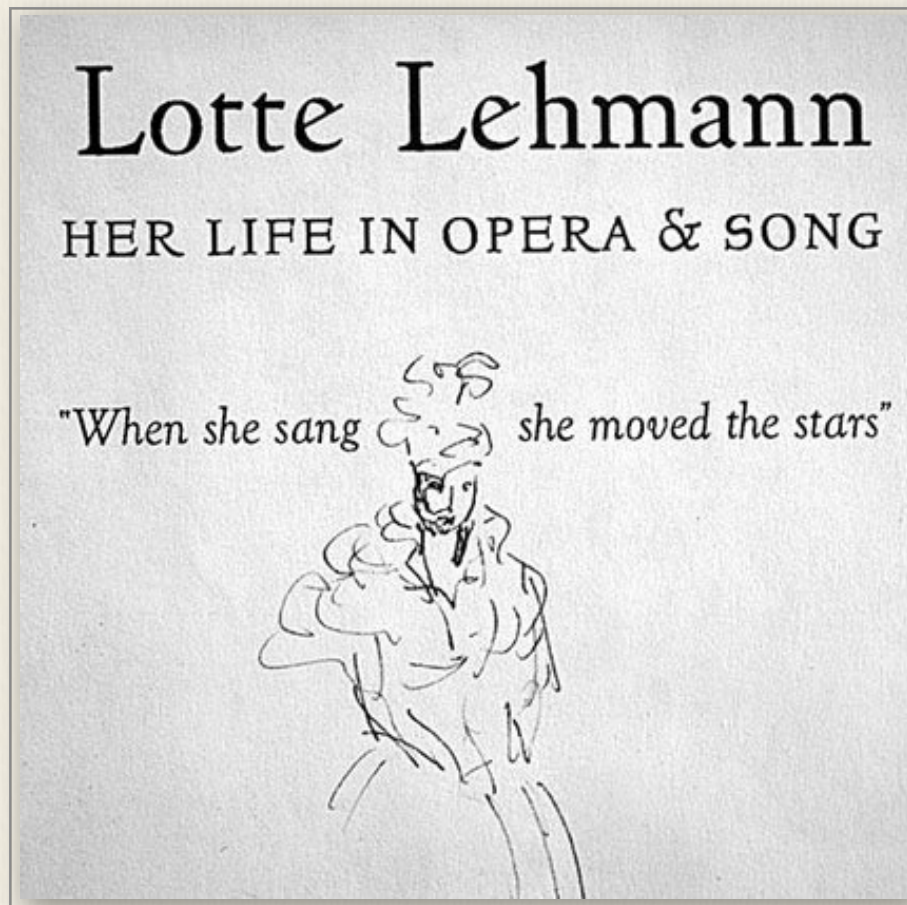




Opera Roles & Lieder

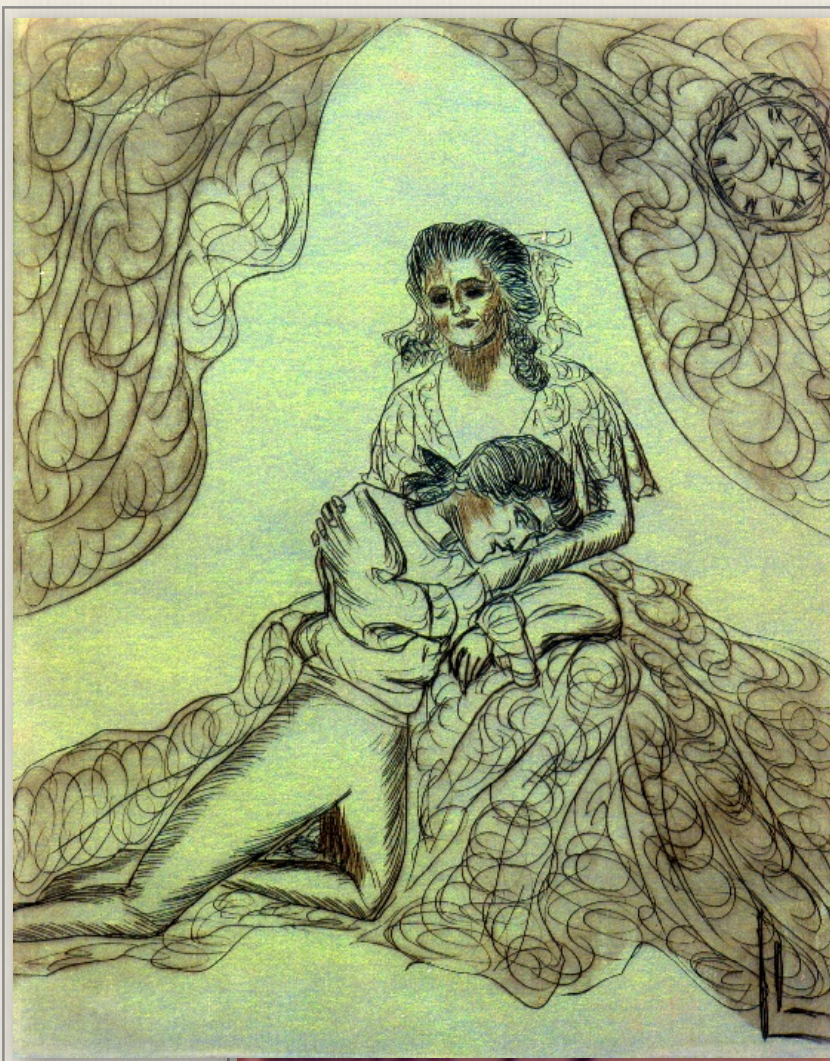


LL's drawing considered for the frontispiece of Glass' biography

Lehmann's drawings for song cycles can be found in separate chapters. Here you'll enjoy paintings that she created for individual songs. In this chapter, you'll also see many drawings and paintings of opera characters or scenes. There are cartoon-like versions of *Lohengrin*. There are slightly more sophisticated *Rosenkavalier* drawings that were meant to be baked onto ceramic tiles. As you're no doubt beginning to notice, Lehmann's hands were seldom idle.



You can view a whole set of *Der Rosenkavalier* drawings later in this chapter. These tiles are a different set, but of similar scenes.



Two drawings from Act I
of *Der Rosenkavalier*.



Lehmann drew these for
Lois Alba who was the
student Marschallin in the
MAW's 1958 production.





A hand-stitched flower that makes one think of *Der Rosenkavalier*.



Lotte Lehmann

GEDICHTE



The cover of Lehmann's final book of poetry included her rose.

Though Lehmann claimed that the Marschallin was just *one* of her favorite roles, there is something of an obsession with that figure in her artwork.





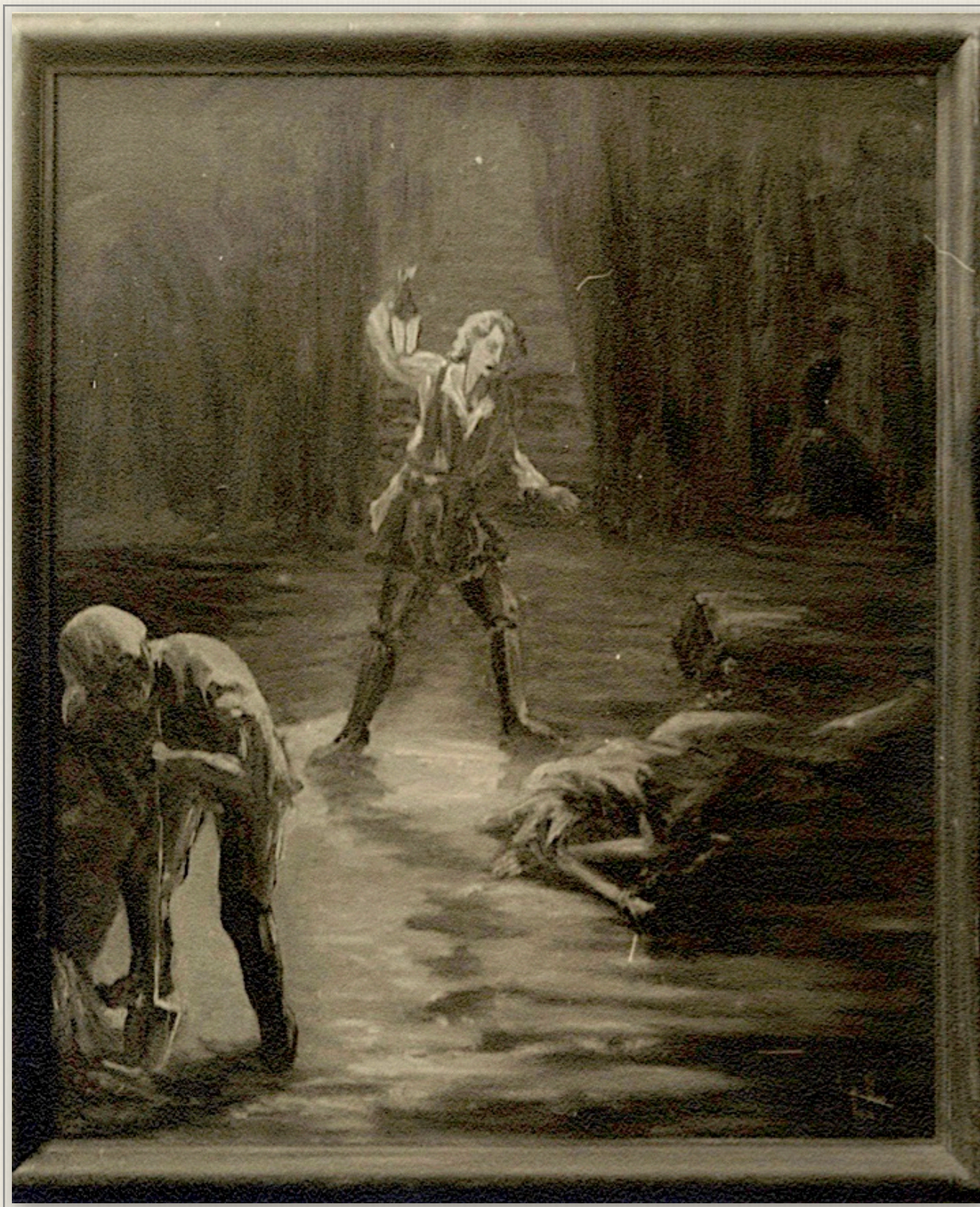
The previous page gives you some idea of the color of this painting, which we only have in black and white.



A fantasy inspired by Act III of *Der Rosenkavalier*.



Lehmann's felt version of the Marschallin's Act III appearance sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



The dungeon scene from Beethoven's *Fidelio*.



Lehmann never sang in Wagner's *Flying Dutchman*, but this looks like it could have some connection.



Could this be LL's conception of Elisabeth in *Tannhäuser*?



Felt rendition of Fidelio.



Two different photos of
the same palate-knife
rendition of “Morgen!”
by Richard Strauss.





Die schöne Müllerin may be the inspiration for this felt work.



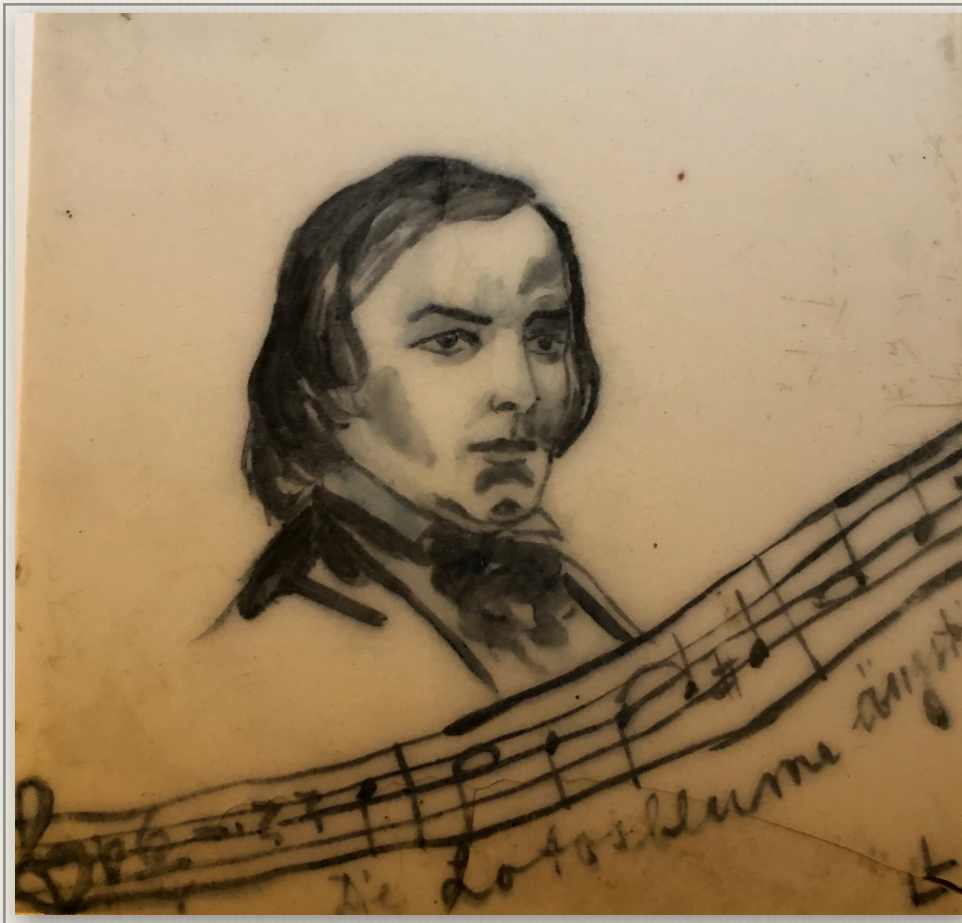
Though the ribbon isn't green, this could still have a relation to *Die schöne Müllerin*.



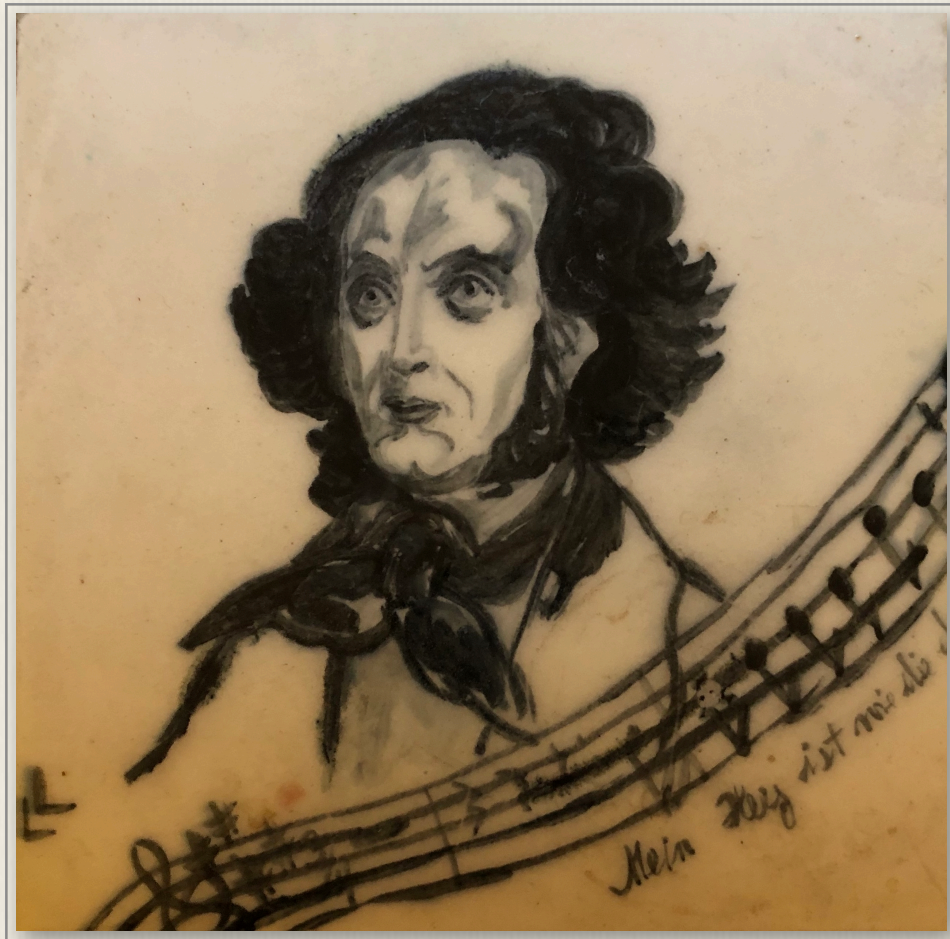
This palate-knife painting of Zinnias might have some connection to the flower song of Richard Strauss "Mohnblumen" or Poppies.



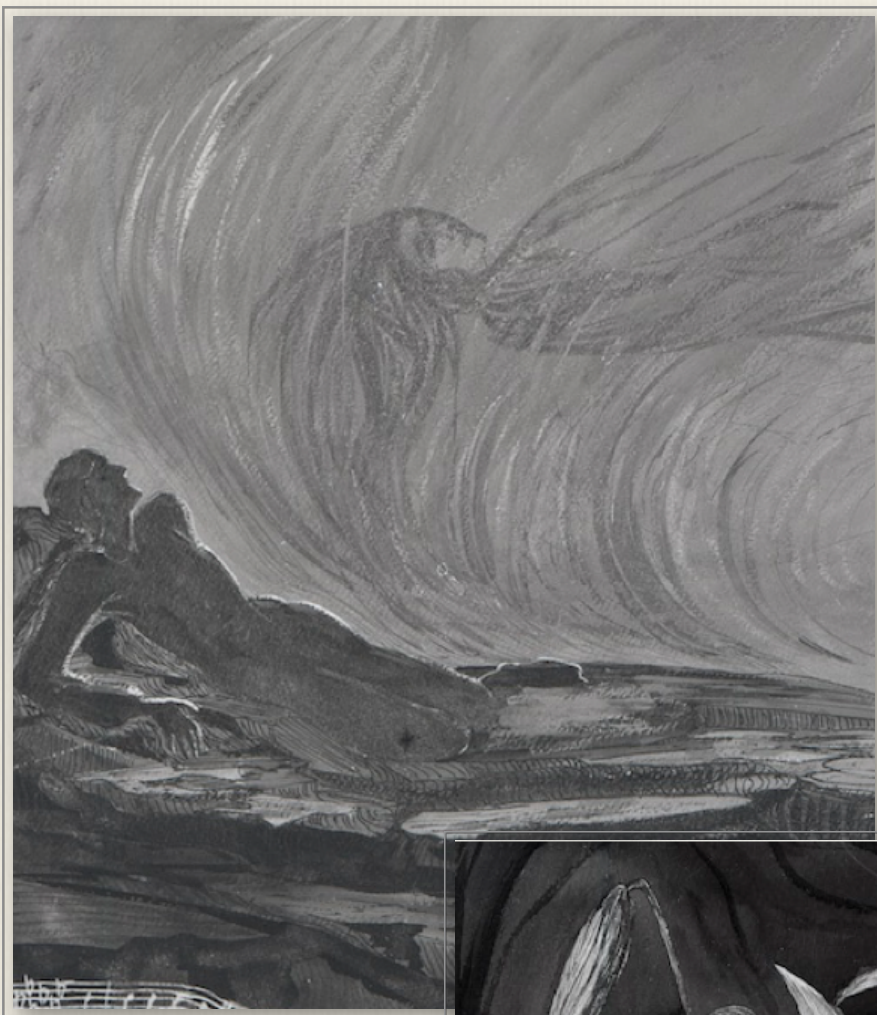
Robert Schumann's "Die Lotosblume" is the obvious inspiration for this painting.



Lehmann's tile painting of Robert Schumann's "Die Lotosblume" with the first words of the poem: Die Lotosblume ängst sich. Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Lehmann's tile representation of Mendelssohn and his Lied "Mein Herz ist wie die dunkle Nacht" sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Black and white versions
of Lieder from *Dichterliebe*
not included in that
chapter.





More alternate drawings
for *Dichterliebe*. See the
chapter of this cycle for
other drawings.



OPERA DRAWINGS

The following pages offer sets of Lehmann's drawings/cartoons for first, *Lohengrin** and then, *Der Rosenkavalier*. The first set is tongue-in-cheek with her typewritten commentary. The second set was more serious and made with the idea of firing the colorful images onto tiles. *Recently, Jeannine Altmeyer, Lehmann's last student, told me that when Lehmann told her the story of *Lohengrin*, she cried.



Lehmann in her workshop surrounded by cartoons, drawings, bas reliefs, and of course, her mosaic work.

2.

Telramund fell in love with Elsa -

who refused him.



Lehmann's light-hearted take on Wagner's *Lohengrin*, the opera that afforded her the big breakthrough role of Elsa.

3.

She said to her brother Gottfried: "I don't like such a He-man with too much black hair... I like them blond and sweet..."



4.

Telramund was very unhappy -



but then he made up his mind -



and he married Ortrud, an evil woman
who possessed magical powers..

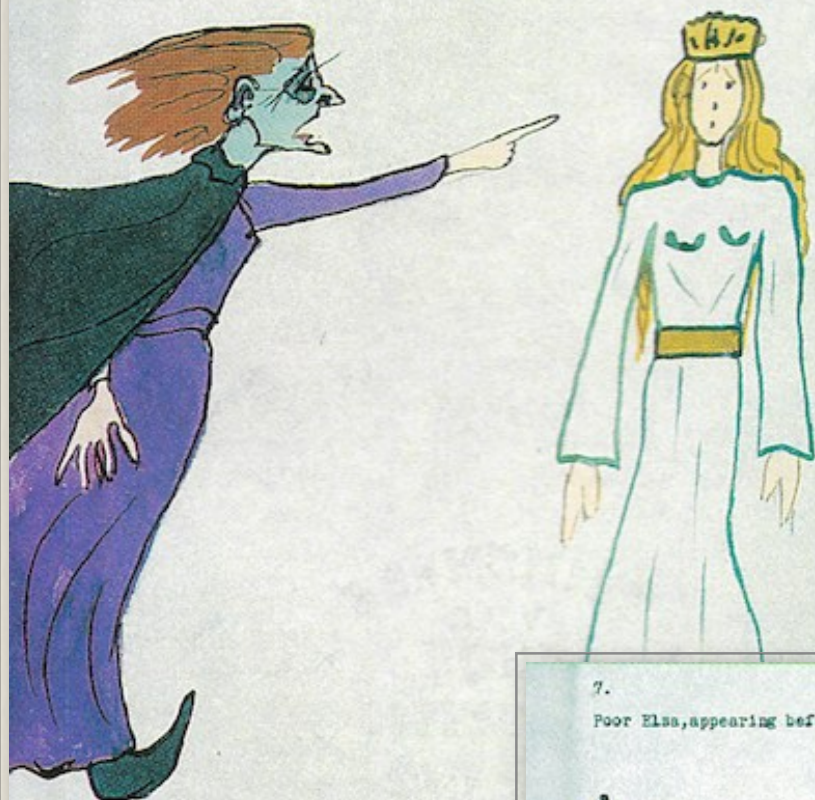


She started familylife in transforming Gottfried into a swan -



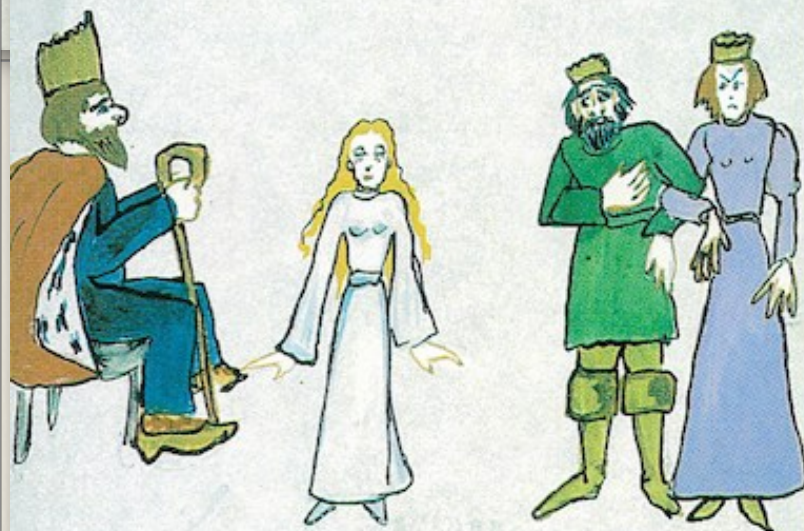
6.

and accusing Elsa to have murdered her brother.



7.

Poor Elsa, appearing before the King, was defenseless -



But she talked of a strange dream -



8.

in which a radiant knight had appeared out of the blue sky -



to be her saviour.

9.

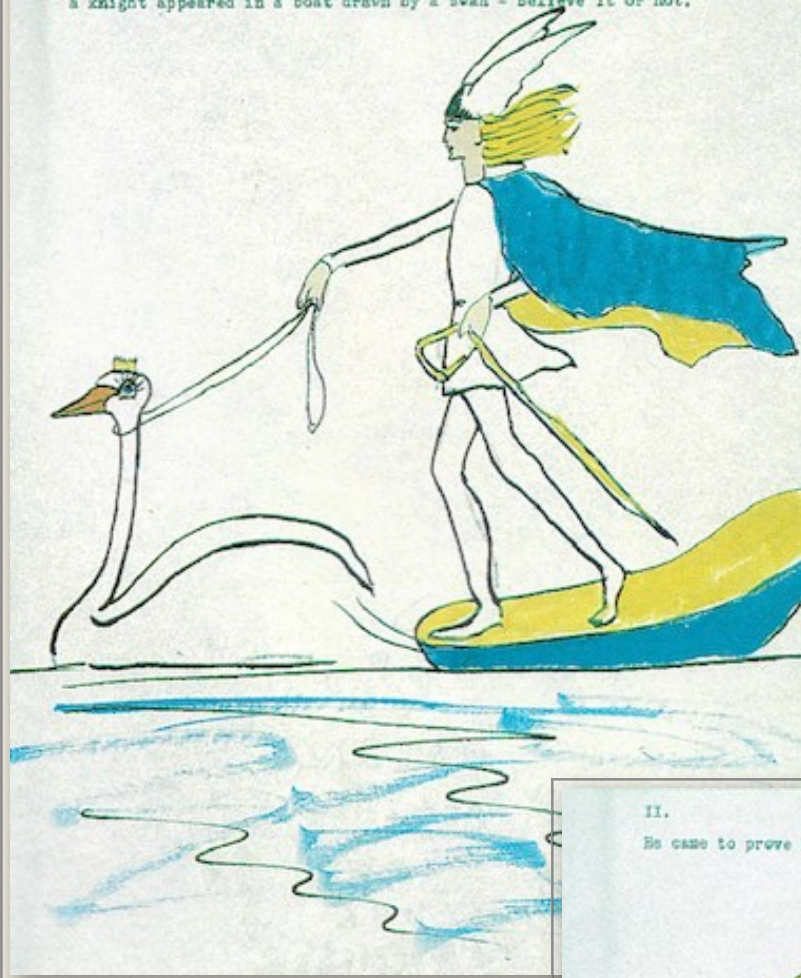
Some tense moments passed -



but - hurrah! - her dream came true:



10.
a knight appeared in a boat drawn by a swan - believe it or not.



11.
He came to prove Elsa's innocence -

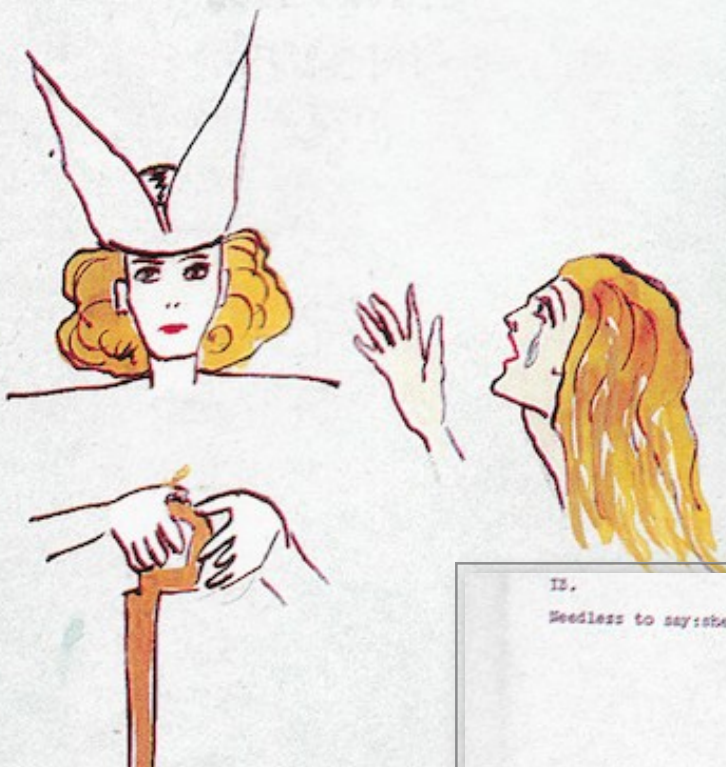


but she had to promise never to ask him who he was and from where he came.



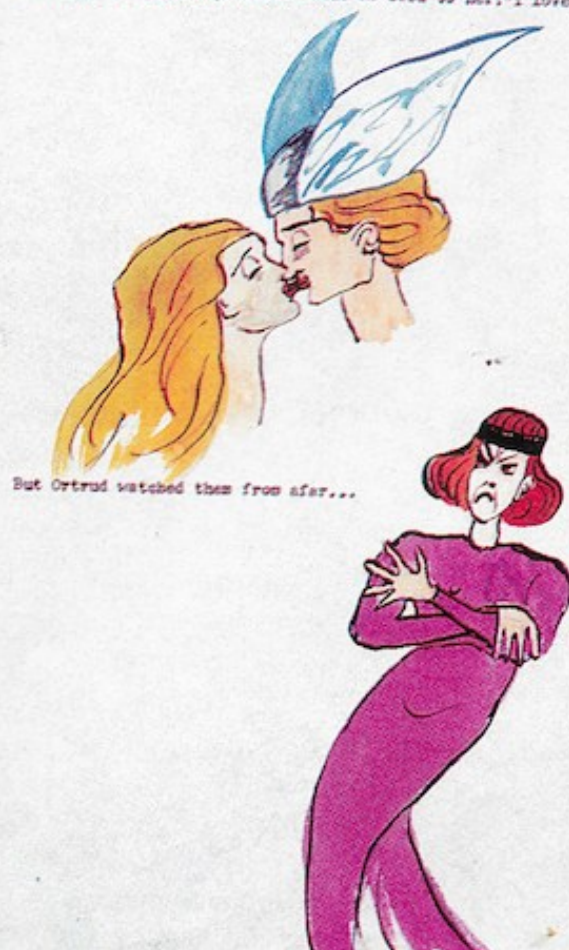
12.

other-wise he would have to leave her...



12.

Needless to say: she promised - and he said to her: "I love you"...



But Otrud watched them from afar...

14.
The knight was victorious in his fight with Telramund - and Elsa's
innocence was proved.



15.
Elsa was very happy and told the moon that tomorrow she would be
a blushing bride.



16.

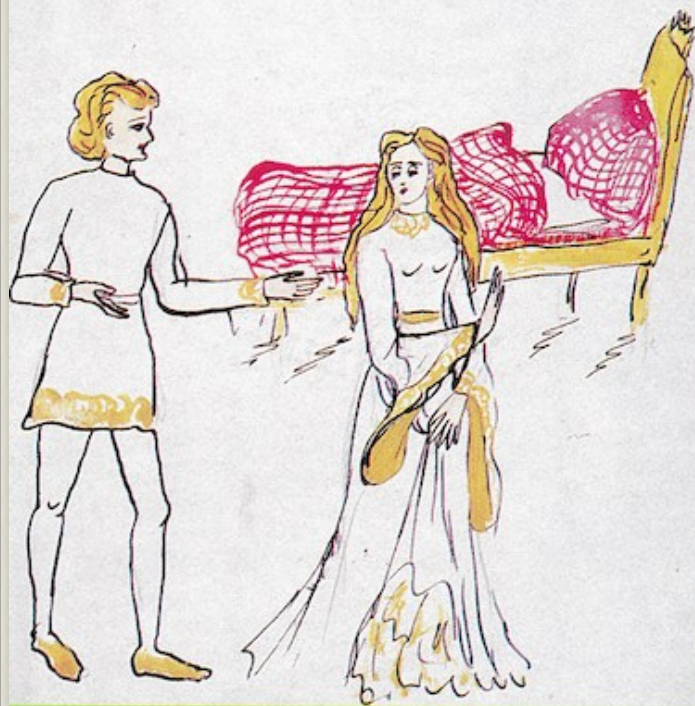
But evil waited to destroy her happiness...Ortrud whispered terrible advice into her ear -



and Telramund interrupted the wedding ceremony in accusing the knight of witchcraft...



17.
but at last Elise and her husband were alone in their bridalchamber.



18.

They were supposed to be happy. But what did they do? They sang...



That was a great mistake. If they would have been busy in a different way



19.

Else would n't have time to pester her husband with worries.



20.

At last she could n't stand it any more - she broke her oath
and asked the forbidden question.



21.

Then she was terribly sorry- but now it was too late.



The weddingnight - short and disappointing - was over.



22.

The knight - before the people and the King - answered Elsa's question.



23.

Being sent from the Monsalvat -



being a knight of the holy Grail -



a son of Parsifal -



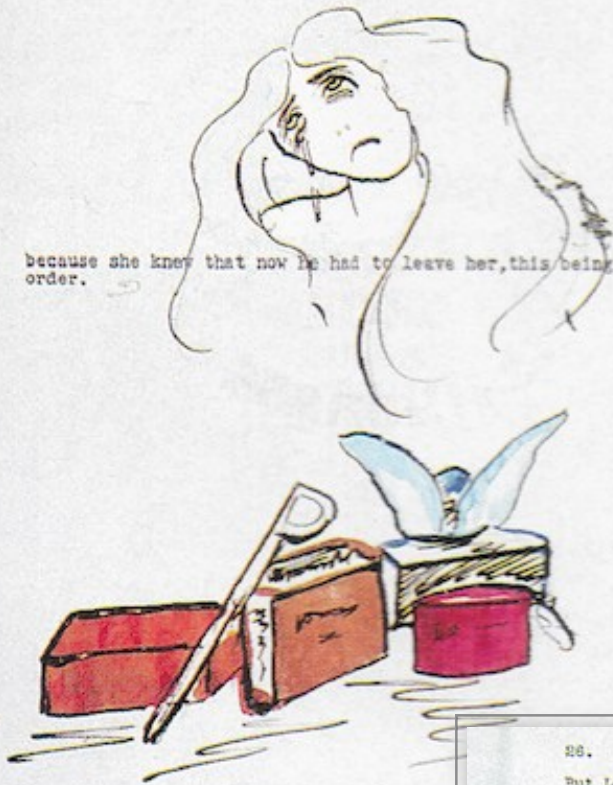
his name was Lohengrin.



24.

Elsa was devastated -

because she knew that now he had to leave her, this being his order.



For those of you who are counting, there's no drawing number 25.

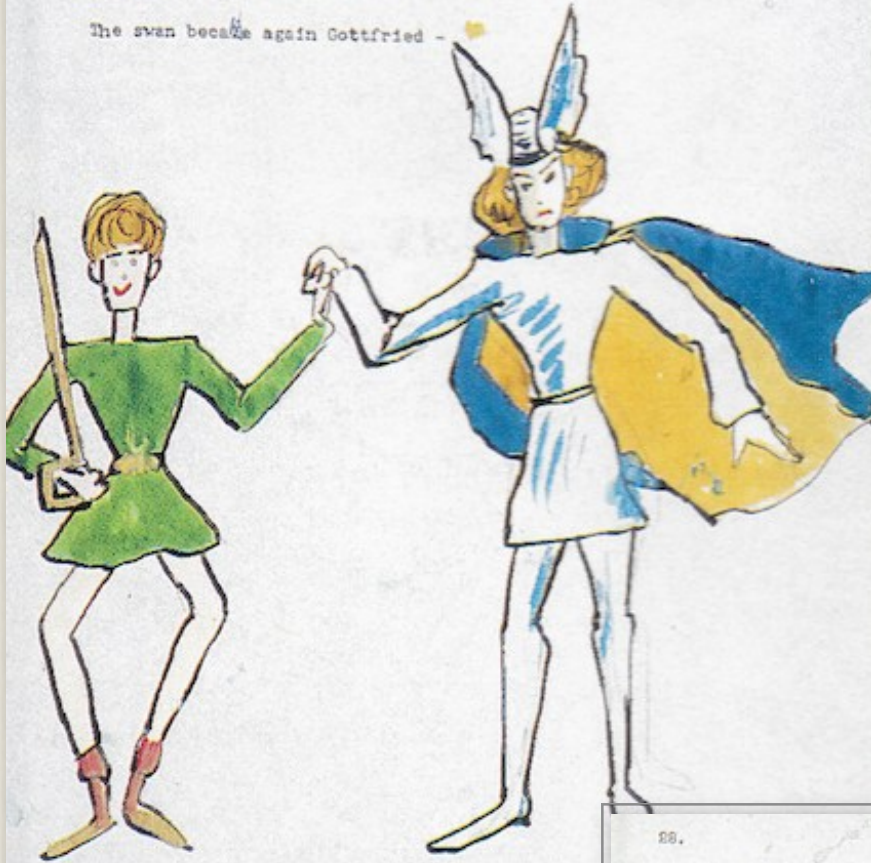
26.

But Lohengrin knew what to do: he prayed to the holy Grail - and a dove appeared in the sky...



27. ~~27~~

The swan became again Gottfried -



28.

but Lohengrin went away in a boat drawn by a dove.



29.

Elsa died.
This is the cheerful end.



Lehmann is having fun at Wagner's expense, but though she loved to sing the role of Elsa, she did consider her "a silly goose" for asking the forbidden question. But also remember, that when she told the story of the opera to her last student, Jeannine Altmeyer, Lehmann cried.



















Felt and...



Thanks to Cathy Closson for this wonderful Lehmann still life of magnolia blossoms painted in the 1940s for Cathy's mother. This was probably painted in oil.

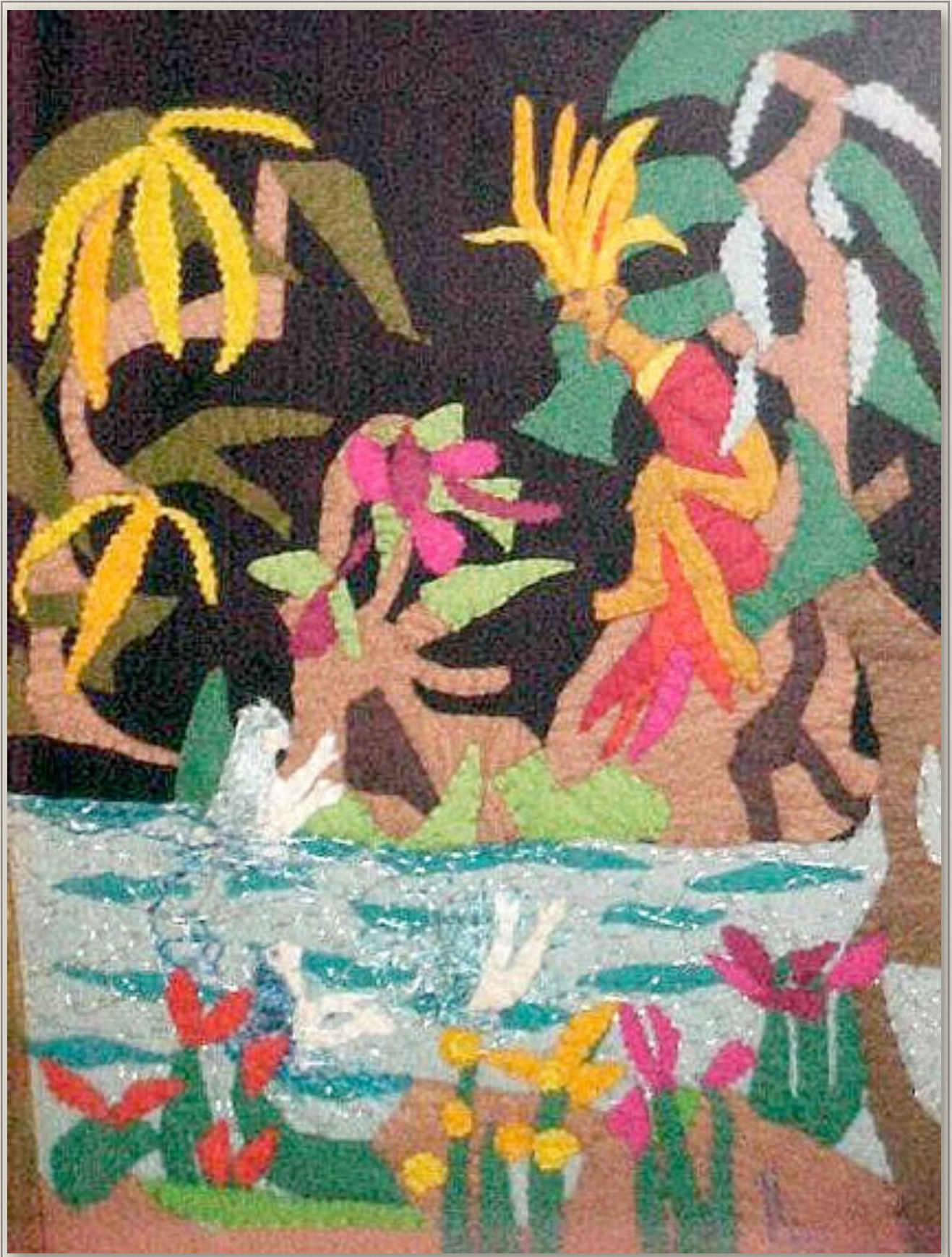


Frances, who also painted, giving Lehmann some tips.

In this scratchy
phone inter-
view for her
85th birthday,
Lehmann
speaks about
her artwork.



One of Lehmann's felt creations



Das Rheingold, complete with the maidens



Every cushion got the LL treatment.



Jungle scene, without opera associations



With apologies to Klee - "and the
hope that this bit of nonsense may
amuse you. - Lotte.

"With apologies to Klee-and the hope that this bit of nonsense may amuse you." Lotte



Oktoberfest?



LL's Salzburg Festival summers may have inspired this one.



The Vienna opera house in the background and the rest is imagination



No known opera connection



Almost abstract assemblage of animals



The nativity with lots of details; no known opera connection



LL loved animals



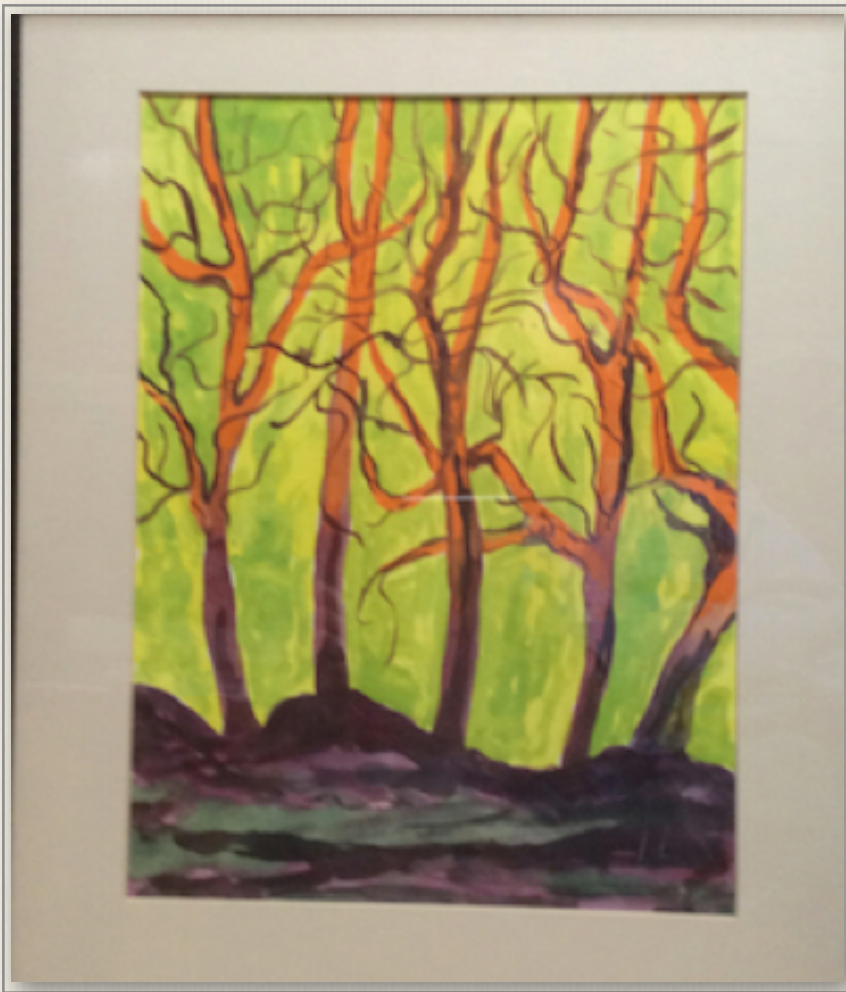
LL loved Toscanini



LL loved plants



Already limited by arthritis, LL displays a recent artwork.



LL's love of nature was bound to find its way into her artwork.





One of the few landscapes by LL



LL painted this scene a few times; *Pagliacci*?



An almost abstract forest scene. Unsigned.



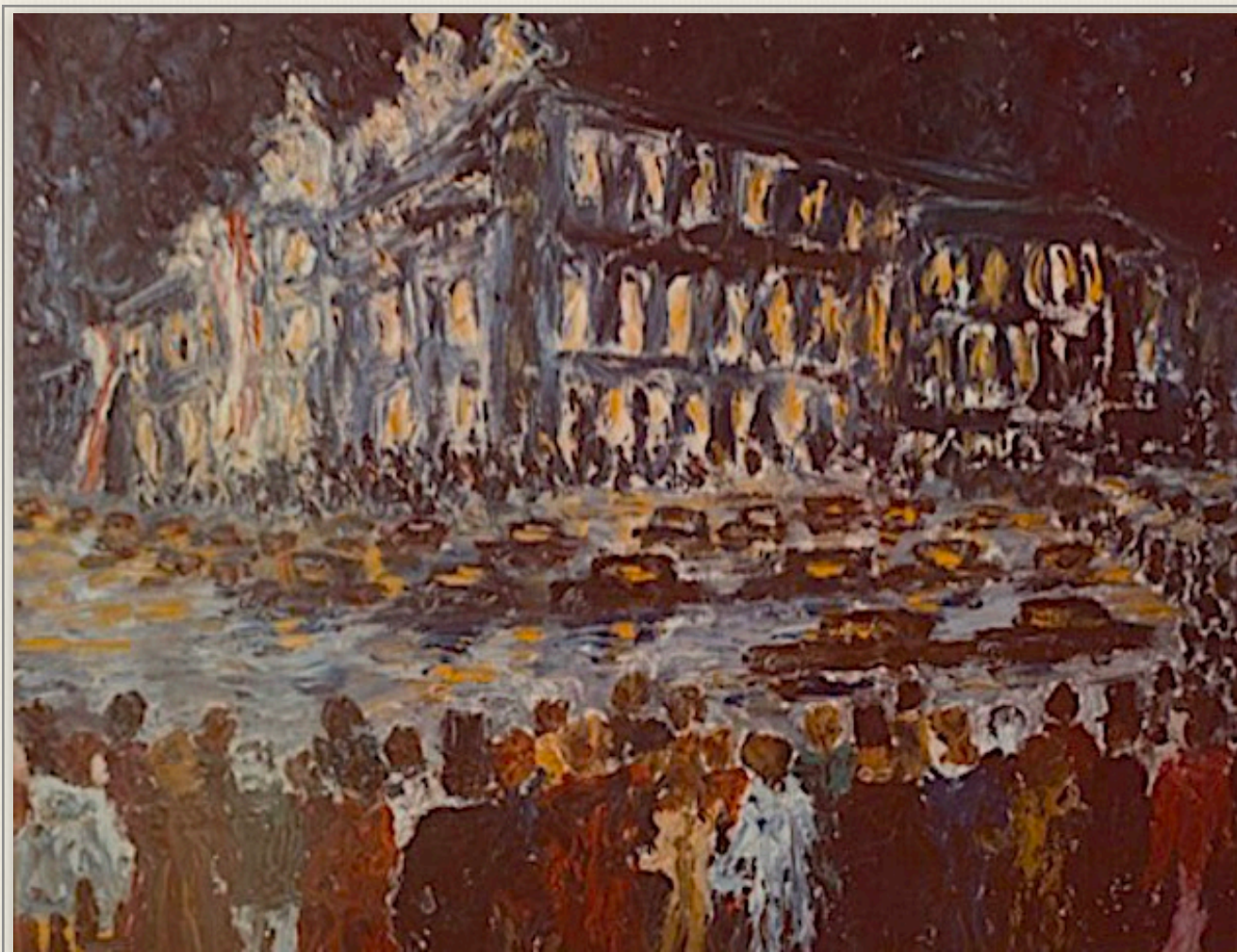
Lehmann could make flowers and leaves seem like ballet dancers.



This is originally in vibrant color.



LL was attached to the Vienna opera house for years and it stayed with her in her artistic works.





Another rare Lehmann landscape



Here and in the following nine pages are some of my favorite *Of Heaven, Hell & Hollywood* drawings found complete in the chapter of that name.

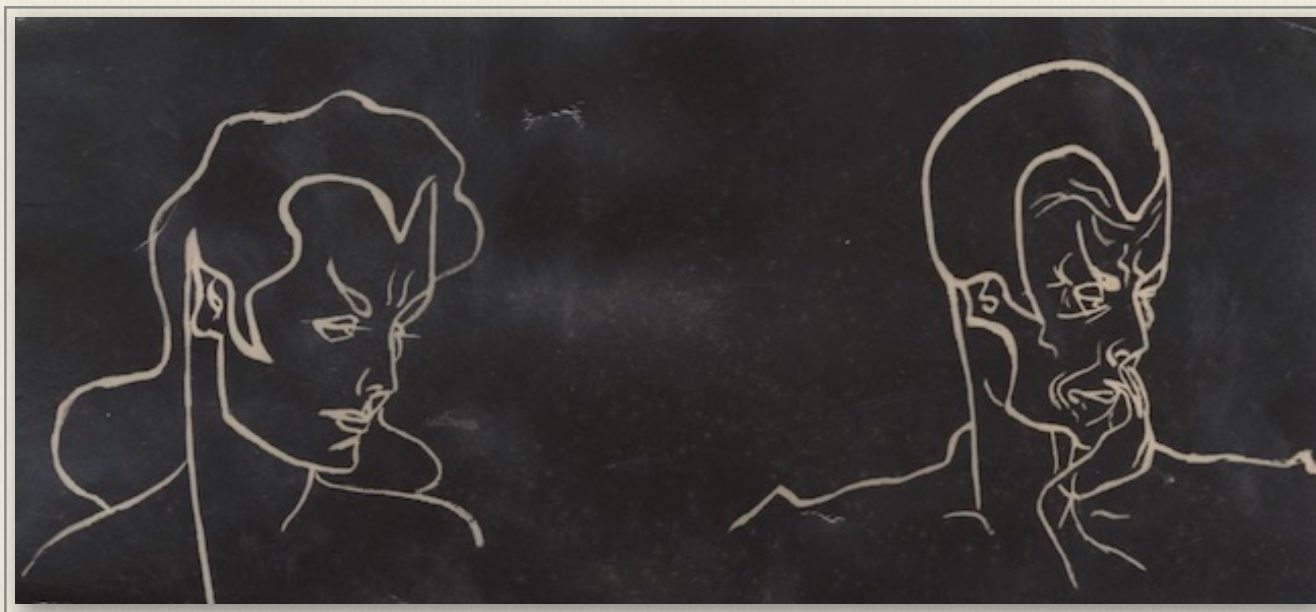








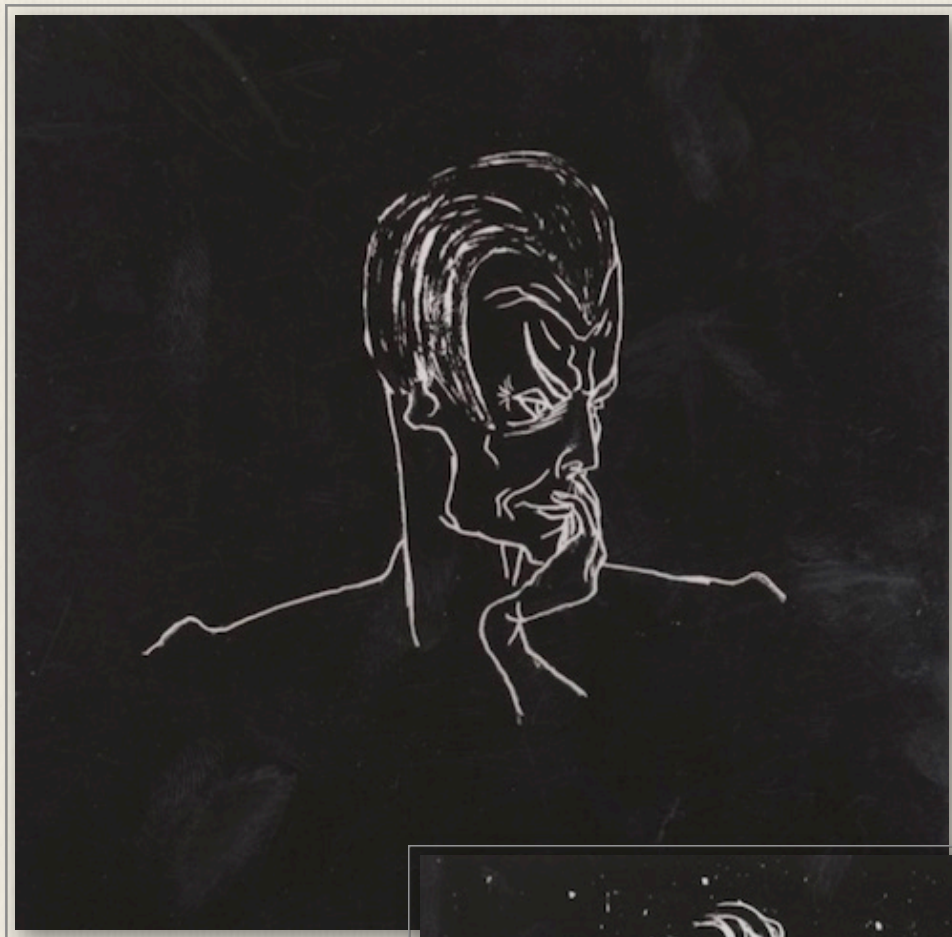






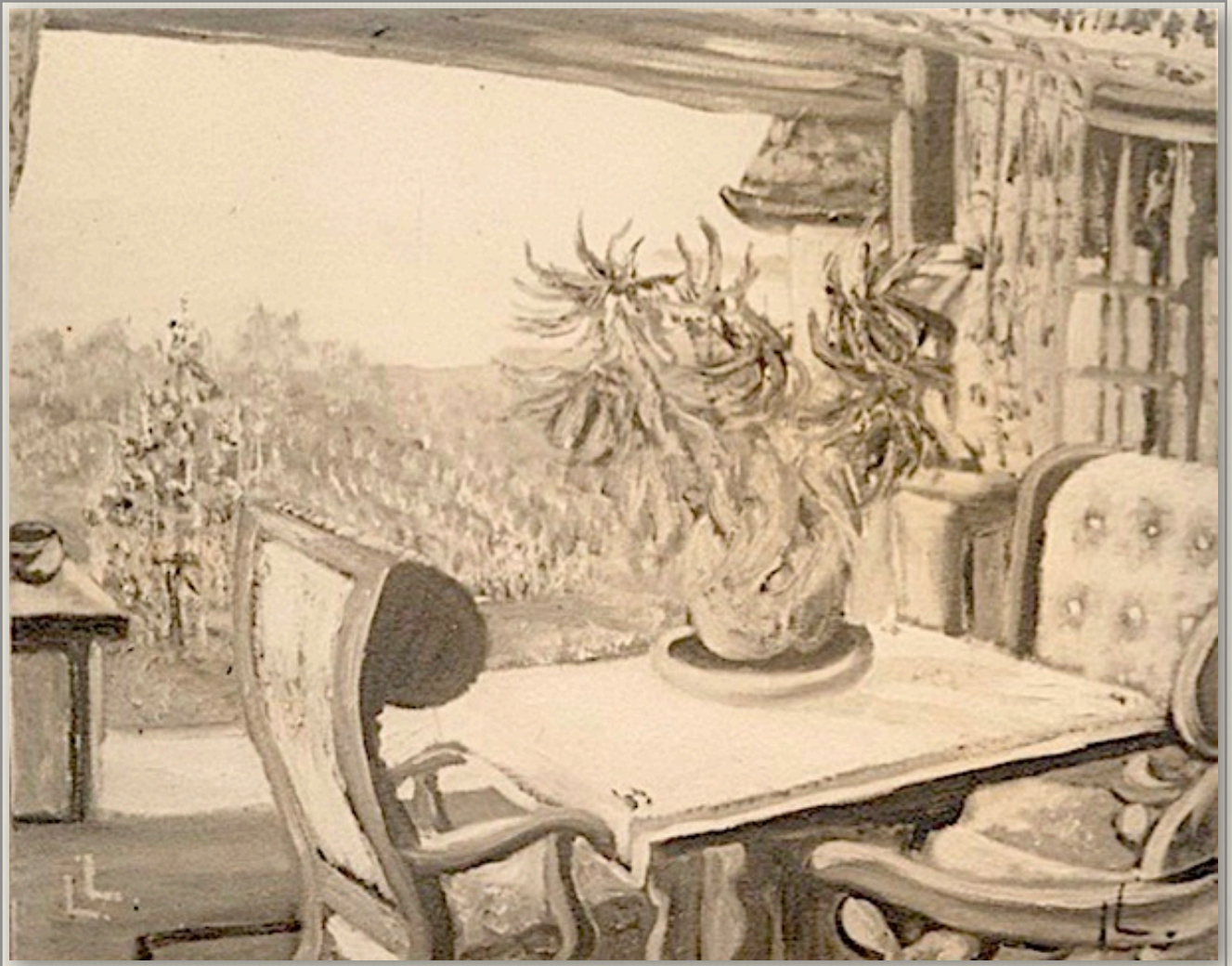




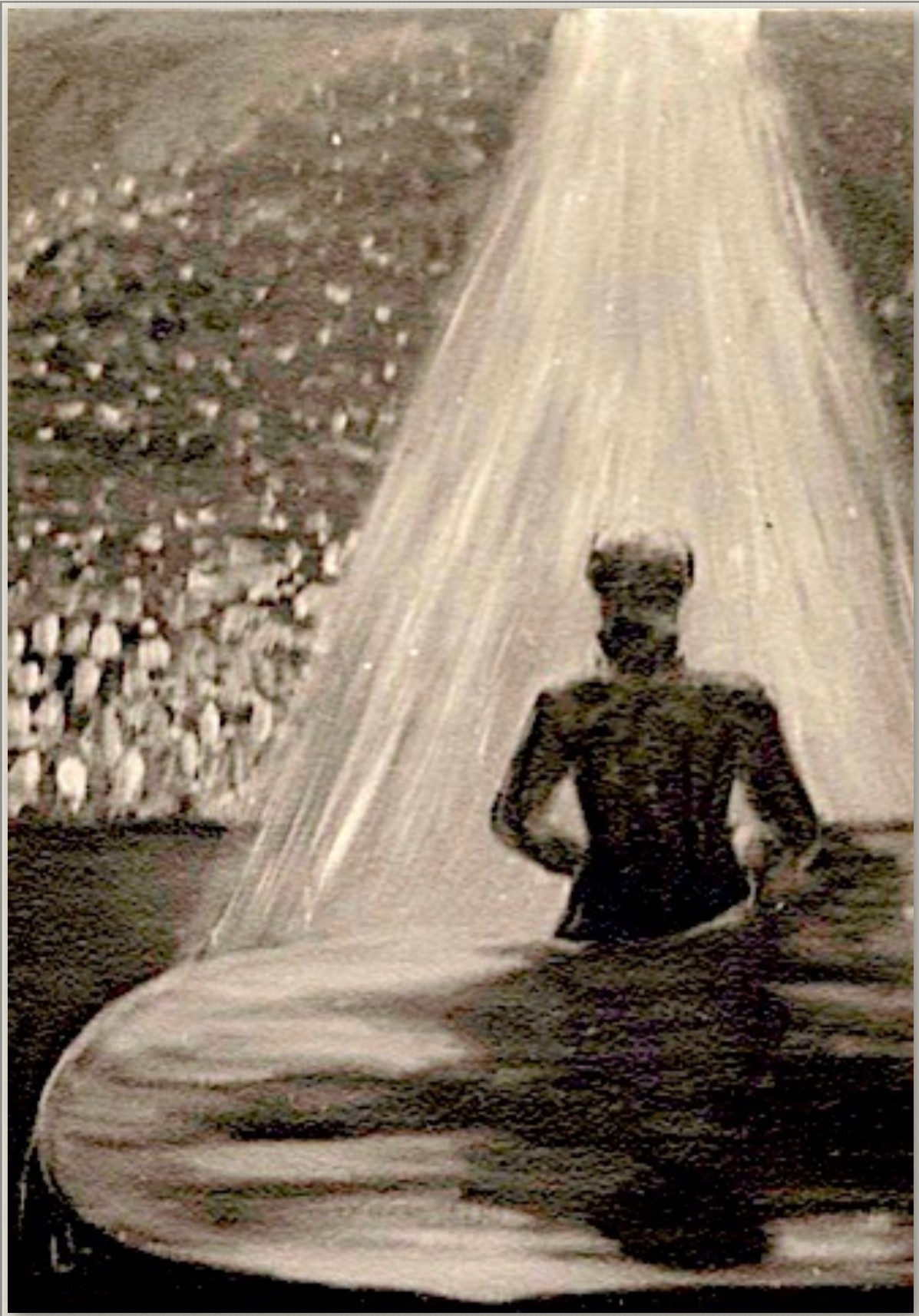




Slightly out-of-focus, but the same medium and subject matter
of Lehmann's black & white drawings for
Of Heaven, Hell & Hollywood.



This painting of the flowers and the view from their window was in color.



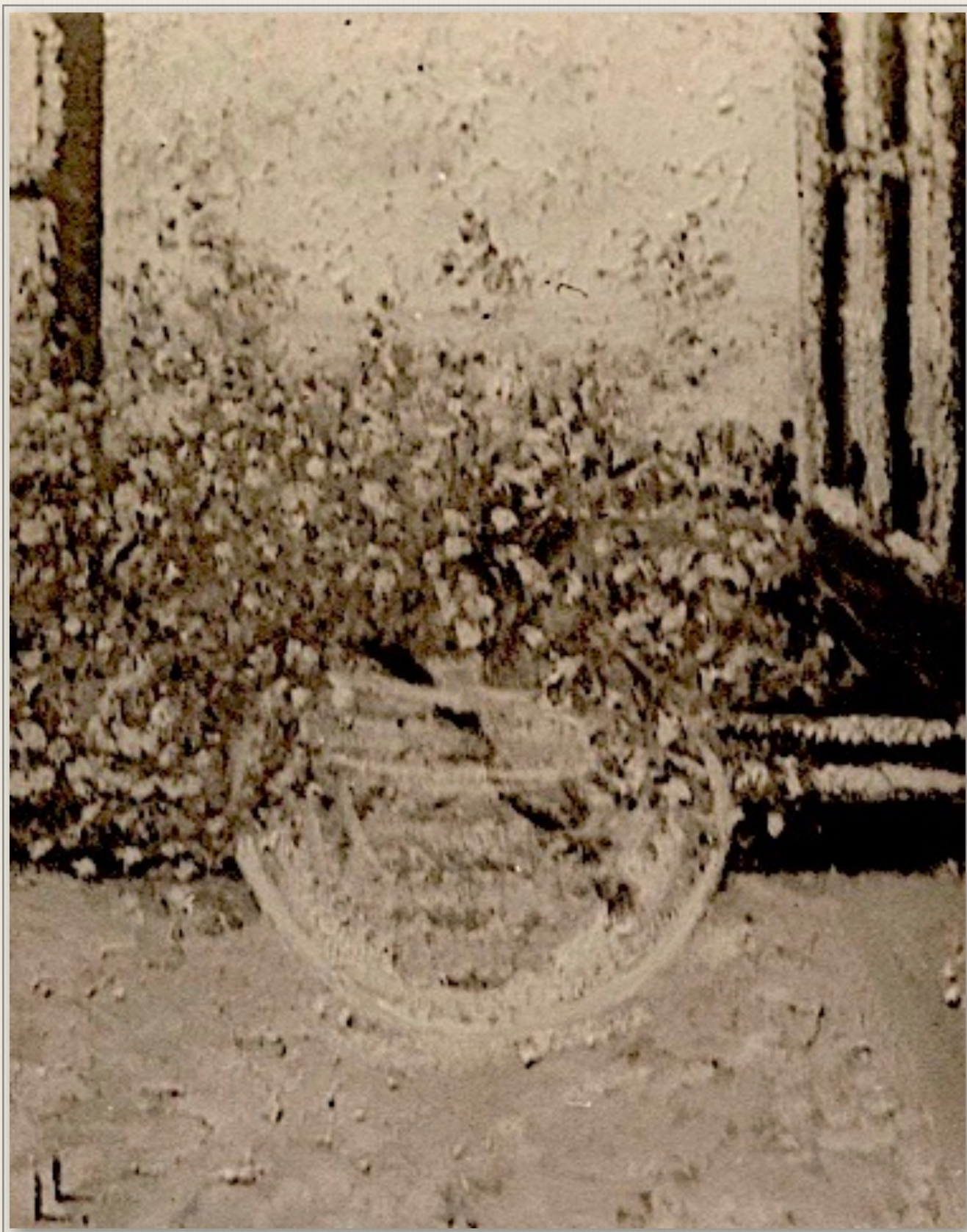
An unusual self-portrait



Craggy nature with a palate knife



LL was a dog person, so perhaps the cat here represents something spooky.



Another LL creation originally in color



A similar layout had a clown figure so I speculated *Pagliacci*; this one is possibly sheer fantasy.



Was this Lehmann's beach in Santa Barbara?



This is beautiful as it is, but originally probably in color.



A graveyard, perhaps inspired by "Auf dem Kirchhofe" by Brahms?



Thanks to Amanda De Lucia for this early Lehmann mosaic. "This photo of Lehmann's art thanks to the estate of her student Janice Gibson Cloud"



Thanks to Amanda De Lucia for this 1945 Lehmann painting. "This photo of Lehmann's art thanks to the estate of her student Janice Gibson Cloud"



Different lighting brings out different colors of these two photos of the same artwork.



Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig." Lehmann's painting is a rendition of Susie, one of Fritz and Tilly's dogs at the time. The plate was broken and re-glued somewhere along the line.





Lehmann's version of Melisande's hair flow in which Pélée gets tangled. Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Lehmann's tile painting of a ship, sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Thanks go to Christopher Nupen for sending this photo of a painting Lehmann personally gave to him. He met her at the reopening of the Vienna Opera in 1955. He first wrote: "it comes with love and remembered kisses." His second suggestion: "Given to Christopher Nupen in memory of happy days in London"



Living with Art



During one of the breaks while filming *Big City*, LL sculpts a head of Frances.

When I visited Lehmann's and Holden's home, Orplid, I was always aware that art was being produced and exhibited right there. We were surrounded by many aspects of Lehmann's artistic endeavors. I thought it appropriate to show photos of exactly how her art occupied their living quarters.

Though Lehmann often made light of her artistic efforts, she was proud of what she accomplished and was pleased when visitors enjoyed her work.







Winterreise paintings above, flowers and an in-focus painting of the back of Orplid, seen later in this chapter.



When LL discovered a new medium, such as felt appliqué, she worked in it with a vengeance.



Above the books hang LL landscape paintings.



The walls of Orplid were covered in the many styles of art that LL enjoyed working in.



Lehmann favored bright colors in her appliqués.





A table top of *Rosenkavalier* tiles.