



Exclusive Lehmann Photos II



While assembling this presentation, I discovered many photos of Lehmann that I'd never seen. This photo shows Lehmann in rehearsal with Toscanini, perhaps in Salzburg. Toscanini's hands are a blur as he's conducting, and Lehmann's eyebrows are active while she's singing. The photo captures the intensity of such a moment; it was sent from UCSB.



Sent from Vienna: Lehmann (right) appears with two unidentified singers in a scene from Richard Heuberger's operetta *Der Opernball*.



Photos of Lehmann singing in performance are rare. How this photo was taken is a mystery. It is in Vienna's famous Gold Room concert hall (Musikvereinssaal) with Felix Weingartner conducting. Thanks to UCSB.



This photo of a youthful Lehmann was sent from Vienna and shows her with a mask; perhaps for *Der Opernball* or maybe *Die Fledermaus*? Never a famous beauty, she looks pretty, pert, and fetching in this pose.

This image of Lehmann as Butterfly is marked “1934” but the specific production is unknown. The role of Butterfly is hardly one people would associate with Lotte Lehmann, but she sang it consistently from 1920 until 1934. She also made several recordings from the opera.



Lehmann has dated this photo for us, showing her at the time that she had already established herself as a world-class performer. The role of Margiana, in the *Barber of Baghdad* by Cornelius, was a part that she had sung in Hamburg and continued to sing in Vienna until 1929.



A joyful Lehmann in Salzburg



Photos from UCSB with Ann Brown, who
coached with Lehmann. Brown was the first
Bess in *Porgy and Bess*.



This may have been a publicity photo. Dr. Jan Popper frequently appeared on television and Lehmann was his guest at least once. You can tell from her look that she greatly admired the conductor, educator, and master of ceremonies. I'd like to add my own personal feelings of appreciation: he was a fine, knowledgeable conductor and lecturer. This photo was provided by UCSB.



A “Ken Burns” view of Lehmann, as Eva in *Die Meistersinger*, as she presents prize to Stolzinger. L-r: Rudolf Bockelmann, Alexander Kipnis, LL, Fritz Wolff.



Lehmann knew that her youthful Elsa was only the beginning, and the depth of the character would come from study.



It's fascinating to see Lehmann's intensity and the obvious involvement of the unidentified student. This was provided by UCSB with no date or venue. Lehmann's master classes were thrilling for everyone: the students, the audience, and Lehmann herself. She had a chance to share what she knew and in demonstrating, to show off as well.



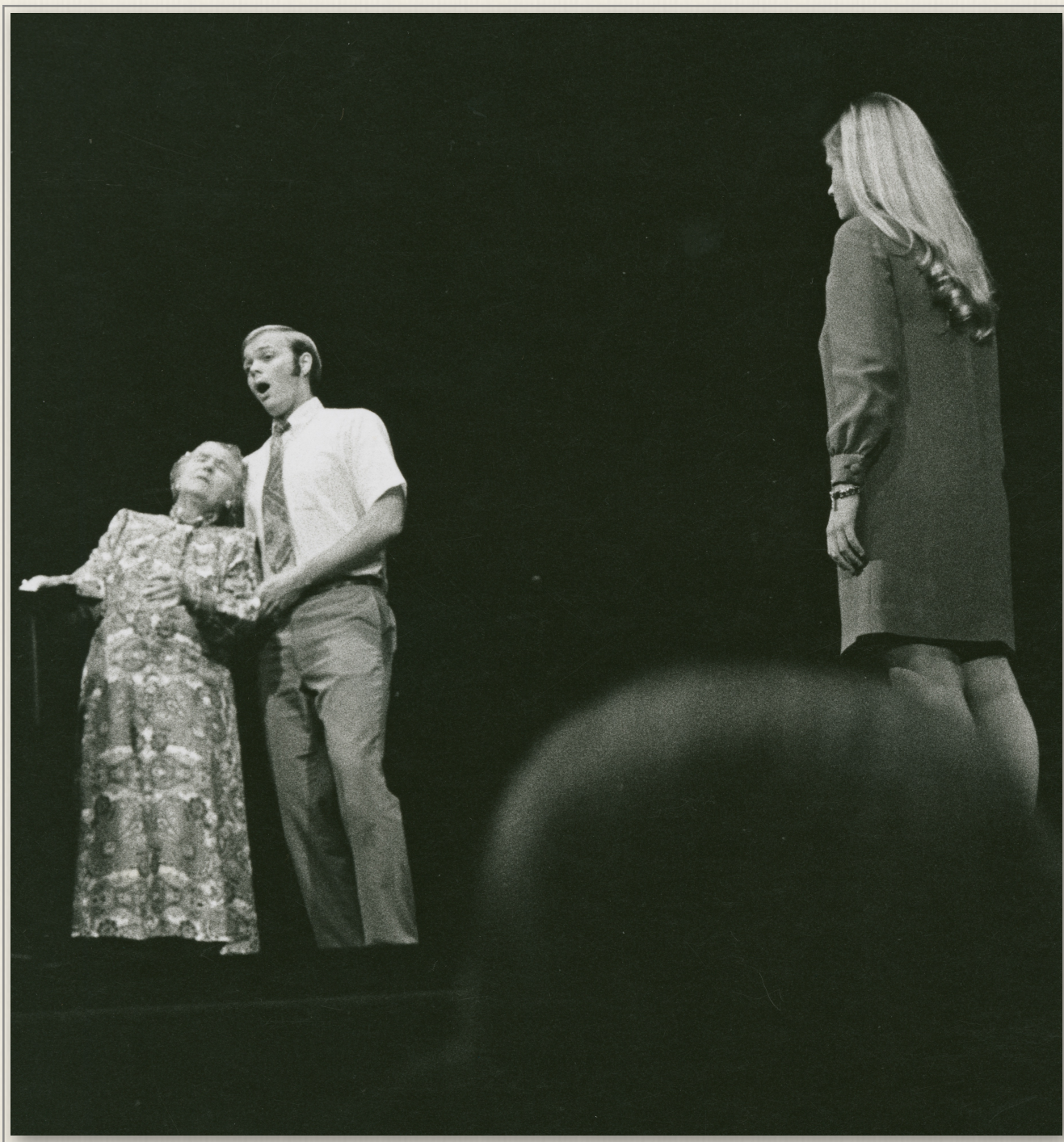
Lehmann used to laugh that no hobby was safe from her. She painted tiles, sculpted, made wall-hangings of felt, and mostly painted: abstracts, scenes from opera or Lieder, and portraits. UCSB provided this photo of the painting. It has no title, but I believe it's a self-portrait.



I asked UCSB for an early photo of Frances Holden and Lotte Lehmann's home "Orplid." For Lehmann's students and their pianists, this building holds many memories. This is the rear of the home showing one of the buildings that had been added on. Much more was to come: kiln, shed, etc. If you look closely there's a woman emerging from the far right. Many more photos of Orplid may be found at the end of the chapter ["Frances Holden."](#) Film composer Danny Elfman bought the whole complex and last I knew, was remodeling it.



Lehmann is the happy center of attention in a reception following the 1955 reopening of the Vienna Opera. Notice that some of the singers are still in costume. Lehmann conceals her glasses and cane. The man in tails to her right was probably the conductor Karl Böhm. This is another rare photo from the UCSB collection.



One is tempted to speculate on the particular moment from a dramatic opera that Lehmann is demonstrating in this master class from November 1969 for UCSB's "College of Creative Studies." Thanks to UCSB for the photo.



This is a publicity photo from UCSB's collection.
It is dated "1940s."



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

The photo of a light-hearted collage has just surfaced in time for this presentation!

Lehmann writes: “With apologies to Klee—and the hope that this bit of nonsense
may amuse you. Lotte”

Thanks to Geoffrey Moore for this photo



This photo, taken during a 1969 TV interview shows Orplid's wild garden. In her later years, Lehmann received regular media attention.



Lehmann dated this for us, 1919, and she does look young. The costume isn't one associates with Elsa, but we must believe the printing on the photo.



An exuberant Lehmann painting of water lilies. There are many of Lehmann's art works that were willed to the Lehmann Archives at UCSB; and there are a huge number of paintings, tiles, drawings, sculptures, and bas-reliefs in private hands.



Lehmann's good friend Hertha Schuch willed her extensive Lehmann memorabilia collection to the Vienna Theater Museum. Little by little the Museum is making this collection available to the public. This photo arrived with no identification and there's no way to know which role the young Lehmann is portraying.



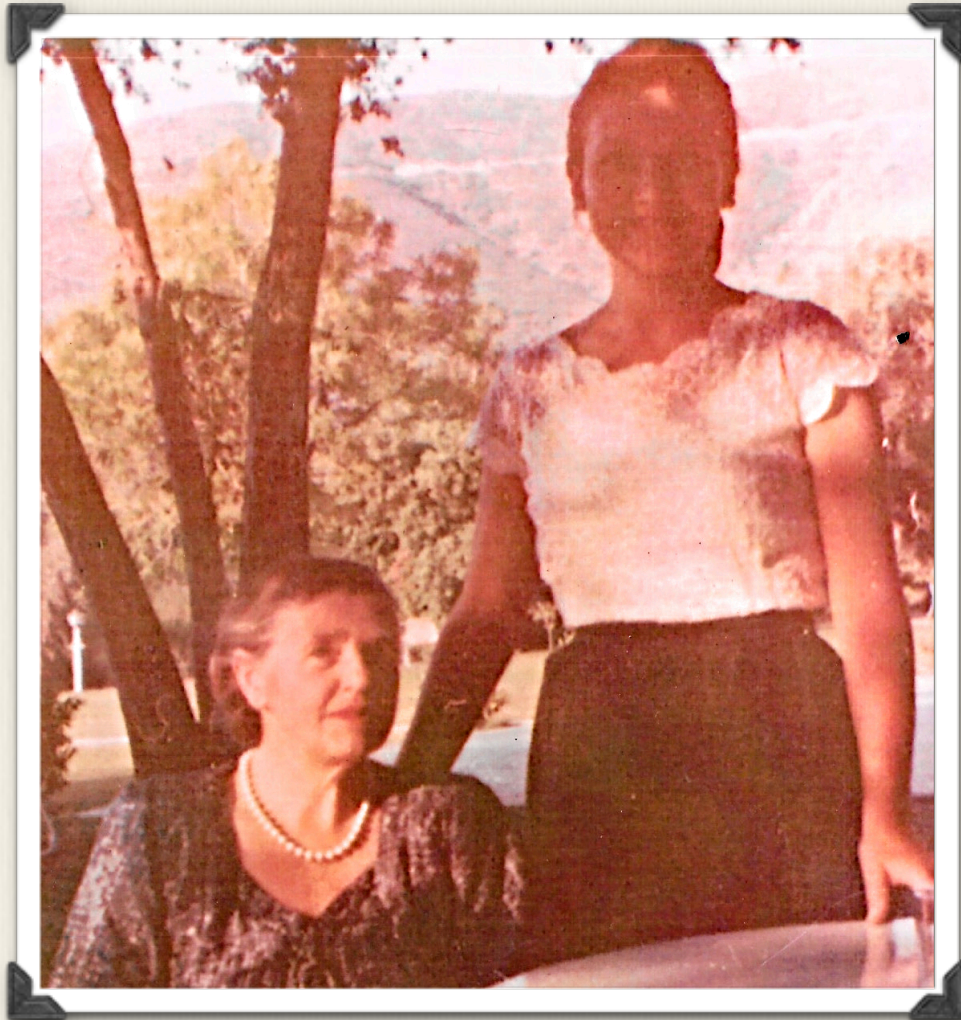
Lotte Lehmann costumed probably as Elsa von Brabant. Every opera diva hopes that her train would arrange itself so beautifully as this one!



This casual photo is from Lehmann's 75th birthday celebration, in which she smiles appreciatively at her longtime pianist and friend, Paul Ulanowsky. They had worked together so long that Lehmann asked that he be on stage in New York's Town Hall when she announced her retirement. Photo provided by UCSB



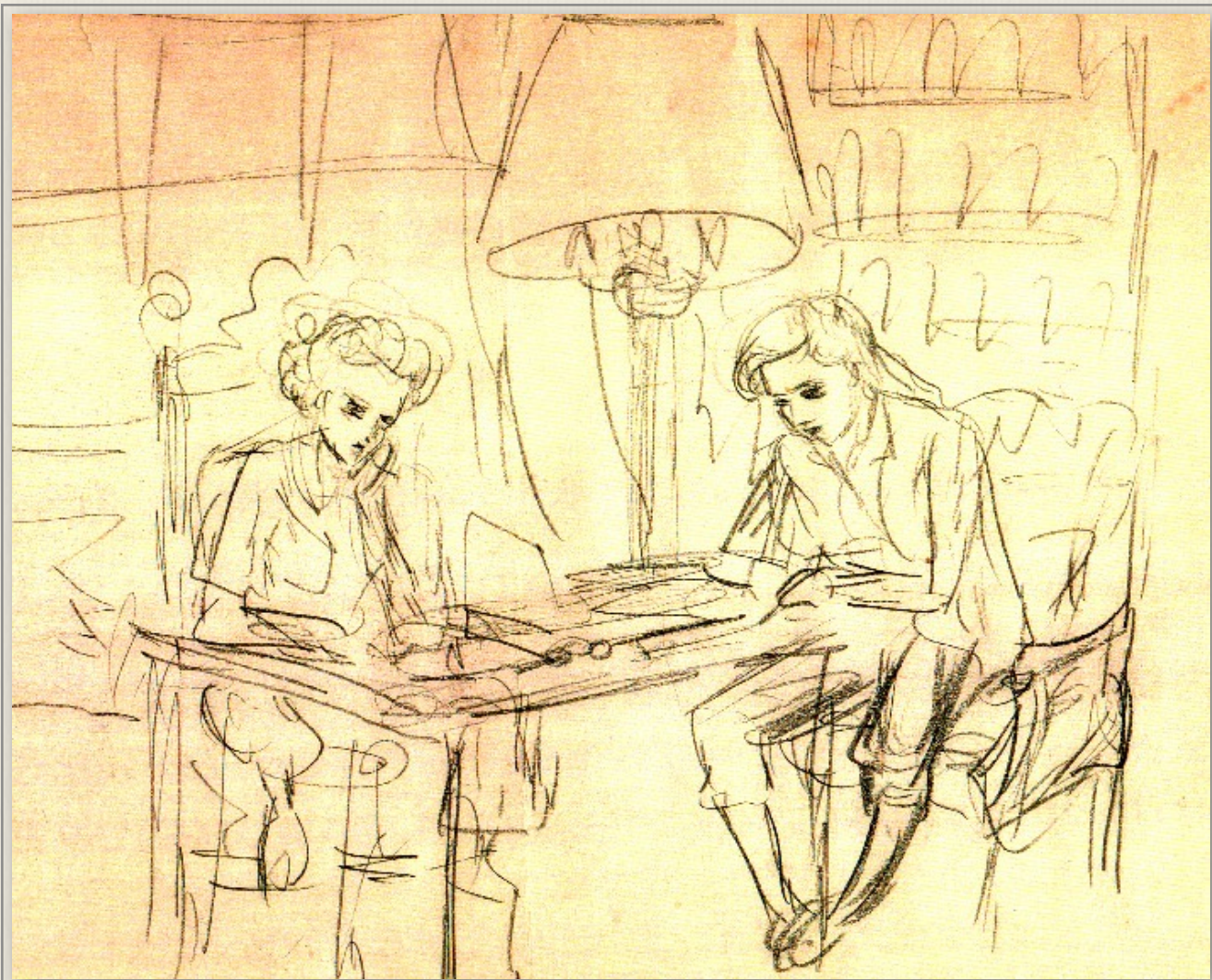
A mighty group: Bruno Walter, Lotte Lehmann, Thomas Mann, and possibly his daughter Erika. The photo was taken at the mountain-top home that Frances and Lotte shared for six weeks until it was destroyed in a wildfire. Many thanks for this rare photo to Paul Ulanowsky's son Philip.



A snapshot taken by Frances when student Luba
Tcheresky visited during a vacation period.



Luba Tcheresky, Lotte Lehmann, and Benita Valente back stage at Town Hall after the 1965 master class for the Manhattan School of Music scholarship fundraiser. Lehmann hardly looks tired, though she's taught for the preceding 90 minutes! Tcheresky and Valente were students at the MAW in the 1950s.



Sometimes Lehmann's spontaneous drawings are really enjoyable. She entitled this "Two Idiots Playing Scrabble." Frances is on the left and LL's student, Luba Tcheresky is on the right. The reason for the title is that the two of them are playing, completely engrossed in their game (and probably ignoring Lehmann).



Lehmann's 1953 painting/drawing of fantastic rocks



This 1939 photo, probably of Lehmann in some Santa Barbara parade or equestrian event, is a study in contrasts. Lehmann, the expert rider, looks completely at ease, while her brother Fritz looks as unconvincing as can be imagined, sombrero or no.



After a 1941 recital at the University of Wisconsin Lehmann signs their piano, which was the custom of the time.



This is an historic photo. First, the people assembled have all worked on the opera listed on the Berlin opera house poster behind them: *Die tote Stadt*. Second, the composer of the opera, Wolfgang Korngold, is standing far left. Third, the star singers of the opera, Richard Tauber (with hat) and Lotte Lehmann, are in the middle. The middle person behind them is named Huerth, but I haven't found any further reference to him. Fourth, the conductor of the opera (and excerpts that were recorded by the singers pictured), is George Szell, at right. Many thanks to the administration of the Richard Tauber website: www.richard-tauber.de



From the historic point of view of decades, it still never ceases to amaze me that in the middle of the war it seemed appropriate to have a German singer provide entertainment for the troops, whether live or recorded. Here we see Judy Garland, Frank Sinatra, and Lotte Lehmann in a photo marked “Hollywood Canteen, 1944.” It speaks more than anything for the appreciation of world culture.



Lehmann is singing in 1947 for the Duffy's Tavern radio program with its star, writer (and in this episode, singer), Ed Gardner. The comedy was heard for ten years (1941-1951) and besides Lehmann, other famous guests included Bing Crosby, Bob Hope, Lena Horne, Tony Martin, and Shelley Winters. In Lehmann's episode she was to sing "Archie's Little Love Song," and it's that sheet music that she's holding.

Duffy's Tavern: Play at your own risk. Lehmann speaks and does sing a bit.



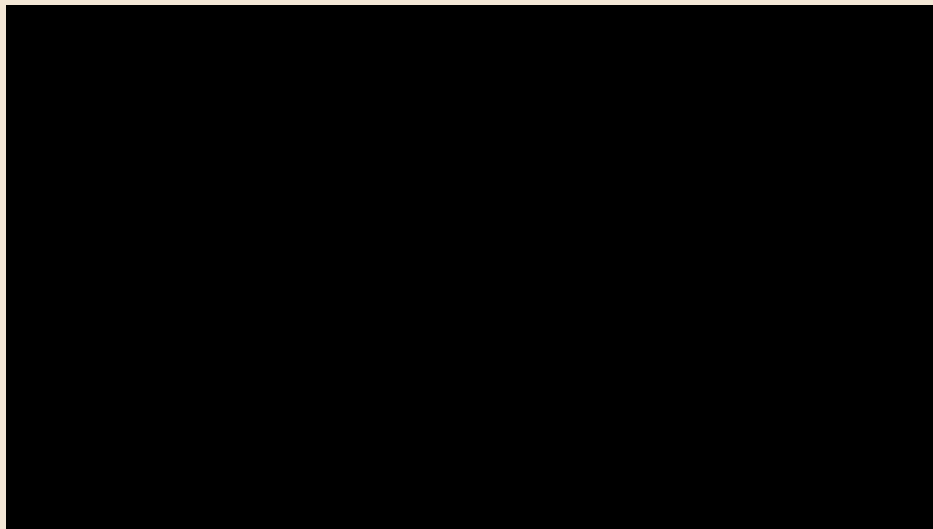
Otto ran the home movie camera while Lotte played with the Koalas on her first Australian tour (1937).



Lotte relaxing poolside at Orplid



Lehmann describes (in German) how the director of the Vienna Opera came to Hamburg to engage a tenor and hired her.



Lotte in the snow with her two dogs



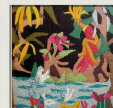
Lotte, dogs, stepchildren, and with a camera



Orplid, Lotte, Frances, miscellaneous mix



The baritone Joseph Correck, who sang the role of Storch (the thinly disguised role of Strauss himself) with Lotte Lehmann, on the set for the Strauss opera *Intermezzo* in 1924. Lehmann wrote that the role of Christine was modeled after Strauss' wife, Pauline. Lehmann knew her personally and said she was a demanding shrew; she brought her to life on stage, but she looks rather gentle in this old photo. The stage makeup can be rather harsh.



GALLERY 14.2 From the private collection of Dr. Herman Schornstein



Traveling companion Rose Tensler, former student Kay Duke, LL, back of the head of conductor László Somogyi, Dr. Schornstein, all having brunch in Austria.



GALLERY 14.3 Lehmann's Art Work found in Orplid after Holden's death and photographed by Wm. B. Dewey.



Be sure to open this up for the full effect.





Her Words II



Frances Holden gives painting advice to Lehmann.

Lehmann had a way with words whether she was writing prose or poetry. You can find her poetry in [Section I](#). Lehmann's poetry and prose were originally written in German and her books were translated into English, once by Frances Holden. I wrote the translations for Lehmann's poems with important input from Ulrich Peter.