Gold Medal award from the Audio Engineering Society, a Technical Emmy award in 1988, the Poniatoff Gold Medal from the Society of Motion Picture and Television Engineers, a Grammy award from NARAS in 1994, the IEEE Jack S. Kilby Signal Processing Medal in 1998 and a Scientific and Engineering award from the Academy of Motion Picture Arts and Sciences in 1999.

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# Tilly de Garmo

Tilly de Garmo (1888–1990) was a German soprano and vocal coach. In 1912 she married the conductor Fritz Zweig. In Prague she sang the Infantina in Smetana's *Der Zwerger*, the soprano part in the world premiere of the *Lyric Symphony* by Mahler, and the solo vocal part in the Three Fragments from Berg's *Wozzeck*. Her repertoire included Despina, Eva, and Sophie. She sang at the Staatsoper in Berlin from 1926, but left Nazi Germany in 1934 and settled for a time in Paris with Zweig. They fled to Paris in 1938 and emigrated to the US in 1940. She taught in Southern California and sent many of their voice students to UCSB, where they were further coached by Lehmann.

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# Top, Damien

Damien Top (19-----) French tenor. After studying Literature and Philosophy in Lille and graduating in Germanic Studies at the University of Paris, Damien Top studied Singing and Dramatic Art at the Conservatoire in Lille. Later he studied with Galina Vischnievskaya, Jean-Christophe Benoit, and Jacques Pottier (Melbourne University).

His dual training as a singer and an actor enables him to appear in opera, operetta, and sacred works, as well as perform the difficult repertoire of French mélodie -his favorite genre. He has given recitals at Flaneries Musicales de Reims for the Yehudi Menuhin Foundation, Musicales en Valois, Festival des Grands Crus de Bourgogne, etc. As a interpreter of French song, Damien Top frequently gives recitals abroad, including performances in Australia, Belgium, Canada, Czech Republic, Germany, Great Britain, Italy, Macedonia, New Zealand, and the US

Damien Top has studied Analysis, Harmony and the History of Music at the Paris Conservatoire with Michel Queval. Under the guidance of Sergiu Celibidache, he began research into musical aesthetics and attended seminars in the phenomenology of music. With these two master teachers, he was introduced to orchestral conducting. In his programs, he particularly focuses on the music of Roussel, d'Indy, Delvincourt, Martinet, Sandagerdi, Martinu, Looten, Macha, Ratovondrahety, Tahourdin, etc.).

Son of the poet Andrée Brunin, Damien Top has given poetry recitals.

Biographical and musicological work on Albert Roussel has been a particular feature of Damien Top's research and in 1989, in the composer's birthplace, he devoted an entire recital to Roussel's mélodies. His biography of Albert Roussel was published in 2000 and he has also written a book on Sergei Rachmaninov.

In 2002 Damien Top was awarded with the "Prix Charles Oulmont - Fondation de France" for his outstanding career. He was an advisor for the Lotte Lehmann Foundation and spoke and sang for the Lotte Lehmann Tribute CD.

# *Tosca*

*Tosca* is an opera in three acts by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa. It premiered at the Teatro Costanzi in Rome on 14 January 1900. The work, based on Victorien Sardou's 1887 French-language dramatic play, *La Tosca*, is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples's control of Rome threatened by Napoleon's invasion of Italy. It contains depictions of torture, murder and suicide, as well as some of Puccini's best-known lyrical arias.

Puccini saw Sardou's play when it was touring Italy in 1889 and, after some vacillation, obtained the rights to turn the work into an opera in 1895. Turning the wordy French play into a succinct Italian opera took four years, during which the composer repeatedly argued with his librettists and publisher. *Tosca* premiered at a time of unrest in Rome, and its first performance was delayed for a day for fear of disturbances. Despite indifferent reviews from the critics, the opera was an immediate success with the public.

Musically, *Tosca* is structured as a through-composed work, with arias, recitative, choruses and other elements musically woven into a seamless whole. Puccini used Wagnerian leitmotifs (short musical statements) to identify characters, objects and ideas. While critics have frequently dismissed the opera as a facile melodrama with confusions of plot—musicologist Joseph Kerman famously called it a "shabby little shocker"—the power of its score and the inventiveness of its orchestration have been widely acknowledged. The dramatic force of *Tosca* and its characters continues to fascinate both performers and audiences, and the work remains one of the most frequently performed operas. Many recordings of the work have been issued, both of studio and live performances.

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# Toscanini, Arturo

Arturo Toscanini (1867–1957) was one of the most famous conductors of his time. Renowned (and feared) for his intensity, perfectionism and searching mind didn't fear involvement with politics. Books have been written about him, so I will not insult his memory with the few words I have written directly to his relation with Lehmann. And relation is the right word. He was a musical colleague, friend, and lover. Sadly, the only recorded evidence we have of them working together is a shortwave broadcast that's almost unobtainable. From their "radio broadcast" firsts in 1934 to their Salzburg 1957, the historic nature of their collaboration was evident to all listeners, whether private or general public.

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# Town Hall

The Town Hall is a performance space, located at 123 West 43rd Street between Sixth Avenue and Broadway, in midtown Manhattan, New York City. It opened on 12 January 1921, and seats approximately 1,500 people.

In the 1930s, the first public-affairs media programming originated with the "America's Town Meeting of the Air" radio programs. In 1987, as part of this the National Park Service placed the building on the National Historic Landmarks list. It was designated a National Historic Landmark in 2012, and designated it a National Historic Landmark in 2013.

Lehmann sang many recitals there including her Farewell. She also gave a master class for the Manhattan School of Music in the same place.

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# *Tristan und Isolde*

*Tristan und Isolde* is an opera, or music drama, in three acts by Richard Wagner to a German libretto by the composer, based largely on the romance by Gottfried von Strassburg. Lehmann learned the role of Isolde, even though it was a much to heavy role for her. Various conductors said that they could hold the huge orchestra so that it wouldn't overwhelm her, but she was persuaded never to sing it. She did record the final aria.

It was composed between 1857 and 1859 and premiered at the Königliches Hof- und Nationaltheater in Munich on 10 June 1865 with Hans von Bülow conducting.

Widely acknowledged as one of the peaks of the operatic repertoire, *Tristan* was notable for Wagner's unprecedented use of chromaticism, tonality, orchestral color and harmonic suspension.

The opera was enormously influential among Western classical composers and provided direct inspiration to composers such as Gustav Mahler, Richard Strauss, Karol Szymanowski, Alban Berg, Arnold Schoenberg and Benjamin Britten. Other composers like Claude Debussy, Maurice Ravel and Igor Stravinsky formulated their styles in contrast to Wagner's musical legacy. Many see *Tristan* as the beginning of the move away from common practice harmony and tonality and consider that it lays the groundwork for the direction of classical music in the 20th century.

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# *Turandot*

*Turandot* is the last opera that Puccini wrote. He died in 1924 and Franco Alfano finished it in 1926. The libretto is by Giuseppe Adami and Renato Simoni. Lehmann sang the Vienna Opera premier and sang the role also in Berlin. She didn't consider the character suitable to her own age, but did record the original version of the major arias.

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# UCLA

Part of the large University of California system, located in Los Angeles

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## Ulanowsky, Paul

Paul Ulanowsky (1908-1968), pianist, was born in Vienna, the son of singers.

"Practically from the time I could tell the black keys from the white," as Ulanowsky told it, he began playing the piano, and accompanied his father's students and his mother from a very early age. Later, he attended the University of Vienna, where he studied piano with Leverin Eisenberger, among others, and theory and composition with Joseph Marx. He took private lessons in violin and viola, and studied musicology at the University of Vienna under Guido Adler, William Adler, and R. Ficker from 1926-30. His diplomas from the Academy in 1930 were in composition and conducting.

From the age of 19, for about 10 years, he was the official pianist and celesta player for the Vienna Philharmonic, a singular honor for such a young man. During this time, Bruno Walter led the Philharmonic in a recorded performance of Mahler's "Lied von der Erde" at the very end of which the celesta makes its only entrance--in this case, with Ulanowsky at the keyboard.

Ulanowsky's career as a vocal accompanist was launched in earnest when renowned contralto Enid Szanthe, then singing at the Vienna Opera, engaged him for her U.S. tour in 1935. They returned in 1936, and it was during this tour, in the spring of 1937, that what was to become one of the most important features of Ulanowsky's career emerged.

One of the world's most famous operatic sopranos, Lotte Lehmann, attended one of their concerts. Following the performance, she went backstage and made an appointment for Ulanowsky to come and audition for her. As he later described it, the audition did not take long. Lehmann had him play just a few measures of each of several songs, and engaged him on the spot for her first Australian tour. For the next 14 years, through the end of Lehmann's singing career in 1951, Ulanowsky remained her accompanist. Subsequently, he accompanied a number of her master classes.

From 1937 until his death, the list of those whom Ulanowsky accompanied grew to include many leading instrumentalists, including Gregor Piatigorsky (with whom he played for President and Mrs. Franklin Roosevelt and guests at the White House), William Kroll, Bernhard Greenhouse, and Joseph Fuchs, and many, if not most, of the leading song interpreters: Dietrich Fischer-Dieskau, Ernst Haefliger, George London, Hans Hotter, Jennie Tourel, Herman Prey, Irmgard Seefried, and Aksel Schøtz. The great soprano Elizabeth Schwarzkopf related that she gave her first master class with Ulanowsky at the piano. Without his calm assistance, she said, "I don't know how I would have made it through."

During his last 12 years, he was pianist with the Bach Aria Group, an ensemble of leading singers and instrumentalists, which toured once each year and played regularly at New York City's Town Hall.

Ulanowsky's résumé also included summer coaching at the Berkshire Music Center at Tanglewood in Massachusetts, 1950-56; faculty membership at Boston University School of Music, 1951-55; several summers of teaching and performing at the Yale University Summer Music School in the 1960s; and professorship at the University of Illinois School of Music (Urbana). He also held an honorary doctorate from the University of Cincinnati Conservatory of Music.



# Umberto Giordano

Giordano, Umbergo (1867–1948), was an Italian opera composer known for his verismo, or “realist,” style, known for his opera *Andrea Chénier*.

Giordano, the son of an artisan, studied music at Foggia and wrote several early operas, among them *Mala vita* (1892; *Evil Life*), were written in the melodramatic style introduced by Pietro Mascagni in his verismo opera *Rusticana* (1890). In *Andrea Chénier* (1896), based on the life of the French revolutionary poet, he tempered violence with gentler characteristics and scoring for great success. Neither *Fedora* (1898), after *Victorien Sardou*, nor its successor *Il corsaro* (1903) and *Madame Sans-Gêne* (1915) achieved a similar popularity. In *Il conte di Cagliostro* (1924; “The Feast of Jests”) he reverted to a sensational manner with a plot set in medieval Florence.

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## Ursuleac, Viorica

Viorica Ursuleac (1894-1985) was born the daughter of a Greek Orthodox archdeacon, in Chernivtsi, which is now in Ukraine. Following training in Vienna, she made her operatic debut in Zagreb (Agram), as Charlotte in Massenet's *Werther*, in 1922. The soprano then appeared at the Vienna Volksoper (1924–26), Frankfurt Opera (1926–30), Vienna State Opera (1930–35), Berlin State Opera (1935–37), and Bavarian State Opera (1937–44). She married the Austrian conductor Clemens Krauss in Frankfurt during her time there.

She was one of Richard Strauss's favorite sopranos, and he called her "die treueste aller Treuen" ("the most faithful of all the faithful"). She sang in the world premieres of four of his operas: *Arabella* (1933), *Friedenstag* (which was dedicated to Ursuleac and Krauss, 1938), *Capriccio* (1942), and the public dress-rehearsal of *Die Liebe der Danae* (1944).

Ms. Ursuleac appeared at the Salzburg Festival (1930–34 and 1942–43) and in one season at The Royal Opera Covent Garden (1934) where she sang in the first performances in England of Jaromír Weinberger's *Schwanda the Bagpiper* and *Arabella*. She also appeared as Desdemona in Verdi's *Otello* at the Royal Opera, with Lauritz Melchior in the name part, and Sir Thomas Beecham conducting.

Ursuleac sang at La Scala in Richard Strauss's *Die Frau ohne Schatten* (as the Empress), and *Elektra* (as Chrysothemis), Mozart's *Così fan tutte*, and Wagner's *Die Walküre* (as Sieglinde). Her only American appearances were at the Teatro Colón in Buenos Aires, as Brangäne in Wagner's *Tristan und Isolde*, opposite Kirsten Flagstad, in 1948. Also in her repertory were the Countess Almaviva, Donna Elvira, Leonore, Senta, Tosca, Turandot, Ariadne, etc.

She was awarded the title of an Austrian Kammersängerin in 1934, a Prussian Kammersängerin in 1935. She gave her farewell in 1953 in Wiesbaden in *Der Rosenkavalier*. She was appointed professor at the Salzburg Mozarteum in 1964.

Ursuleac's voice was not of great beauty, at least as recorded, but she was reckoned a great musician and actress. In the words of one colleague, the soprano Hildegard Ranczak, "Although she had a lovely, facile top, I was constantly amazed at the two hours' vocalizing she went through before each performance. Hers was, in my opinion, a marvelously constructed, not really natural voice which she used with uncanny intelligence." Ursuleac died at the age of ninety-one in the village of Ehrwald in Tyrol where she had resided since before the death in 1954 of her husband, Clemens Krauss.

# Valente, Benita

Benita Valente (1934–) American soprano, her initial professional music experience was at the Music Academy of the West (also, where she first met and collaborated with Marilyn Horne). It was in Santa Barbara that she first learned from Lotte Lehmann "how music comes to life."

Other important influences include her work at Marlboro Festival, where she performed with Rudolf Serkin, Felix Galimir, and Harold Wright. Especially noted for her collaborations with living composers, Ms. Valente has sung in many chamber music and recital performances, often in world premieres. She was the 1999 Recipient of Chamber Music America's Highest Award: The Richard J. Bogomolny National Service Award, the first vocalist to receive the award in its twenty-year history.

Ms. Valente's roles at the Metropolitan Opera included Pamina, Gilda, Nanetta, Susanna, Ilia, and Almirena. Other roles include Euridice at Santa Fe, the Countess in Washington, and Dalilah in Florence. Festival appearances include Tanglewood, Aspen, Ravinia, Grand Tetons, Santa Fe, Vienna, Edinburgh, and Lyon.

Recordings include music of Vaughan Williams, Debussy, and Bolcom.

She recently wrote the Foreword to *Lotte Lehmann & Her Legacy Volume II*.

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# Verdi

Giuseppe Fortunino Francesco Verdi (1813–1901) was an Italian Romantic composer primarily known for his operas.

He is considered, with Richard Wagner, the preeminent opera composer of the 19th century. Verdi dominated the Italian opera scene after the eras of Rossini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and some of his melodies have taken root in popular culture, examples being "La donna è mobile" from *Rigoletto*, "Libiamo ne li calici" (The Drinking Song) from *La traviata*, "Va, pensiero" (The Chorus of the Hebrew Slaves) from *Nabucco*, the "Coro di zingari" (Anvil Chorus) from *Il trovatore*, and the "Grand March" from *Aida*.

Moved by the death of his compatriot Alessandro Manzoni, Verdi wrote the *Messa da Requiem* in 1874 in Manzoni's honor, a testimony to his capacity in the field of opera. Politically committed, he was – alongside Garibaldi and Cavour – an emblematic figure of the political reunification process (the *Risorgimento*) of Italy.

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# Verismo

In opera, verismo (meaning "realism", from Italian vero, meaning "true") was a post-Romantic operatic tradition associated with Italian composers such as Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Giacomo Puccini.

In terms of subject matter, generally "[v]erismo operas focused not on gods, mythological figures, or kings and queens, but on the average contemporary man and woman and their problems, generally of a sexual romantic, or violent nature." However, two of the small handful of verismo operas still performed today take historical subjects: Puccini's *Tosca* and Giordano's *Andrea Chénier*. "Typically, verismo composers consciously strove for the integration of the opera's underlying drama with its music." These composers abandoned the "recitative and set-piece structure" of earlier Italian opera. Instead, the operas were "through-composed," with few breaks in a seamlessly integrated sung text. While verismo operas may contain arias that can be sung as stand-alone pieces, they are generally written to arise naturally from their dramatic surroundings, and their structure is variable, being based on text that usually does not follow a regular strophic format.

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# Vienna Opera

The Vienna State Opera (German: Wiener Staatsoper) is an opera house – and opera company – with a history dating back to the mid-19th century. It is located in the centre of Vienna, Austria. It was originally called the Vienna Court Opera (Wiener Hofoper). In 1920, with the replacement of the Habsburg Monarchy by the First Republic of Austria, it was renamed the Vienna State Opera. The members of the Vienna Philharmonic are recruited from its orchestra.

Towards the end of World War II, on March 12, 1945, the opera was set alight by an American bombardment. The front section, which had been walled off as a precaution, remained intact including the foyer, with frescoes by Moritz von Schwind, the main stairways, the vestibule and the tea room. The auditorium and stage were, however, destroyed by flames as well as almost the entire décor and props for more than 120 operas with around 150,000 costumes. The State Opera was temporarily housed at the Theater an der Wien and at the Vienna Volksoper.

Lengthy discussions took place about whether the opera house should be restored to its original state on its original site, or whether it should be completely demolished and rebuilt, either on the same location or on a different site. Eventually the decision was made to rebuild the opera house as it had been, and the main restoration experts involved were Ernst Kolb (1948–1952) and Udo Illig (1953–1956).

The Austrian Federal Chancellor Leopold Figl made the decision in 1946 to have a functioning opera house again by 1949. An architectural competition was announced, which was won by Erich Boltenstern. The submissions had ranged from a complete restructuring of the auditorium to a replica of the original design; Boltenstern decided on a design similar to the original with some modernisation in keeping with the design of the 1950s. In order to achieve a good acoustic, wood was the favoured building material, at the advice of, among others, Arturo Toscanini. In addition, the number of seats in the parterre (stalls) was reduced, and the fourth gallery, which had been fitted with columns, was restructured so as not to need columns. The facade, entrance hall and the "Schwind" foyer were restored and remain in their original style.

In the meantime, the opera company, which had at first been performing in the Volksoper, had moved rehearsals and performances to Theater an der Wien, where, on May 1, 1945, after the liberation and re-independence of Austria from the Nazis, the first performances were given. In 1947, the company went on tour to London.

Due to the appalling conditions at Theater an der Wien, the opera company leadership tried to raise significant quantities of money to speed up reconstruction of the original opera house. Many private donations were made, as well as donations of building material from the Soviets, who were very interested in the rebuilding of the opera. The mayor of Vienna had receptacles placed in many sites around Vienna for people to donate coins only. In this way, everyone in Vienna could say they had participated in the reconstruction and feel pride in considering themselves part owners.

However, in 1949, there was only a temporary roof on the Staatsoper, as construction work continued. It was not until November 5, 1955, (after the Austrian State Treaty), that the Staatsoper could be reopened with a performance of Beethoven's *Fidelio*, conducted by Karl Böhm. The American Secretary of State, John Foster Dulles, was present, as was Lotte Lehmann. The television station ORF used the occasion to make its first live broadcast, at a time when there were only about 800 viewers in the whole of Austria. The new auditorium had a reduced capacity of about 2,276, including 567 standing room places. The vocal ensemble, which had remained unified until the opening, crumbled in the following years, and slowly an international ensemble formed.



# Vincent Sheean

James Vincent Sheean (1899 – 1975) was an American journalist and novelist.

His most famous work was *Personal History* (New York: Doubleday, 1935), which won one of the inaugural National Book Awards: the Most Distinguished Biography of 1935. Film producer Walter Wanger acquired the political memoir and made it the basis for his 1940 film production *Foreign Correspondent*, directed by Alfred Hitchcock.

Sheean served as a reporter for the New York Herald Tribune during the Spanish Civil War.

Sheean wrote the narration for the feature-length documentary *Crisis* (1933), directed by Alexander Hammid and Herbert Kline. He translated Eve Curie's biography of her mother, *Madame Curie* (1939), into English. Sheean wrote *Oscar Hammerstein I: Life and Exploits of an Impresario* (1955) as well as a controversial biography of Dorothy Thompson and Sinclair Lewis, *Dorothy and Red* (1963). His book, *First and Last Love*, 1957, includes many mentions of Lotte Lehmann.

Vincent and Diana Forbes-Robertson Sheean were friends of Edna St. Vincent Millay and her husband, Eugen; they spent time together on Ragged Island off the coast of Maine during the summer of 1945.

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Chapter 9 - Honors

# Vissi d'arte

Tosca's major aria, pleading in the name of art, for her lover's life.

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# Wagner

Wilhelm Richard Wagner (1813 – 1883) was a German composer, theatre director, polemicist, and conductor who is primarily known for his operas (or, as some of his later works were later known, "music dramas"). Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works. Initially establishing his reputation as a composer of works in the romantic vein of Weber and Meyerbeer, Wagner revolutionized opera through his concept of the *Gesamtkunstwerk* ("total work of art"), by which he sought to synthesize the poetic, visual, musical and dramatic arts, with music subsidiary to drama, and which was announced in a series of essays between 1849 and 1852. Wagner realized these ideas most fully in the first half of the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung).

His compositions, particularly those of his later period, are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of leitmotifs—musical phrases associated with individual characters, places, ideas or plot elements. His advances in musical language, such as extreme chromaticism and quickly shifting tonal centers, greatly influenced the development of classical music. His *Tristan und Isolde* is sometimes described as marking the start of modern music.

Wagner had his own opera house built, the Bayreuth Festspielhaus, which embodied many novel design features. It was here that the *Ring* and *Parsifal* received their premieres and where his most important stage works continue to be performed in an annual festival run by his descendants. His thoughts on the relative contributions of music and drama in opera were to change again, and he reintroduced some traditional forms into his last few stage works, including *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg).

Until his final years, Wagner's life was characterized by political exile, turbulent love affairs, poverty and repeated flight from his creditors. His controversial writings on music, drama and politics have attracted extensive comment in recent decades, especially where they express antisemitic sentiments. The effect of his ideas can be traced in many of the arts throughout the 20th century; their influence spread beyond composition into conducting, philosophy, literature, the visual arts and theatre.



# Walter Braunfels

Walter Braunfels (1882 – 1954) was a German composer, pianist, and music educator.

Walter Braunfels was born in Frankfurt am Main. His first music teacher was his mother, the great-niece of the composer Louis Spohr (Levi 2001). He continued his piano studies in Frankfurt at the Hoch Conservatory with James Kwast (Haas [n.d.]).

Braunfels studied law and economics at the university in Munich until after a performance of Richard Wagner's *Tristan und Isolde* he decided on music. He went to Vienna in 1902 to study with the pianist and teacher Theodor Leschetizky. He then returned to Munich to study composition with Felix Mottl and Ludwig Thuille (Levi 2001). In February 1918 he was wounded at the front and in June 1918 on his return to Frankfurt converted from Protestantism to Catholicism, composing his *Te Deum* of 1920–21 "not as music for musicians but as a personal expression of faith" (Braunfels, cited in Torp 2010).

He achieved early success with the melodious opera *Die Vögel* (The Birds, 1920), such that Adolf Hitler, not realizing that Braunfels was half-Jewish, in 1923 invited Braunfels to write an anthem for the Nazi Party, which Braunfels "indignantly turned down" (S. Braunfels 2010).

Braunfels performed as a professional pianist for many years. In 1949 he played Beethoven's *Diabelli Variations* on a radio broadcast. At his farewell concert as pianist on 19 January 1952, he played Bach's *D major Toccata*, Beethoven's piano sonata no. 32 op. 111 and the arrangement of the *Organ Fantasy and Fugue in G minor* by Liszt (W. Braunfels n.d.).

Braunfels was invited by Konrad Adenauer, then mayor of Cologne, to serve as the first director (and founder together with Hermann Abendroth) of the Cologne Academy of Music (*Hochschule für Musik Köln*) from 1925 to 1933, and again from 1945 to 1950 (W. Braunfels n.d.; Levi 2001; Warrack and West 1992,). With the rise of the Nazis to power he was dismissed, and listed as being half-Jewish in the Nazi list of musicians composing what the regime called degenerate music. He retired from public life during the Hitler years but continued to compose. The war passed peacefully for Braunfels and his wife, though his three sons were conscripted into the *Wehrmacht* (Torp 2010). After World War II, he returned to public life and on 12 October 1945 again became director, and in 1948 president, of the Cologne Academy of Music and further enhanced his reputation as a music educator with high ideals (Braunfels n.d.).

Walter Braunfels was well-known as a composer between the two World Wars but fell into oblivion after his death. There is now something of a renaissance of interest in his works. His opera *Die Vögel*, based on the play *The Birds* by Aristophanes, was recorded by Decca in 1996 and has been successfully revived (for example, by the Los Angeles Opera in 2009). In 2014 *Die Vögel* was staged in Osnabrück and *Der Traum ein Leben* in Bonn.

Braunfels's music is in the German classical-romantic tradition. His *Phantastische Erscheinungen eines Themas von Hector Berlioz* is a giant set of variations. "Structurally the work has something in common with Strauss' *Don Quixote*—on LSD," noted David Hurwitz of *ClassicsToday*. "The orchestral technique also is quite similar, recognizably German school, with luscious writing for violins and horns, occasional outbursts of extreme virtuosity all around, and a discerning but minimal use of additional percussion" (Hurwitz 2005).

Braunfels composed music in a number of different genres, not only operas, but also songs, choral works and orchestral, chamber and piano pieces.

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## Related Glossary Terms

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# Walter Legge

Harry Walter Legge (190 –1979) was an influential English classical recording producer, most notably for EMI. His recordings include many sets later regarded as classics and reissued by EMI as "Great Recordings of the Century" such as Richard Strauss's *Die Walküre* with Bruno Walter. He worked in the recording industry from 1927, combining this with the post of junior music critic of *The Manchester Guardian*. He was assistant to Sir Thomas Beecham at the Royal Opera House, Covent Garden, and in World War II played a role in bringing music to the armed forces and civilians.

After the war, Legge founded the Philharmonia Orchestra and worked for EMI as a recording producer. In the 1960s he quarreled with EMI and resigned. He attempted to disband the Philharmonia in 1964, but it continued as an independent body without him. After this he had no permanent job, and confined himself to giving master classes with, and supervising the recordings of, his second wife, Elisabeth Schwarzkopf.

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Lotte Lehmann & Her Legacy - Foreword

# Walter, Bruno

Bruno Walter (1876–1962) one of the twentieth century's great conductors and one of Lehmann's greatest sources of inspiration. From their first collaboration in 1924 (her first Marschallin) until her final recitals with him in 1962, Walter was her best friend, revered teacher, conductor, accompanist, and mentor. Walter held Mme. Lehmann in high esteem and chose to work with her. Their collaborations in the Salzburg Festivals both in opera and in chamber music set standards that were highly regarded by both public and critics.

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## Ward Marston

Pursuing a life-long interest in music, Ward Marston is a successful jazz pianist, dance band leader and recording engineer. He has appeared at the Cafe Carlyle filling in for Bobby Short and played for four years at the Spoleto Festival in Charleston, South Carolina. As a dance band leader he has performed at the White House and played for private parties from Hawaii to Turkey. Marston is also a pioneer in the field of audio restoration winning a Grammy, the prestigious Gramophone Magazine Award for Historical Vocal Record of the Year (1996) and The ICRC Award for Historical Instrumental Record of the Year (1998).

Born blind in 1952, Marston began playing piano at the age of four. He attended the Overbrook School for the Blind from 1956 to 1964 where his formal musical training began. At the age of twelve he attended public school. During these years he continued his musical studies in both piano and organ and formed his first jazz group in 1967. As a teenager, he spent a summer in France studying organ with Pierre Cochereau. Following a stint in radio while a student at Williams College in Massachusetts, Marston began to develop skills as a recording engineer. These skills led to work for Columbia records, The Franklin Mint and Bell Telephone Laboratories, where in 1979, he restored the earliest known stereo recording.

Today, Marston brings his distinctive sonic vision to bear on works released by his eponymous label and other record labels including Naxos. He feels very fortunate to enjoy the tremendous accolades from the press and buying public. He enjoys his work and adopts a simply philosophy. To quote Mr. Marston, "A lot of transfers of old recordings simply make them sound like old records. What I try to do is to make them sound like live music. I always attend as many live performances as my schedule permits; it is of utmost importance to keep the sound of live music in my ears." Mr. Marston also has a great affinity with performances and performers of the past. "Interpretation is a key difference between musical performance of today and the turn-of-the-century. Adelina Patti, the greatest diva of the 19th century, made recordings in 1905 at the age of sixty-two. She performed during a time when a singer's personality was an integral part of a musical performance. For the past fifty years, it has become increasingly taboo for singers and instrumentalists to allow their individuality to interfere with today's constricting views on musical interpretation. I do not disparage all performances of today, though I am wistful of the past and thankful for the recordings."

It is Mr. Marston's love of past performers and performances that has led to his forty-year passion of collecting recorded sound. Although his collection is 30,000 recordings strong, it is still a very personal collection. It contains cylinders, discs and LPs; instrumental, vocal and orchestral performances, though the majority is vocal, acoustic discs. Each item has been hand-picked based on personal interest. The collection is not meant as an archive but has grown steadily over the years. The present size of the collection surprises Mr. Marston since he knows the collection intimately and never has purchased a record without the expressed interest of hearing a particular artist or piece of music.

Mr. Marston continues to perform throughout the United States with his dance band nearly every weekend of the year and plays jazz whenever he can. He lives outside of Philadelphia with his fourth Seeing Eye dog, Vinnie, and his record collection.

# WBAI

WBAI is a listener-supported public radio station. As a member of the Public Radio chain of radio stations, it provides a vast array of original programming to listeners in the Metropolitan New York City region and worldwide on their own terms.

Gary Hickling produced vocal specials in 1973 that included two with Lotte Lehmann.

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# Weingartner, Felix von

Felix von Weingartner (1863–1942) was a highly respected Austrian conductor and composer, who had studied with Liszt. After many successes in Germany, he succeeded Mahler at the Vienna Opera in 1908 and continued (officially) in Vienna until 1927, conducting, teaching and composing thereafter. Before 1918 with a Vienna Philharmonic performance of Lieder arranged for orchestra, and continuing in Vienna with opera, the 1922 South American tour, further in 1927 with a celebrated *Meistersinger* in Vienna, Weingartner worked with Lehmann in many concerts and Wagner opera performances. In 1933 he conducted the orchestra when Lehmann sang a cycle of his own songs called *An den*...

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# Wigmore Hall

The Wigmore Hall is a leading international recital venue that specializes in performances of chamber music and song. It is at 36 Wigmore Street, London, and was built to provide the city with a venue that was impressive yet intimate enough for recitals of chamber music. With near-perfect acoustics, it quickly became celebrated across Europe and featured many of the great artists of the 20th century. Today, the hall promotes 400 concerts a year and a weekly concert on BBC Radio 3, attracting several hundred thousand listeners as well as a worldwide internet audience. The hall also promotes a music education program throughout London and beyond.

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# Wilhelm Furtwängler

Wilhelm Furtwängler (1886–1954) was one of the most respected conductors of his time. But because he stayed in Germany during the Nazi era, his reputation, especially in the US, was badly tarnished. Possibly because of his Nazi association, Lehmann didn't speak of him in her interviews, but he had conducted under his direction many times, including concerts, as well as operas in Paris, and Vienna.

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# Wilhelm Kienzl

Wilhelm Kienzl (1857 – 1941) was an Austrian composer.

Kienzl was born in the small, picturesque Upper Austrian town of Waizenkirchen. His family moved to the Styrian capital of Graz in 1860, where he studied the violin under Ignaz Uhl, piano under Johann Buwa, and composition from 1872 under the Chopin scholar Louis Stanislaus Mortier de Fontaine. From 1874, he studied composition under Wilhelm Mayer (also known as W.A. Rémy), music aesthetics under Eduard Hanslick and music history under Friedrich von Hausegger. He was subsequently sent to the music conservatory at Prague University to study under Josef Krejci, the director of the conservatory. After that he went to Leipzig Conservatory in 1877, then to Weimar to study under Liszt, before completing doctoral studies at the University of Vienna.

While Kienzl was at Prague, Krejci took him to Bayreuth to hear the first performance of Richard Wagner's Ring Cycle. It made a lasting impression on Kienzl, so much so that he founded the "Graz Richard Wagner Association" (now the "Austrian Richard Wagner Company, Graz Office") with Hausegger and with Friedrich Hofmann. Although he subsequently fell out with "The Wagnerites", he never lost his love for Wagner's music.

In 1879 Kienzl departed on a tour of Europe as a pianist and conductor. He became the Director of the Deutsche Oper in Amsterdam during 1883, but he soon returned to Graz, where in 1886, he took over the leadership of the Steiermärkischen Musikvereins und Aufgaben am Konservatorium. He was engaged by the manager Bernhard Pollini as Kapellmeister at the Hamburg Stadttheater for the 1890-91 season, but was dismissed in mid-January 1891 because of the hostile reviews he received (his successor was Gustav Mahler). Later he conducted in Munich.

In 1894, he wrote his third and most famous opera, *Der Evangelimann*, but was unable to match its success with *Don Quixote* (1897). Only *Der Kuhreigen* (1911) reached a similar level of popularity, and that very briefly. In 1917, Kienzl moved to Vienna, where his first wife, the Wagnerian soprano Lili Hoke, died in 1919, and he married Henny Bauer, the librettist of his three most recent operas, in 1921.

After World War I, he composed the melody to a poem written by Karl Renner, *Deutschösterreich, du herrliches Land* (German Austria, you wonderful country), which became the unofficial national anthem of the first Austrian Republic until 1929. Aware of changes in the dynamics of modern music, he ceased to write large works after 1926, and abandoned composition altogether in 1936 due to bad health. As of 1933, Kienzl openly supported Hitler's regime.

Kienzl's first love was opera, then vocal music, and it was in these two genres that he made his name. For a while he was considered, along with Hugo Wolf, one of the finest composers of Lieder (art songs) since Schubert. His most famous work, *Der Evangelimann*, best known for its aria *Selig sind, die Verfolgung leiden* (Blessed are the persecuted), continues to be revived occasionally. It is a folk opera which has been compared to Humperdinck's *Hansel and Gretel*, and contains elements of verismo. After Humperdinck and Siegfried Wagner, the composers of fairy-tale operas, Kienzl was the most important opera composer of the romantic post-Wagner era. However, Kienzl's strengths actually lie in the depiction of everyday scenes. In his last years, his ample corpus of songs achieved prominence, though it has largely been neglected since then.

Despite the fact that opera came first in his life, Kienzl by no means ignored instrumental music. He wrote three string quartets and a piano trio.

He died in Vienna and is buried in the main cemetery there.



# Wilhelm Müller

Johann Ludwig Wilhelm Müller (1794–1827) was a German lyric poet.

Wilhelm Müller was born at Dessau, the son of a tailor. He was educated at the gymnasium of his native town and at the University of Berlin, where he devoted himself to philological and historical studies. In 1813-1814 he took part, as a volunteer in the Prussian army, in the national rising against Napoleon. He participated in the battles of Lützen, Bautzen, Hanau and Kulm. In 1814 he returned to his studies at Berlin. From 1817 to 1819, he visited southern Germany and Italy, and in 1820 published his impressions of the latter in *Rom, Römer und Römerinnen*. In 1819, he was appointed teacher of classics in the Gelehrtschule at Dessau, and in 1820 librarian to the ducal library. He remained there the rest of his life, dying of a heart attack aged only 32.

Müller's earliest lyrics are contained in a volume of poems, *Bundesbluten*, by several friends, which was published in 1816. That same year he also published *Blumenlese aus den Minnesängern* (Flowers harvested from the minnesingers). His literary reputation was made by the *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (2 vols., 1821–1824), and the *Lieder der Griechen* (1821–1824). The latter collection was Germany's chief tribute of sympathy to the Greeks in their struggle against the Turkish yoke, a theme which inspired many poets of the time. Two volumes of *Neugriechische Volkslieder*, and *Lyrische Reisen und epigrammatische Spaziergänge*, followed in 1825 and 1827. Many of his poems imitate the German Volkslied.

Müller also wrote a book on the *Homerische Vorschule* (1824; 2nd. ed., 1836), translated Marlowe's *Faustus*, and edited a *Bibliothek der Dichtungen des 17. Jahrhunderts* (1825–1827; 10 vols.), a collection of lyric poems.

Schubert's two song cycles, *Die schöne Müllerin* and *Winterreise*, are based on collections by Müller.

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# William Moran

William R. Moran (1919–2004) earned his A.B. in geology at Stanford University in 1942; he became a successful Union Oil executive with a career in petroleum exploration.

Later he was famous as a discographer, author, and philanthropist. He studied and wrote about opera recordings for his whole life and was considered an expert on the recording of many early operas, especially those that recorded for Victor Records. With Ted Fagan, he founded the Victor Project, a comprehensive discography of the Victor Machine Company from 1900 to 1955.

He advised Gary Hickling on the Lotte Lehmann discography and Mont Glass' biography on Lehmann.

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# *Winterreise*

*Winterreise* (*Winter Journey*) is a song cycle for voice and piano by Franz Schubert (D. 911, published as Op. 89 in 1828), a setting of 24 poems by Wilhelm Müller. It is the second of Schubert's two great song cycles on Müller's poetry, the first being *Die schöne Müllerin* (D. 795, Op. 25, 1823). Both were originally written for tenor voice but are frequently transposed to suit other vocal ranges, precedent being established by Schubert himself. These two works have high interpretative demands on listeners and performers due to their scale and natural coherence. Although Ludwig van Beethoven's cycle *An die ferne Geliebte* (*the Distant Beloved*) had been published earlier, in 1816, Schubert's two cycles occupy the foremost place in the history of the genre. Lehmann was the first to record both *Winterreise* and *Die schöne Müllerin*.

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# Wolf, Hugo

Hugo Wolf (1860-1903) was an Austrian composer of Slovene origin, particularly noted for his *Lieder*. He brought to this form a concentrated expressive intensity which was unique in late Romantic music, somewhat related to that of the Second Viennese School in concision but diverging greatly in technique.

Wolf studied at the Vienna Conservatory (1875–77) but had a moody and irascible temperament and was expelled from the conservatory following his outspoken criticism of his masters. He was a friend of Gustav Mahler as a young man. In 1883 Wolf became music critic of the *Wiener Salonblatt*; his weekly reviews provide considerable insight into the Viennese musical world of his day, but made him many enemies.

His early songs include settings of poems by Goethe, Lenau, Heine, and Eichendorff. In 1883 he began his symphonic poem *Penthesilea*, based on the tragedy by Heinrich von Kleist. From 1888 onward he composed a vast number of songs on poems of Goethe, Mörike, and others. The *Spanisches Liederbuch* on poems of Heyse and Geibel, appeared in 1891, followed by the *Italienisches Liederbuch* (part 1, 1892; part 2, 1896). Other song cycles were on poems of Ibsen and Michelangelo. His first opera, *Corregidor* (1895) was a failure when it was produced at Mannheim in 1896; a revised version was produced at Strasbourg in 1898. His second opera, *Manuel Venegas*, remained unfinished.

Wolf's reputation as a song composer resulted in the formation in his lifetime of Wolf societies in Berlin and Vienna. Yet the meager income he derived from his work compelled him to rely on the generosity of his friends. In 1897, ostensibly following upon a rebuke from Mahler but actually on account of growing signs of insanity and general paresis, he was confined to a mental home. He was temporarily discharged in 1898, but soon afterward he unsuccessfully attempted to commit suicide, and in October 1898 he requested to be placed in an asylum in Vienna.

Wolf wrote about 300 songs, many published posthumously. Of his first 100—from his early years—he only counted a handful worthwhile. But his output in the mature years was supremely original, in the finest tradition of the German *Lied*. Wolf excelled at creating vocal melodic lines that express every emotional nuance of a given poetic text. The atmosphere of his songs ranges from tender love lyrics to satirical humor to deeply felt spiritual suffering. The vocal melodic line is subtly combined with strikingly original harmonies in the piano accompaniment, resulting in Wolf's remarkable fusion of music and speech. His instrumental works were more interesting for their underlying ideas than for their execution; they included the *Italian Serenade* for orchestra (1892; a transcription of the serenade for string quartet of 1887).

# Yale Summer School of Music and Art

A summer venue in Norfolk, CT, where Yale faculty members scholarship musicians and artists. Gary Hickling spent a summer th double bass.

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# Zeger, Brian

Brian Zeger (1958-), American pianist, has been on the faculty of the Juilliard School since 1993 and its artistic director of vocal arts since 2004.

Zeger studied at Harvard and at Juilliard. He received his D.M.A. from Manhattan School of Music where he studied with Morris Borenstein, Sascha Gorodnitzki, and Nina Svetlanova.

He appears in concert with singers Susan Graham, Denyce Graves, Thomas Hampson, and Deborah Voigt, and has also collaborated with Arleen Auger, Kathleen Battle, and Marilyn Horne. Zeger has participated in many festivals: Aldeburgh, Caramoor, Ravinia, Santa Fe, and Tanglewood. Zeger's recordings include: EMI, Koch, Naxos, and New World. Judge, Metropolitan Opera National Council Auditions, Naumburg, Concert Artists Guild; and Joy in Singing.

His summer residencies include: director of song program at Steans Institute (Ravinia), Aspen, Chautauqua, Bowdoin. Zeger has guest-taught at Cincinnati College-Conservatory, Cleveland Institute, Guildhall School of Music (London), New England Conservatory, Peabody, and Yale School of Music. He was the artistic director of the Cape and Islands Chamber Music Festival, Cape Cod, 1994-2002. Zeger is a frequent host on Metropolitan Opera International Broadcasts.

Publications include *Yale Review*, *Opera News*, *Chamber Music*, and *Piano and Keyboard*.

He was an advisor for the Lotte Lehmann Foundation.

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# Zipper, Herbert

Herbert Zipper (1904-1997) was an internationally renowned composer, conductor, and arts activist. As an inmate at Dachau concentration camp in the late 1930's, he arranged to have crude musical instruments constructed out of stolen material, and formed a small secret orchestra which performed on Sunday afternoons for the other inmates. Together with a friend, he composed the "Dachau Lied" ("Dachau Song"), which was learned by the other prisoners. Released in 1939, he accepted an invitation to conduct the Manila Symphony Orchestra. He was jailed for four months by the Japanese during their occupation of the Philippines. After his release, he worked secretly for the Allies, transmitting shipping information by radio. After the war, he emigrated to the United States in 1946.

In 1947, Zipper was offered a teaching post at The New School for Social Research in New York that had been founded in 1918 by Alvin Johnson, as one of the country's first adult education centers. Over the next few decades, Zipper went on to start many community art centers throughout the country. He also worked on reviving the disbanded Brooklyn Symphony, a group which had not been active since their conductor, Sir Thomas Beecham, had returned to England. Zipper's role of conductor with the Brooklyn Symphony focused much of their work on school outreach programs while Zipper became increasingly involved in championing racial equality, social justice, and environmental causes.

In 1953, Zipper took the position of director of the Winnetka School of Music in Chicago, where he worked during the school year, and then returned to Manila each summer to conduct a summer concert series. Winnetka was a community art school that served children and adults in afternoon and evening programs. In 1954, through a large fundraising effort, the school was moved to a better location, expanded, and renamed the Music Center of North Shore. Through this school, Zipper organized a professional orchestra whose purpose was to play concerts in public schools.

In the 1960's he worked in conjunction with the John D. Rockefeller III Fund and the Community Music Schools to send music teachers to Manila, including double bassist, Gary Hickling.

In 1972, Zipper took a job in California as the project director for the School of Performing Arts at the University of Southern California.

His beloved wife and partner Trudl died in 1976 of lung cancer. Despite his grief, Zipper continued his zeal for the arts and in the early 1980s began trips to China where he served as a teacher, arts advocate, and conductor. Zipper remained active in the arts until his death in 1997 at the age of 92.

He was the subject of the Oscar-nominated documentary *Never Give Up: The 20th Century Odyssey of Herbert Zipper*.

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