
MASTER CLASSES

**Lotte
Lehmann
&
Her Legacy**

Vol. III

SONGS

Gary Hickling



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Introduction

Lotte Lehmann's legacy in recordings, films, and writing offers as much fascination now as always, and it's a joy to discover how today's technology allows access to much of it. Thus it has been my privilege to meld pieces of her legacy (in this case her master classes) into its own art form, a celebration worthy of her charisma and creativity.

This Volume III of the series offers some of Lehmann's teaching in song master classes and a few private lessons. You can access the individual Lieder, mélodie, etc. presented here in the Index. It's alphabetized by the song's title, as well as under the composers' works. Volume IV provides the song cycles. Volume V offers opera scenes and arias.

Lehmann gave master classes beginning right after her farewell recital in 1951. They began at the MAW; then CalTech, Pasadena, California; University of Southern California; Northwestern University, Evanston, Illinois (41 classes); Jordan Hall, New England Conservatory, Boston; Mount Allison University, Sackville, New Brunswick, Canada; Town Hall, New York City; Wigmore Hall, London (at least 26 classes); Conservatory of Music at the University of Missouri, Kansas City, Missouri; College of Creative Studies, UCSB (at least 10 classes); Vienna, and Salzburg. Only a fraction of her classes were recorded.

In a press release for the 1967 Northwestern University master classes, the following sentence appears: "She does not want to turn her students, she says, 'into a dozen other Lehmanns...I have always enough trouble with this one.'" This can be a motto for all that she was striving for. Again, from the press release: "Mme Lehmann emphasizes during her master classes that she tries to help the singers 'develop individuality.'" This was probably difficult for the students. Lehmann demonstrated something that she hoped would stimulate their imaginations, but would sometimes elicit only a weak imitation.

Please excuse the variation in sound quality. These master classes and private lessons weren't generally professionally recorded. In fact students brought small

reel-to-reel devices (later cassette recorders) and just held them on their laps. It's a miracle that so much sound was captured and that the tapes even survived! Therefore, please understand that the master classes are meant for demonstration, learning, inspiration, and experiencing Lehmann's sheer joy in teaching. Be patient when a Lied recording ends early, an introduction is missing, or the tape has stretched and the pitch sags. There's distortion, noise, tape bleed-through, and other distractions. The years of these classes were from 1951 until 1969, but the actual documentation of the classes' dates is not important. The Lehmann introductions (translations), suggestions, and demonstrations are the focus of this volume. If you have a master class tape that isn't found here, please be in touch with me and I can add it when I update this volume. You can reach me at: dengar@hawaii.rr.com

If you don't find the song that you're seeking, don't despair: check out Kathy Brown's *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes* (2012). There are some songs taught in Lehmann master classes that Dr. Brown includes but that I haven't had access to. Though you can't hear the actual class, Dr. Brown has meticulously written out Lehmann's commentary.

One of the surprises is how many *mélodie* that Lehmann knew and taught. Even if she never actually performed them, she knows the style, the French pronunciation, and of course, the ways that they can best be interpreted. It goes without saying that this also applies to the Lieder she taught. Remember that in many cases she actually knew or had close contact with the composers. This applies to Richard Strauss, of course, but also to Joseph Marx and to Hugo Wolf through his colleague and friend, Ferdinand Foll, who was for years Lehmann's pianist. Lehmann sang Mahler with Mahler's disciple and protégé Bruno Walter at the piano and Otto Klemperer, who also worked with Mahler, on the podium.

One of the wonders of these classes is how Lehmann teaches the Lieder of Brahms. He's usually not considered the consummate Lieder composer, yet when we hear the detailed responses to the poetry that Lehmann expects from her students, we learn just what Brahms was capable of creating.

Another surprise is how many English and American songs you'll hear Lehmann teach. She applies the same discipline to the students who sing English as she does to the others. The voice should reflect the meaning of the words. This

is brought to a heightened sense of understanding when you hear her teach a Spiritual. Also the insight she brings to the poetry (and song) “Recuerdo” is astounding and rewarding.

Don’t be disappointed when a student doesn’t seem to “get” just what Lehmann is suggesting. Remember the pressure that the student is under; the nervousness of a public performance before such a demanding teacher. I’m amazed that they respond as well as they do.

In Volumes I and II you can find recordings of various of Lehmann students, colleagues, and pianists who tell their Lehmann memories.

It’s difficult to know who the pianists were for the master classes, but they include Gwendolyn Koldofsky, Irving Beckman, Beaumont Glass (especially at the MAW); Donald Isaak and Laurence Davis at Northwestern University; Felix Wolfes and Ross Reimueller, New England Conservatory of Music, Boston; Ivor Newton, Wigmore Hall, London; and La Verne Dayton, UCSB. You’ll hear Lehmann credit the pianists from the classes at the University of Missouri, Kansas City.

If you haven’t already experienced the previous volumes, the following instructions may help you enjoy this presentation. It’s designed to be seen in the portrait mode, not the landscape mode, on your iPad.

Table of Contents: The Apple-based Table of Contents can be found by tapping in the upper left-hand corner of any page where you’ll see three parallel lines. Tap on these to open thumbnails of each chapter with dots below signifying the individual pages. We offer our own Table of Contents at the end of this introduction. The chapters are linked (in [blue](#)), so just tap on the one you want.

The Index is the most useful section for this volume. There you can locate the song that you’d like to hear Lehmann teach. You’ll find cross-indexed composers’ songs and alphabetized titles of individual songs.

Recordings: Once you start a recording, you may return to where you left off, the same way the book remembers your last page. If you swipe to another page, the audio or video stops. Once you set the level of the audio it can serve for the whole book, but since these recordings vary in quality, be prepared to adjust the volume level.

Glossary: Though it's not apparent, there's a link to some of the proper names and foreign terms in the text. Tap on the name or term and the information will usually appear from the Glossary. If you wish to see the whole Glossary, just tap the top left of a page and the same three-line image used for the Table of Contents offers a choice to see the Glossary. At the bottom of each Glossary entry you can find every mention of that name or term and in which chapter it occurs. You may tap on the chapter you want and you will be linked to the spot where the name or term appears.

If you want extended video of Lotte Lehmann teaching Lieder, Video Artists International (www.vaimusic.com) can provide the DVDs.

Volume IV of this series offers Lehmann's masterclasses in song cycles; Volume V provides her masterclasses of opera arias and scenes.

It's my fervent hope that you'll learn a lot about interpretive possibilities, imaginative approaches, and the range of vocal colors and background feelings that a song offers. I'm sure that you'll also discover what a dedicated teacher Lehmann was in this book: *Lotte Lehmann & Her Legacy Vol. III*.

Gary Hickling



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Komm bald
Lerchengesang
Liebestreu
Meine Liebe ist grün
Mondenschein
Nachtigall
Nachtigallen schwingen
Nicht mehr zu dir zu gehen
O liebliche Wangen
O wüßt ich doch den Weg zurück
Ruhe Süßliebchen, im Schaten
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Unbewegte laue Luft
Vergebliches Ständchen
Verrat
Von ewiger Liebe
Warum denn warten von Tag zu Tag
Wehe, Lüftchen, lind und lieblich
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Strauss

Allerseelen

Befreit

Cäcilie

Die Georgine

Die Nacht

Freundliche Vision

Heimkehr

Heimliche Aufforderung

Morgen

Ruhe, meine Seele

Ständchen

Traum durch die Dämmerung

Wenn du es wüßtest

Wiegenlied

Wozu noch, Mädchen

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Nimmersate Liebe
Schlafendes Jesuskind
Über Nacht
Um Mitternacht
Und willst du deinen Liebsten sterben sehen
Wer nie sein Brot mit Tränen aß (Harfenspieler III)
Zur Ruh', zur Ruh

Copyright



Lehmann late in life, coaching the already professional Grace Bumbry with
Beaumont Glass at the piano

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who may quote brief passages in a review.

Acknowledgements

As I state in the Dedication, the inspiration for these volumes of Lehmann's master classes is Dr. Kathy Brown's *Lotte Lehmann in America*. The book is thorough, presenting a good biography of Lehmann and then concentrating on her teaching techniques. If you're interested in Lehmann's instruction, Dr. Brown's book should be a part of your library.



Thanks also to Dalton Baldwin for his kind Foreword. His enthusiasm for Lehmann is based on the time that he and Gérard Souzay worked with her at her Santa Barbara home.

Many thanks to the [Lieder](#) web site of Emily Ezust. Many of the original words and translations found in this presentation are based on her work.

For the use of elements from the Lotte Lehmann estate, thanks to University of California Santa Barbara Library, Department of Special Research Collections. The staff, who helped greatly, includes its curator David Seubert, and especially Nadine Turner, Performing Arts Assistant and Daisy C. Muralles, Information Services Assistant, Special Research Collections, UC Santa Barbara Library. It was through her that we received Lehmann's drawings for *Die schöne Müllerin* found in Volume IV and for the *Dichterliebe* drawings in Volume II.

The following people and institutions (in random order) have been of great help in assembling the material found in Volumes III–V and I thank them for their assistance.

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Judith Beckman(n), for her memories of her private study with Lehmann.

Patricia Pease, for her writing about Lehmann student, (her late husband) Lincoln Clark.

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Dr. Herman Schornstein, for his personal memories of Lehmann master classes.

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Dennis Moore, who helped with the long view. Support in such a multi-yearlong project is important, and appreciated.



A Northwestern University student consults with LL

Foreword

Dalton Baldwin

May 30, 2017

"Wanniglich in meiner Brust" -
Gerard Songay and I were
coaching with Madame Lehmann
in her beautiful home in Hope Park Ranch -
she had retired from singing several
years ago - but suddenly she got so
caught up in the emotional content of
Hugo Wolf's "Der Brenneher" that she
released her glorious voice in that phrase
with a throbbing intensity I shall never
forget - it was the only way she could express
what words failed to do - let her heart
and mind thru unique poetic imagination
dictated -

I have had the privilege of
hearing and working with many great
lieder singers but Madame Lehmann's
artistry remains "hors-classe" -
You are offering a great gift
to new generations of singers pianists and
music lovers by making available her
inspired legacy - I take Dank!
Dalton Baldwin

The text of this Tribute by Dalton Baldwin appears on the next page

Many thanks to the great collaborative pianist Dalton Baldwin who met with Lotte Lehmann when she coached Gérard Souzay. Baldwin was his pianist and after his death has continued to play for the leading recitalists of our times. He kindly wrote this Lehmann tribute.

May 30, 2017

“Wonniglich in meiner Brust”—[the climax of the Mörike poem in Wolf’s Lied “Verborgenheit.”]

Gérard Souzay and I were coaching with Madame Lehmann in her beautiful home in Hope Ranch Park. She had retired from singing several years ago [before]—but suddenly she got so caught up in the emotional content of Hugo Wolf’s “Verborgenheit” that she released her glorious voice in that phrase in that throbbing intensity I shall never forget—

it was the only way she could express what words failed to do—what her heart and mind—her unique poetic imagination dictated—

I have had the privilege of hearing and working with many great Lieder singers but Lotte Lehmann’s artistry remains “hors-classe”—[exceptional]

You are offering a great gift to new generations of singers, pianists, and music lovers by making available her inspired legacy—Habe Dank! [“Have my thanks,” the final words from “Zueignung,” the Richard Strauss Lied Lehmann sang so often.]

/s/ Dalton Baldwin



Dalton Baldwin during a Hawaiian visit in a photograph taken by the author

Dedication

To Kathy Brown

Dr. Kathy Brown had the foresight to poll Lehmann's students at the right time (many of them have since passed away), to glean from their points of view Lehmann's teaching techniques. This became the core of her doctoral



thesis followed by her diligent research, that finally culminated in the wonderful book, *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes* (2012). Dr. Brown's book became the inspiration for these volumes in which I hope to illustrate in sound some of the wisdom and history of Lehmann offered in her book.



Her Teaching Philosophy



Lotte Lehmann had been a star. On the opera stage or in recital she was the center of attention. After retirement her celebrity status obviously faded. Perhaps when she decided to teach master classes there was some motivation to preserve something of her former glamorous status. But it wasn't just from ego that she decided to teach. Her engagement with the content of a song or aria, and her commitment to helping the student, certainly demonstrate that she was passing on her wisdom, experience, and knowledge. She enjoyed the applause of the students

and audiences of these master classes. She was also proud to share her lifetime of experience with the world. There was also that feeling of providing, through her students, a longevity to the styles, history, and associations that she had lived, imbibed.

“If you don’t sing with every fibre of your body, you may as well go and sell stamps.” –LL

Below is what Lehmann had to say about her expectations for herself as a teacher. She laughs at how wrong she was, and this was in 1952 when she had just begun master classes at Caltech in Pasadena. In the second audio Lehmann muses about her role as a teacher and stresses that she doesn’t want her students to imitate her. Lehmann has been accused of forcing her students to sing exactly as she would. Though she wanted them to try out her interpretation, she always insisted that they find their own way. “I don’t want to turn out a dozen other Lehmanns...I have always enough trouble with this one.”

Lehmann’s teaching philosophy

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Don’t Imitate

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In this presentation you’ll hear Lotte Lehmann teaching, sharing, guiding, explaining. Her great creative imagination is always at work detailing even the most arcane poetry. You’ll find on each page her teaching of a particular song, and the original words and English translation.

Sadly, there aren’t many videos of Lehmann’s teaching. For the videos that do exist, go to VAI <<http://www.vaimusic.com>> to order either Lieder and/or Arias master classes that were recorded at the MAW in 1961 when Lehmann was retiring (yet again).

In the audio tracks you’ll hear her provide many suggestions to her pupils that are only visual. A lot happens when the singer is silent: how they walk up to the piano, what they do (or don’t do) with their hands, how their eyes reflect the mood



of the piece. She always expects that the singer should be present and responding during the preludes, interludes, and postludes in which the singer is “silent.” It was Lehmann’s expectation that the whole body was supposed to sing from the eyes to the feet. The eyes should be expressive. The hands should be expressive, but if not meaningful, they should hold a kind prayer pose. They should not dangle on the side of the body.

She warned her students not to be sentimental, pedantic, but to be sincere.

Sentimentality

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Remember that these generally are not professional or studio recordings, thus there are a great variety of acoustic properties (aka noise). You are not listening to enjoy the sound, but to learn from Lehmann’s teaching, which still comes across, even in compromised sound.

Be sincere

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The following track is Lehmann greeting her Northwestern University students and audience in 1967.

LL greets students at NWU

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Here are some of the moments when Lehmann offered advice to her students, or summed up her teaching philosophy.

Expressive breath: a trick

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From the Pasadena master classes, here are Lehmann’s “Final Remarks.”

Final Remarks

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From a MAW final master class series, here’s another Lehmann goodbye and philosophy.

Goodbye and a memory

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In a master class Lehmann addresses the eternal question of whether a woman should sing a man’s song.

Women’s songs?

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In 1988 WQXR in New York presented a Lehmann Centennial program. The guests included former student, Luba Tcheresky; colleague, Risë Stevens; conductor-pianist, Ignace Strassfogel; and vocal expert, librarian, and recorded sound historian, Philip Miller. I’ve removed the Lehmann recordings and done some other editing, to make it of reasonable length.

First Half WQXR LL Centennial

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Second Half WQXR LL Centennial

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Here is Beaumont Glass describing Lehmann’s teaching.

“Lotte Lehmann as Teacher” —July 03, 1988

Regarding Martin Bernheimer’s very interesting coverage of the Lotte Lehmann Centennial Symposium (“Centennial Celebration for a Singing Actress,” June 5), I would like to point out an aspect of the master class videotapes that was not clearly brought out in Santa Barbara.

National Educational Television was chiefly interested in Lehmann herself, understandably, and wanted to give as much time as possible to her demonstrations. Originally nothing from *Der Rosenkavalier* had been assigned at all. But the TV director felt that a close-up study of Lehmann's Marschallin would be essential.

Therefore, at the last minute, Kay McCracken Duke was asked to brush up a scene from the production she had done two years before—basically as a pretext so that Lehmann could be filmed as the Marschallin. It was also the director's decision to feature Lehmann's reactions rather than the students' responses to her suggestions and corrections.

The result is that the videotapes seemed to reinforce the occasionally raised objection that Lehmann's teaching method was to show off in front of an audience and then to encourage her pupils to try to imitate what she had just done so inimitably. That is a one-sided view and really quite unfair to Lehmann.

Many of her students were transformed in a short time from frightened sticks into effective actors. We learned about style and the communication of expression. She gave us an awareness of the ways in which subtle points of feeling can be projected.

Imitation was certainly a part of it—and why not?

It is instructive to see how someone like Lehmann conveys a point, at close range, as she explains the why and wherefore—that was unfortunately missing from the videotapes.

She helped many a laid-back California beach type or Midwest farmer's daughter to learn to move with the dignity and grace of an Old-World aristocrat. Actually, she never asked for imitation. On the contrary, she always warned against it. She hoped her students would grasp the point, and find their own ways to express it.

Nevertheless, Lotte's way was so convincing that it was sometimes almost impossible to imagine another way of conveying so much so precisely.

She handed on a great tradition, a sense of style—the broad sweep of movement in Wagner, minutely detailed nuances in *Rosenkavalier*, touches of everyday realism in *Tosca*. In her 70s she was able to show young people how to act young and how to play love scenes convincingly.

I do not want to glorify her teaching—I only wish to do it justice. Lehmann was Lehmann. Impulsive, even hasty in her judgments, impatient with dullness or ineptitude. She could, on occasion, cut to the quick. But for those who could take it, those classes were an incomparable learning experience.



Her Impact on Students



Lehmann demonstrates for one of her final pupils, Jeannine Altmeyer

Mildred Miller was already singing at the Metropolitan Opera when she studied Lieder with Lehmann. Here's what she wrote at the age of 93. (2017):

With her beautiful voice Lotte Lehmann had a successful career not only in opera but also in the world of recitals. Her unique ability to interpret the poetry in a song was admired by all and was the key to her success. My experience with Lotte Lehmann was that she introduced me to a new philosophy and a new world of thinking about the interpretation about the given poetry. For instance, not to cry or be sad when singing about my mother being gone, [when singing Schumann's "In der Fremde I,"] but to

smile at the beautiful memory of her. It was so different and I loved it! Thereafter I tried to imagine how Lotte Lehmann would have interpreted this song, this poetry.

Lincoln Clark, one of Lehmann's most promising students, died before I could reach him for comments on this volume. His wife, Patricia Pease, sent the following:

After reading through your book [Volume I] well into the hours of early Saturday morning, I kept thinking how Lincoln [Clark] would have loved this wonderful tribute to the most important mentor in his life—and there were several for whom he maintained lifelong gratitude. But it was Lotte above all who taught him what the rewards could be to live a life in art, as he most certainly did. It must have been on one of her trips to Germany and Austria with Frances that she gave Lincoln one of her photos with the following dedication:

“To Lincoln
The very sensitive, true artist
The charming young friend
With much affection, Lotte Lehmann 1959”

By that time he had been in Germany for four years, having won a Fulbright scholarship to study in Munich in 1955 and in very short order, securing a contract “als Anfänger” at the Hannover State Opera. Other contracts followed, and he was on his way. Lotte invited him to participate in master classes—in 1959, I believe—that she held at Wigmore Hall in London, asking him to perform the St. Sulpice scene from *Manon*—Lehmann's most frequently performed role!! I didn't know that before yesterday evening—remarkable!!

On Mme Lehmann's subsequent trips to Europe she would occasionally make time for a meeting—a luncheon or tea—with Lincoln, always with the objective of offering encouragement and advice. And, of course, you know by way of Lincoln's recorded recollection/tribute to Lotte, [heard in Volume I] that he had the advantage of going through the *Rosenkavalier* score with her in summer of 1975 at Orplid in preparation for his debut production of the opera as stage director at Seattle Opera.

The years that Lincoln spent in the early 1950s at MAW—still in the first decade of its formation—must have been a kind of paradise for young, developing singers and instrumentalists. Earlier on Lincoln had had a very good start with technique as a pupil of tenor, Armand Tokatyan in Pasadena (who charged him no fee) [who also taught at the MAW]; and he had been heard by Fritz Zweig in a production of *Bohème* in Los Angeles, after which Zweig came backstage and asked him if he would like to meet Lotte Lehmann. Then came the idyllic Santa Barbara years, which must have been heady indeed. Reading the roster of faculty members from that time literally takes one's breath away.

Lincoln had letters from Mme. Lehmann, sent over a period of time in the late 50s to early 60s, and I believe there is a congratulatory telegram on the opening of the *Rosenkavalier* production at Seattle Opera. Being an intensely private person, Lincoln never

mentioned these keepsakes to friends nor referred to them in conversation, that I can recall. Out of respect, it really would have had to be his call whether he would share any of this written material. I'm sure you'll understand.

I do include here a photo of the cast of *Ariadne auf Naxos*, a MAW production that Lotte directed in 1955 that has Marni Nixon (kneeling in Zerbinetta costume), Benita Valente



behind her left shoulder, Lincoln looking adoringly up at Lotte, and Norman Mittelman, the blond lad looking back at Lotte with one knee propped on the wheelbarrow. [Benita identified Henny Exstrom in costume and Kelvin Service in the wheelbarrow.]

I never had the opportunity to meet Lotte Lehmann, although as a singer I am familiar with much of the recorded material that you include in Volume I; and I have read her books on the interpretation of opera roles and of the song repertory. I did meet Frances Holden, however. Lincoln and I were on our honeymoon in the summer of 1978, and we included a stop at Santa Barbara on our itinerary. Frances invited us to Hope Ranch for a visit which was marvelous for me. She was delighted to see Lincoln and to hear about his work at Seattle Opera. I remember the 20 paintings/sketches depicting *Die schöne Müllerin* displayed on a plate rail above the breakfast nook. As Frances described other things that were in the living room, she gestured toward a large vase—or urn—that stood in an alcove near the fireplace, I think. She asked, “Can you guess what is in that?” I took in a breath with some hesitancy and nervous anticipation, fearing what the answer might be, and said, “No, I can’t.” She inclined toward me and said... “Toscanini’s [love] letters.”

Gary, I send you good wishes for success with the expansion of your presentations. There must be many, many people who are overjoyed with the work you have done, and continue to do, to insure the legacy of Lotte Lehmann. Count me among them.

You can hear what Lincoln had to say about studying with Lehmann in Volume I.

In Volume IV in the chapter “LL as Taught by her Students” you’ll find excerpts from a “Lehmann Workshop” conducted by Jeannine Altmeyer in 2014. It provides a good understanding of what Lehmann teachings have influenced her singing and teaching.

Katsuumi Niwa, studied privately with Lehmann in 1961. He recorded the following 27 minute remembrance in 1989. His bio is in the Glossary.

Katsuumi Niwa

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Judith Beckman(n) and her husband, Irving, worked with Lehmann in master classes in the 1960s and beyond, as you'll read from this recent (2016) correspondence:

We have no tapes of our private lessons, which took place in what may have been in Mme Lehmann's last year. She coached me on the Marschallin: her thoughts became the center for my interpretation of the great role. I never sang the part without thinking of her and her wonderful poetic views: an entirely European insight, which was so far from my midwestern/Southern California mindset! She inspired me from my debut with the renowned Rudolf Hartmann through productions with Otto Schenk and August Everding to the Munich Festival with Carlos Kleiber (and many others before and since). She was truly a "Jahrhundert Künstlerin" [an Artist of the Century]; what a privilege to have learned from her!

Nitza Niemann studied privately with Lehmann. Her daughter, Ahdda (also a singer) recorded this interview in 2015 when Nitza was already suffering Parkinsons. Niemann died a few months later. You can read her bio in the Glossary.



Nitza Niemann

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In 2016 Lois Alba (originally Lois Townsend) spoke of her relationship to Lehmann through her study of the song literature. In Volume IV there is another recording by Lois about her opera memories. You'll find Alba's bio in the Glossary.

Lois Alba on Lieder

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Lehmann's Impact on Others

Donald McInnes, the influential violist and teacher:

I had the great opportunity as a young man to be exposed to the great art of singer Lotte Lehmann when I was a student at the Music Academy of the West. I would faithfully attend her lieder master classes every week to hear all this wonderful musical material. After my solo career began, I wanted to perform some of these great songs by Schubert, Wolf, Brahms, Strauss, Fauré, Debussy, Ravel, etc. So, I began transcribing them. They proved to be very successful with audiences.



My fellow double bassist Orin O'Brien attended the MAW for years and was able to observe Lehmann teaching master classes. This is what she remembers:

I did go to her master classes, nearly all of them. My first year (of four summers at MAW) was 1952. I was 17 and the youngest person there.

When I got to the Academy, I discovered that everyone there was like me; all they wanted to do was play music 24 hours a day... and I became friends with the first oboe, Sara Reinking, who was also the librarian. I began to help her in the library, which was in the linen closet next to the big concert hall where Lehmann gave her classes. I used to go there, sit in the back row, and copy music while I listened to her teach, and

occasionally demonstrate what she meant, to the young singers. Her voice was very soft then and one thing I remember very strongly: she taught that the singer should already, during the piano prelude of whatever song it was, be “in the feeling” of the meaning of the song.

Whether it was opera or lieder, the MEANING was always uppermost in her teaching...I can recall several operas during the four summers I was there: *Ariadne auf Naxos* (with Marni Nixon as Zerbinetta!), *L'enfant prodigue* conducted by Fritz Zweig, who had been a tenor at the Berlin Opera before he lost his voice. He and his wife Tilly de Garmo used to coach singers in the studio next to the library where I spent a lot of time sorting and copying music. We also did one act of the *Flying Dutchman*, and Mozart [*Marriage of Figaro*], of course.

The first summer I was there, the conductor was Richard Lert, who was from Vienna, and had known Lehmann for many years (I suppose they enjoyed talking together about their days in Europe before the war). He also conducted the Pasadena Symphony, which I joined the next fall. I sat on the first stand next to Milton Kestenbaum (who told me “don't ask me anything: just try to play exactly how I am playing. I will answer your questions at your lesson!”).

Listening to Lehmann give those classes was a revelation of musical depth and expression. I understood French, not German, but her meaning always was clear.

Her classes were a big influence on me—and working with Richard Lert, a conductor who had known and worked with Strauss, Bruno Walter, Otto Klemperer, and other greats of that era. He was generous with his time with young conductors (I also attended his classes on conducting Beethoven Symphonies at the MAW)...I was so influenced by their reverence for music, study, performance, thought, emotion, etc. There is a book written a few years ago by an author who remarked on what a gift Hitler gave to the United States, since so many of their great artists came over here and gave everything they had to American music. We were lucky to grow up in that era, to be influenced by artists like Lehmann...

I wish I had taken notes, but I didn't; I just still remember the feeling of timelessness, listening to her teach, illustrate, draw out of each singer their best... better than their best....and open up their hearts and minds to what is in the music...

Here's what the eminent song expert Paul Sperry had to say about one of Lehmann's master classes.

Paul Sperry attends LL class

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I asked Dr. Herman Schornstein, a personal friend of Lotte Lehmann, to write about his memories of her master classes.

He wrote that at the MAW there were “usually a couple of rows of students at the back; those who were not performing were usually coaching or preparing for performances. The audience was older folks—former fans who gradually diminished in number. Gwen Koldofsky was always the accompanist I saw at the MAW.”

I asked about opera scenes and Dr. Schornstein responded that “she never did any that I ever saw except for an evening of arias [for Northwestern University] in Evanston on the last night of her last series there [1967].”



Sperry teaching at Manhattan School of Music

Dr. Schornstein further recalled:

“While waiting for the class to begin in Northwestern University’s Lutkin Hall, the woman seated next to me volunteered she wasn’t a musician but a high school teacher and had been attending these Master Classes to watch and learn how Mme Lehmann teaches. I said I wasn’t a musician or a teacher but was fascinated by her way with students and had flown in from Detroit to see her. I did not mention we’d had dinner together at the Orrington [Hotel] that evening. My wife accompanied me for a few of the flights and a curious fellow psychiatrist came once. I offered to introduce him to her afterwards, but he was too in awe of what he had seen and declined. ‘But I can understand why you’ve been attending these.’

I’d seen the 1961 MAW Master Classes contemporaneously on PBS, saw her teaching ‘live’ the first time at the Town Hall master class in 1965, and afterwards several times at the Music Academy of the West, including her last class there in 1969.

Although she brought English translations she’d written out, she would often recite the texts in English from memory.

She didn’t meet the students beforehand. If the student was responsive to her suggestions she would spend time with them, otherwise she would graciously say ‘Very good’, accenting neither word, and move on.

Occasionally a student would have an alternative interpretation that she always respected.

After a class while I was walking her to the car, she asked me to tell Riki Turofsky that Wolf’s ‘Ich hab’ in Penna einen Liebsten wohnen’ would be perfect her. Lehmann had worked on the song in the class with another student who didn’t get it.

Lehmann ‘demonstrated’ increasingly infrequently. One of the most memorable and moving demonstrations was not vocal: the extended postlude of the last song in Schumann’s *Dichterliebe*, ‘Die alten bösen Lieder.’ Many in the audience gasped. That was over half a century ago and the recall still gets me.”



Lehmann with Schornstein in Europe



Master Class Videos



Presented here are video documents of Lehmann's teaching. These duplicate the same videos found in Volume I of this series. There you can also find examples of her students' singing, as well as comments on their teacher that I don't include here. Volume I also includes a list of as many of her students as I could locate.

These video tracks are only excerpts from the DVDs that [Video Artists International \(VAI\)](#) offer of Lehmann's Lieder and opera master classes of 1961 at the MAW. Many thanks to them for permission to show these short segments.

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

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



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 shows how to take the music from the piano.



The mysterious and pleading quality that Lehmann suggests are 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?

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



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.

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.

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.

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

Lehmann describes the use of the whole body while singing.



Lehmann wants to avoid sentimentality.



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



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



Song Master Classes



Though Lehmann taught arias, opera scenes and to private pupils, whole opera roles, in her master classes there was an emphasis on Lieder. This chapter provides a page for each Lied with as many audios as Lehmann taught on that particular song. If she recorded the song, I'll try to point that out. These are public master classes unless "PL" is noted for a private lesson.

The translations are based on those found in Emily Ezust's [LiederNet](#) Archive. They're only a starting point for me, but thanks to Emily and all her translators.

There is no order to these Lieder in the following pages. They are meant to be accessed from the alphabetical [Index](#). But browsing can be fun.

The history that Lehmann represents can be overwhelming. When she teaches a Strauss song, you remember that she worked with Strauss. Hugo Wolf's friend, Ferdinand Foll, was one of her first and most important pianists.

“Gesang Weylas” (Weyla’s Song) by Hugo Wolf was set to the words of Mörike and mentions the mythical island of Orplid, which is the name Lehmann and Holden gave to their Hope Ranch, Santa Barbara home. This same island became the name of the novel Lehmann wrote in 1937. She sang and recorded this Lied.

Gesang Weylas 1

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Gesang Weylas 2

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Gesang Weylas 3

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Du bist Orplid, mein Land!
Das ferne leuchtet;
Vom Meere dampfet dein besonnter Strand
Den Nebel, so der Götter Wange feuchtet.

Uralte Wasser steigen
Verjüngt um deine Hüften, Kind!
Vor deiner Gottheit beugen
Sich Könige, die deine Wärter sind.

You are Orplid, my land!
[In] the distance gleaming;
From the sea steams your sunny shore
[With] mist, moistening the gods’ cheeks.

Primeval waters rise
Rejuvenated around your hips, child!
Before your divinity bow
Kings, who are your attendants.

Wolf's "Auf einer Wanderung" (On a Journey or Walk) ranks as one of his best Mörike Lieder. Sadly, there's no recording of Lehmann singing it. All the more reason to enjoy her insights into a Lied she did sing and admired. This master class includes Lehmann singing in full soprano voice: O Muse.

Auf einer Wanderung

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In ein freundliches Städtchen tret' ich ein,
In den Straßen liegt roter Abendschein.
Aus einem offenen Fenster eben,
Über den reichsten Blumenflor
Hinweg, hört man Goldglockentöne schweben,
Und eine Stimme scheint ein Nachtigallenchor,
Daß die Blüten beben,
Daß die Lüfte leben,
Daß in höherem Rot die Rosen leuchten vor.

Lang' hielt ich staunend, lustbeklommen.
Wie ich hinaus vor's Tor gekommen,
Ich weiß es wahrlich selber nicht.
Ach hier, wie liegt die Welt so licht!
Der Himmel wogt in purpurnem Gewühle,
Rückwärts die Stadt in goldnem Rauch;
Wie rauscht der Erlenbach,
 wie rauscht im Grund die Mühle!
Ich bin wie trunken, irreführt --
O Muse, du hast mein Herz berührt
Mit einem Liebeshauch!

Into a friendly little town I stroll,
The streets are bathed the red glow of sunset.
From an open window nearby,
Across the most splendid mass of flowers,
One can hear golden bells floating past,
And a voice like a chorus of nightingales,
Making the blossoms tremble,
And the breezes come to life,
And so that the roses glow even redder.

Long I paused, astounded and overcome by joy.
How I finally found myself past the gate
I truly don't myself know.
Ah, how radiant the world is here!
The heavens surge in a purple confusion,
Behind me, the town lies in a golden haze:
How the alder brook ripples,
 how the mill in the gorge roars!
I am as if drunk and disoriented—
Oh Muse, you have stirred my heart
With a breath (thrill) of love!

Lehmann sang “Heimliche Aufforderung” (Secret Invitation) with Richard Strauss (its composer) when she visited him to learn the role of the Dyer’s Wife for *Die Frau ohne Schatten*. The poem is by John Henry MacKay (1864–1933). There is no recording of Lehmann singing this, though she did sing it often and obviously enjoyed it. In the second master class, listen after the applause for a story Lehmann tells.

Heimliche Aufforderung 1

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Heimliche Aufforderung 2

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Auf, hebe die funkelnde Schale empor zum Mund,
 Und trinke beim Freudenmahle dein Herz gesund.
 Und wenn du sie hebst, so winke mir heimlich zu,
 Dann lächle ich und dann trinke ich still wie du...

Up, raise the sparkling cup to your lips,
 And drink your heart’s fill at the joyous feast.
 And when you raise it, so wink secretly at me,
 Then I’ll smile and drink quietly, as you...

Und still gleich mir betrachte um uns das Heer
 Der trunknen Schwätzer -- verachte sie nicht zu sehr.
 Nein, hebe die blinkende Schale, gefüllt mit Wein,
 Und laß beim lärmenden Mahle sie glücklich sein.

And quietly as I, look around at the crowd
 Of drunken revelers—don’t think too ill of them.
 No, lift the sparkling cup, filled with wine,
 And let them be happy at the noisy meal.

Doch hast du das Mahl genossen, den Durst gestillt,
 Dann verlasse der lauten Genossen festfreudiges Bild,
 Und wandle hinaus in den Garten zum Rosenstrauch,
 Dort will ich dich dann erwarten nach altem Brauch,

When you’ve savored the meal, your thirst quenched,
 Then quit the loud gathering’s joyful festivity,
 And wander out into the garden, to the rosebush,
 There shall I await you, as was our custom.

Und will an die Brust dir sinken, eh du's erhofft,
 Und deine Küsse trinken, wie ehemals oft,
 Und flechten in deine Haare der Rose Pracht.
 O komme, du wunderbare, ersehnte Nacht!

And I’ll sink upon your breast before you know it,
 And drink your kisses, as so often before,
 And twine the rose’s splendor into your hair.
 Oh, come, you wondrous, longed-for night!

Lehmann often sang “Zueignung” (Dedication) by Richard Strauss and recorded it several times. She also taught it frequently. The poetry is by Hermann von Gilm zu Rosenegg (1812–1864)

Zueignung 1

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Zueignung 2

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Zueignung 3

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

Yes, you know it, dear soul,
How I suffer when I'm far from you,
Love makes my heart ache,
Thank you.

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

Once I, the freedom's carouser,
Held high the amethyst stein,
And you blessed the drink,
Thank you.

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

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

“Du denkst mit einem Fädchen” by Wolf was a song that both Lehmann and Paul Ulanowsky recorded and taught. As part of Wolf’s *Italienisches Liederbuch*, it was a translation by Paul Heyse from a folk poem. I include Ulanowsky’s suggestions.

PU: Doch eben nicht in dich

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Du denkst... 1

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Du denkst... 2

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Du denkst mit einem Fädchen mich zu fangen,
Mit einem Blick schon mich verliebt zu machen?
Ich fing schon Andre, die sich höher schwangen;
Du darfst mir ja nicht trau'n, siehst du mich lachen.
Schon Andre fing ich, glaub' es sicherlich.
Ich bin verliebt, doch eben nicht in dich.

You think with a tiny string, you can catch me,
With one glance, you can make me fall in love?
I’ve caught others already who soared higher;
You mustn’t trust me when you see me laugh.
I’ve caught others already, believe me.
I am in love—but just not with you.

“Die Nacht” (The Night) by Richard Strauss has poetry by Hermann von Gilm zu Rosenegg (1812–1864). Lehmann sang but didn’t record this.

Die Nacht

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Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.

Out of the woods steps the night,
And out of the trees it sneaks softly,
Looks about in a wide circle,
Now beware.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral’s copper roof
The gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

Giuseppe Torelli wrote “Tu lo sai” is a song that Lehmann sang and recorded.
The poetry is anonymous.

Tu lo sai

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|---------------------------|--------------------------------------|
| Tu lo sai quanto t'amai, | You know how you love me, |
| Tu lo sai, lo sai crudel! | You know it, my cruel one! |
| Io non bramo altra mercè, | I don't crave other lovers, |
| Ma ricordati di me, | But just remember me, |
| E poi sprezza un infedel. | And then despise me, unfaithful one. |

“D’une Prison” or “Le Prison” set by Renaldo Hahn (among many other composers) was one of the handful of French songs that Lehmann sang, recorded, and taught. The words are by Paul Verlaine (1844–1896).

Le Prison

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

The sky above the roof,
So blue, so calm!
A tree, above the roof,
Waves its crown.

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

The bell, in the sky that I watch,
Gently rings.
A bird, on the tree that I watch,
Plaintively sings.

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

My God, my God, life is there
Simple and serene.
That peaceful murmur there
Comes from the town.

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

Oh you, oh you, what have you done,
Weeping without end,
Say, oh say, what have you done
With your youth?

“Immer leiser wird mein Schlummer” by Brahms is a Lied that Lehmann taught and sang, but did not record. The poetry is by Hermann von Lingg (1820–1905).

Immer leiser...

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Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hör' ich dich
Rufen drauß vor meiner Tür:
Niemand wacht und öffnet dir,
Ich erwach' und weine bitterlich.

Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh' die Maienlüfte wehn,
Eh' die Drossel singt im Wald:
Willst du mich noch einmal sehn,
Komm, o komme bald!

My slumber grows ever more peaceful (softer),
Now only like a veil does my anxiety lie
Trembling upon me.
Often in my dreams I hear you
Calling outside my door:
No one is awake to let you in,
I awake and weep bitterly.

Yes, I must die,
You will kiss another,
When I am pale and cold.
Before the May breezes blow,
Before the thrush sings in the forest:
If you wish to see me once more,
Come, oh come soon!

Mozart's "Die Verschweigung" (The Secret or Concealment) was one of the staples of Lehmann's recitals and she also recorded it. You'll hear that she found a lot of fun in teaching the lighter aspects of the Lied. The poet was Christian Weisse (1726–1804).

Die Verschweigung

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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 nicht weiter sagen.

Vermißt er Chloën auf der Flur,
Betrübt wird er von dannen scheiden;
Dann aber hüpfet er voller 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.

Sie hat an Blumen ihre Lust,
Er stillt täglich ihr Verlangen;
Sie klopft schmeichelnd ihm die Wangen,
Und steckt sie vor die Brust.
Der Busen bläht sich, sie zu tragen,
Er triumphiert, sie hier zu seh'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 he leaps around merrily,
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.

She cherishes flowers,
And he daily gratifies her wish;
She softly strokes his cheeks,
And pins [the flowers] to her dress.
Her bosom proudly swells because of them,
He rejoices to see them there,
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.

This traditional Bergerette “Maman, dites moi,” was arranged by J. B. Weckerlin (1821–1910) and is a piece that Lehmann sang, recorded, and taught.

Maman, dites moi

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Maman, dites-moi ce qu'on sent quand on aime
Est-ce plaisir, est-ce tourment ?
Je suis tout le jour dans une peine extrême
Et la nuit je ne sais comment
Quel mal peut nous causer un amant ?
Si près de nous quelqu'un soupire
Que faut-il lui dire ?

Un berger parfait, plus beau que l'amour
Vint d'un air discret me jurer l'autre jour
Qu'il m'aimait bien
Je ne dis rien, je ne dis rien
Mais s'il revient encore m'en dire autant
Que faire alors, maman ?

C'est le berger le plus parfait du village
Tout ce qu'il dit, tout ce qu'il fait
Est si séduisant que sans peine on s'engage
Tant il a de charmes, d'attraits
Quel mal peut nous causer un amant ?
Si près de nous sans fin soupire
Que faut-il lui dire ?

Ce berger charmant plus beau que l'amour
Vint d'un air discret me jurer l'autre jour
Qu'il m'aimait bien
Je ne dis rien, je ne dis rien
Mais s'il revient encore m'en dire autant
Que faire alors, maman ?

Mama, tell me what you feel when you love
Is it fun, is it torture?
I am all day in extreme pain
And at night I do not know how
What harm can such a love cause?
If someone near us sighs
What should I say?

A perfect shepherd, more beautiful than love
Came singing a sweet air, swearing to me the other day
That he loved me
I said nothing, I said nothing
But if he returns to tell me again
What to do then, Mama?

He is the most perfect shepherd of the village
Everything he says, everything he does
Is so seductive that I can easily agree
All of his charms, attractions
What harm can such a love cause?
So close to us endless sighs
What should I say?

This charming shepherd is more beautiful than love
Came singing a sweet air, swearing to me the other day
That he loved me
I said nothing, I said nothing
But if he returns to tell me again
What to do then, Mama?

One of the most popular of Schubert's youthful songs, "Gretchen am Spinnrade" (Gretchen at the Spinning Wheel) is to the words of Goethe from his *Faust*. Lehmann recorded this early in her career, but it wasn't one of her most often performed songs. In the fragments heard in the second and third tracks the singer doesn't know the words well, but LL is still able to work with her.

Gretchen am Spinnrade

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Gretchen am Spinnrade 2 (opening portion)

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Gretchen am Spinnrade 2 (final portion)

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| Meine Ruh' ist hin, | My peace is gone, |
| Mein Herz ist schwer, | My heart is heavy, |
| Ich finde sie nimmer | I will find it never |
| Und nimmermehr. | And never more. |
| Wo ich ihn nicht hab | Where I do not have him, |
| Ist mir das Grab, | That is my grave, |
| Die ganze Welt | The whole world |
| Ist mir vergällt. | Is bitter to me. |
| Mein armer Kopf | My poor head |
| Ist mir verrückt, | Is crazed, |
| Mein armer Sinn | My poor mind |
| Ist mir zerstückt. | Is shattered. |
| Nach ihm nur schau ich | For him only, I look |
| Zum Fenster hinaus, | Out the window |
| Nach ihm nur geh ich | Only to seek him do I go |
| Aus dem Haus. | Out of the house. |
| Sein hoher Gang, | His tall walk, |
| Sein' edle Gestalt, | His noble form, |
| Seines Mundes Lächeln, | The smile of his lips, |
| Seiner Augen Gewalt, | The power of his eyes, |
| Und seiner Rede | And his speech's |
| Zauberfluß, | Magic flow, |
| Sein Händedruck, | His handclasp, |
| Und ach, sein Kuß! | And ah, his kiss! |
| Mein Busen drängt sich | My bosom years |
| Nach ihm hin. | For him. |
| Ach dürft ich fassen | Ah, if I might grasp |
| Und halten ihn, | And hold him! |
| Und küssen ihn, | And kiss him, |
| So wie ich wollt, | As as much as I'd like, |
| An seinen Küssen | From his kisses |
| Vergehen sollt! | I should die! |

“Traum durch die Dämmerung” (Dream in the Dusk) by Richard Strauss, was one of the Lieder that Lehmann sang consistently throughout her career. Since it was orchestrated, the song also appeared on her concerts. She also recorded it. The poetry is by Otto Bierbaum.

Traum durch die...1

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Traum durch die...2

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Traum durch die...3

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Weite Wiesen im Dämmergrau;
 die Sonne verglomm, die Sterne ziehn,
 nun geh' ich hin zu der schönsten Frau,
 weit über Wiesen im Dämmergrau,
 tief in den Busch von Jasmin.

Broad meadows in the grey twilight;
 The sun's light has died away, the stars move,
 Now I go to the loveliest of women,
 Across the meadow in the grey twilight,
 Deep into bushes of jasmine.

Durch Dämmergrau in der Liebe Land;
 ich gehe nicht schnell, ich eile nicht;
 mich zieht ein weiches samtenes Band
 durch Dämmergrau in der Liebe Land,
 in ein blaues, mildes Licht.

Through the grey twilight to the land of love;
 I do not walk quickly, I do not hurry;
 I am drawn by a faint, velvet thread [ribbon]
 Through the grey twilight to the land of love,
 Into a blue, mild light.

The Lied “Von ewiger Liebe” (Of Eternal Love) is by Brahms. LL sang this song often and recorded it. The poet was August von Fallersleben, based on a Sorbian (Lusatian) folksong. In the private lesson (1968), Lehmann mentions the flowers that she received in honor of her 80th birthday which makes it look “like a funeral parlor.”

Von ewiger Liebe

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PL Von ewiger Liebe 1

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PL Von ewiger Liebe 2

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Dunkel, wie dunkel in Wald und in Feld!
 Abend schon ist es, nun schweiget die Welt.
 Nirgend noch Licht und nirgend noch Rauch,
 Ja, und die Lerche sie schweiget nun auch.
 Kommt aus dem Dorfe der Bursche heraus,
 Gibt das Geleit der Geliebten nach Haus,
 Führt sie am Weidengebüsche vorbei,
 Redet so viel und so mancherlei:
 "Leidest du Schmach und betrübest du dich,
 Leidest du Schmach von andern um mich,
 Werde die Liebe getrennt so geschwind,
 Schnell, wie wir früher vereinigt sind.
 Scheide mit Regen und scheide mit Wind,
 Schnell wie wir früher vereinigt sind."
 Spricht das Mägdelein, Mägdelein spricht:
 "Unsere Liebe sie trennet sich nicht!
 Fest ist der Stahl und das Eisen gar sehr,
 Unsere Liebe ist fester noch mehr.
 Eisen und Stahl, sie können zergehn,
 Unsere Liebe, wer wandelt sie um?
 Eisen und Stahl, sie können zergehn,
 Unsere Liebe muß ewig bestehn!"

Dark, how dark it is in the forest and field!
 Night has fallen; the world now is silent.
 Nowhere a light and nowhere smoke.
 Yes, now even the lark is silent.
 From the village there comes the young lad,
 Taking his beloved home.
 He leads her past the willow bushes,
 Talking so much, and of so many things:
 “If you suffer shame and if you grieve,
 If you’re disgraced before others because of me,
 Then our love shall be ended quickly,
 As fast as we once came together.
 Parted with the rain and parted with the wind,
 As fast as we once came together.”
 Then says the maiden, the maiden says:
 “Our love shall never end!
 Steel is firm and iron is very solid,
 Yet our love is firmer still.
 Iron and steel can be smelted [by the smith],
 But who would transform our love?
 Iron and steel can melt;
 Our love must last forever!”

“Komm bald” (Come Soon) or “Warum denn warten von Tag zu Tag” is a Brahms Lied written to the poetry of Klaus Groth (1819–1899). Lehmann sang this song and it is available in a recording of a live performance she gave.

Komm bald

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Warum denn warten von Tag zu Tag?
Es blüht im Garten, was blühen mag.
Wer kommt und zählt es, was blüht so schön?
An Augen fehlt es, es anzuseh'n.

Why, then, wait from day to day?
The garden blooms when it wants to bloom.
Who comes & counts everything blooming so fair?
No pair of eyes would be able to see everything.

Die meinen wandern vom Strauch zum Baum;
mir scheint, auch andern wär's wie ein Traum.
Und von den Lieben, die mir getreu
und mir geblieben, wär'st du dabei!

My own eyes wander from bush to tree;
It seems to me, others would think it a dream.
And of the dear friends, who are true to me
And love me, I wish you were among them!



It seems that every composer writes a “Wiegenlied,” (Cradle Song) but Richard Strauss chose the colorful, complicated poetry of Richard Dehmel, which sets this song apart from the others. Lehmann sang this song off and on, but we only have one recording, and that’s the orchestrated version. Wait until the singer is through to hear LL’s suggestions on the first master class.

Wiegenlied 1

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Wiegenlied 2

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Wiegenlied 3

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Träume, träume, du mein süßes Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Dream, dream, you my sweet life,
Of heaven that brings the flowers.
Blossoms shimmer there, which vibrate
From the song that your mother sings.

Träume, träume, Knospe meiner Sorgen
Von dem Tage, da die Blume sproß,
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloß.

Dream, dream, bud of my sorrows
Of the day that the flower sprouted,
Of that bright blossoming morning,
When your little soul opened to the world.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil’gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Dream, dream, blossom of my love,
Of that silent, that holy night,
When the flower of his love
Made this world a heaven for me.

We know Beethoven's Lied "Wonne der Wehmut" (Bliss of Sadness) also by its first words: "Trocknet nicht." The words are Goethe's. Lehmann sang this song in recitals and also recorded it.

Wonne der Wehmut

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Trocknet nicht, trocknet nicht,
Tränen der ewigen Liebe!
Ach, nur dem halbgetrockneten Auge
Wie öde, wie tot die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe!

Do not dry, do not dry,
Tears of eternal love!
Ah, even to the half-dry eye
How desolate, how dead the world appears!
Do not dry, do not dry,
Tears of unhappy love!

“An Sylvia” is a Schubert Lied inspired by Shakespeare’s “Who is Sylvia” from *Two Gentlemen of Verona*. Eduard von Bauernfeld set the poem in German. Thus the “translation” is the original Shakespeare. Lehmann sang this Lied, but didn’t record it.

An Sylvia

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Was ist Silvia, saget an,
Daß sie die weite Flur preist?
Schön und zart seh ich sie nahn,
Auf Himmelsgunst und Spur weist,
Daß ihr alles untertan.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heavens such grace did lend her,
That she might admiréd be.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit
Und verweilt in süßer Ruh.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And being helped, inhabits there.

Darum Silvia, tön, o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

The Brahms Lied “Wie melodien zieht es” is one of his most tuneful. Lehmann included this song in her recitals, but didn’t record it. The poet was Klaus Groth.

PL Wie Melodien...1

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PL Wie Melodien...2

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Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.

It moves like a melody,
Gently through my mind,
It blossoms like spring flowers
And wafts to me like fragrance.

Doch kommt das Wort und faßt es
Und führt es vor das Aug’,
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

But when it is captured in words,
And placed before my eyes,
It fades like a gray mist
And disappears like a breath.

Und dennoch ruht im Reime
Verborgен wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

And yet, still resting in rhymes
There hides a real fragrance,
Which mildly from the quiet bud
Elicits moist eyes.

“Feldeinsamkeit” (Field Solitude) is a beloved Lied of Brahms set to the other-worldly poetry of Hermann Allmers. Lehmann sang and recorded this song.

PL Feldeinsamkeit...1

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PL Feldeinsamkeit...2

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Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn Unterlaß,
Von Himmelsbläue wundersam umwoben.

I rest quietly in the tall green grass
And for a long time send my gaze above,
Surrounded by the unceasing whirr of crickets,
Enfolded wondrously by the blue sky.

Die schönen weiße Wolken ziehn dahin
Durchs tiefe Blau, wie schöne stille Träume;
Mir ist, als ob ich längst gestorben bin
Und ziehe selig mit durch ew'ge Räume.

The lovely white clouds drift by
Through deep blue, like beautiful silent dreams;
I feel as though I'm long since dead
And drift blissfully along through eternal space.

“Vergebliches Ständchen” is one of the most often performed Lieder of the *Niederrheinisches Volkslieder* of Brahms. Lehmann sang it often and also recorded it. The words are by Anton von Zucalmaglio.

PL Vergebliches Ständchen

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Er:

Guten Abend, mein Schatz,
guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
mach' mir auf die Tür!

He:

Good evening, my darling,
Good evening, dear child!
I come out of love for you,
Ah, open the door for me,
Open the door for me.

Sie:

Meine Tür ist verschlossen,
Ich laß dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

She:

My door is locked shut,
I'll not let you in;
Mother advised me well,
Were you to come in,
It would be all over for me!

Er:

So kalt ist die Nacht,
so eisig der Wind,
Daß mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

He:

So cold is the night,
So icy the wind,
That my heart shall freeze,
My love shall extinguish!
Open up for me, dear child!

Sie:

Löschet dein' Lieb';
lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

She:

Let your love be quenched;
Just let it!
If it keeps on extinguishing,
Go home, go to bed, and rest!
Good night, my lad!

Since many composers have set Lieder entitled “Botschaft” (Message), I’ll add the first words of this one by Brahms: “Wehe, Lüftchen, lind und lieblich.” The poet was Georg Daumer. Lehmann sang this Lied often and recorded it. You’ll hear “Jackie” Marilyn Horne sing it. This includes the admonition that Lehmann gives her to study German diction. Horne badly misquotes Lehmann in her biographies, so this helps set the record straight.

Botschaft with Horne

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MC Botschaft

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PL Botschaft

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Wehe, Lüftchen, lind und lieblich
 Um die Wange der Geliebten,
 Spiele zart in ihrer Locke,
 Eile nicht hinwegzufliehn!
 Tut sie dann vielleicht die Frage,
 Wie es um mich Armen stehe;
 Sprich: »Unendlich war sein Wehe,
 Höchst bedenklich seine Lage;
 Aber jetzo kann er hoffen,
 Wieder herrlich aufzuleben,
 Denn du, Holde, denkst an ihn.«

Blow, breeze, gently and lovingly
 Around the cheeks of my beloved;
 Play tenderly in her locks,
 Don’t hasten to fly away!
 If perhaps she is then to ask,
 How it goes with poor wretched me,
 Tell her: “Unending was his suffering,
 Highly dubious was his condition;
 However, now he can hope
 Magnificently to come to life again.
 For you, lovely one, think of him!”

“Wir wandelten” is a Lied by Brahms to words of Georg Daumer. Lehmann sang this Lied frequently and also recorded it.

Wir wandelten

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PL Wir wandelten 1

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PL Wir wandelten 2

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Wir wandelten, wir zwei zusammen,
ich war so still und du so stille,
ich gäbe viel, um zu erfahren,
was du gedacht in jenem Fall.

We walked together, the two of us,
I was so quiet and you so still,
I would give much to know
What you were thinking at that moment.

Was ich gedacht, unausgesprochen verbleibe das!
Nur Eines sag' ich:
So schön war alles, was ich dachte,
so himmlisch heiter war es all'.

What I was thinking, let it remain unspoken!
Only one thing will I say:
So lovely was all that I thought,
So heavenly and fine was it all.

In meinem Haupte die Gedanken,
sie läuteten wie gold'ne Glöckchen:
so wunderschön, so wunderlieblich
ist in der Welt kein and'rer Hall.

The thoughts in my head
Rang like little golden bells:
So miraculously sweet and lovely
That in the world there is no other echo...

[sound to compare.]

Brahms wrote “Meine Liebe ist grün” to the poetry of his godson, Robert and Clara’s son, Felix. It has the enthusiasm of youth which Lehmann catches in her recording of it.

PL Meine Liebe...

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Meine Liebe ist grün wie der Fliederbusch,
und mein Lieb ist schön wie die Sonne,
die glänzt wohl herab auf den Fliederbusch
und füllt ihn mit Duft und mit Wonne.

My love is as green as the lilac bush,
And my love is as fair as the sun,
Which gleams down on the lilac bush
And fills it with fragrance and with bliss.

Meine Seele hat Schwingen der Nachtigall,
und wiegt sich in blühendem Flieder,
und jauchzet und singet vom Duft berauscht
viel liebestrunkene Lieder.

My soul has the wings of a nightingale
And rocks itself in blooming lilac,
And, intoxicated by the fragrance, shouts & sings
A good many love-drunk songs.

At one point in history “Das verlassene Mägdlein” (The Abandoned Maiden) was one of Wolf’s most sung and appreciated Lieder. The Eduard Mörike poem attracted many other composers, but none is sung more than that of Wolf. Though Lehmann sang it, she didn’t record it.

PL Das verlassene...

| | |
|--|---|
| Früh, wann die Hähne kräh'n, Eh' die Sternlein schwinden, Muß ich am Herde stehn, Muß Feuer zünden. | Early, when the cock crows, Before the stars disappear, I must stand at the hearth; I must light the fire. |
| Schön ist der Flammen Schein, Es springen die Funken. Ich schaue so drein, In Leid versunken. | Beautiful is the blaze of the flames, The sparks fly upwards. I gaze into the fire, Plunged in grief. |
| Plötzlich, da kommt es mir, Treuloser Knabe, Daß ich die Nacht von dir Geträumet habe. | Suddenly, I realize, Unfaithful boy, That last night I dreamed of you. |
| Träne auf Träne dann Stürzt hernieder; So kommt der Tag heran – O ging' er wieder! | Tears upon tears then Pour down; So the day dawns— Oh, would that it were ended! |

“Wenn ich früh in den Garten geh” or “Volkliedchen” (Little Folk Song) by Schumann is set to Friedrich Rückert poetry. Lehmann sang and recorded this song.

PL Volkliedchen 1

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PL Volkliedchen 2

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Wenn ich früh in den Garten geh'
In meinem grünen Hut,
Ist mein erster Gedanke,
Was nun mein Liebster tut?

Early, when I go out into the garden
In my green hat,
My first thought is,
What is my beloved doing now?

Am Himmel steht kein Stern,
Den ich dem Freund nicht gönnte.
Mein Herz gäb' ich ihm gern,
Wenn ich's heraus tun könnte.

There is no star in the heavens,
That I would begrudge him.
My heart I would gladly give him,
If I could take it out of my breast.

“Der arme Peter” (The Poor Peter) is a set of three Heinrich Heine poems that Robert Schumann combined into one longer song. You’ll find the first portion of the poems on this page and the final section on the next. Lehmann sang this, but there are no recordings of her performances.

PL Der arme Peter 1

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PL Der arme Peter 2

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Der Hans und die Grete tanzen herum,
Und jauchzen vor lauter Freude.
Der Peter steht so still und so stumm,
Und ist so blaß wie Kreide.

Hans and Grete dance around
And shout with sheer joy.
Peter stands still and silent,
And is as pale as chalk.

Der Hans und die Grete sind Bräut'gam und Braut,
Und blitzen im Hochzeitgeschmeide.
Der arme Peter die Nägel kaut
Und geht im Werkeltagskleide.

Hans and Grete are bride and groom,
Sparkling in their wedding jewels.
Poor Peter bites his nails
And goes about in workaday clothes.

Der Peter spricht leise vor sich her,
Und schauet betrübet auf Beide:
« Ach! wenn ich nicht gar zu vernünftig wär',
Ich thäte mir was zu Leide.»

Peter speaks softly to himself,
Gazing gloomily at the pair:
“Ah, if I weren’t so sensible,
I might do myself harm.”

"In meiner Brust, da sitzt ein Weh,
Das will die Brust zersprengen;
Und wo ich steh' und wo ich geh',
Will's mich von hinnen drängen.

“Within my heart there lies an ache
That will break my heart apart;
Wherever I am, wherever I go,
It’s always driving me away from here.”

(Cont...)

(Cont...) The final portion of the text of “Der arme Peter” follows here.

"Es treibt mich nach der Liebsten Näh',
Als könnt die Grete heilen;
Doch wenn ich der ins Auge seh',
Muß ich von hinnen eilen.

"Ich steig' hinauf des Berges Höh',
Dort ist man doch alleine;
Und wenn ich still dort oben steh',
Dann steh' ich still und weine."

Der arme Peter wankt vorbei,
Gar langsam, leichenblaß und scheu.
Es bleiben fast, wie sie ihn sehn,
Die Leute auf der Straße stehn.

Die Mädchen flüstern sich ins Ohr:
"Der stieg wohl aus dem Grab hervor?"
Ach nein, ihr lieben Jungfräulein,
Der steigt erst in das Grab hinein.
Er hat verloren seinen Schatz,
Drum ist das Grab der beste Platz,
Wo er am besten liegen mag
Und schlafen bis zum Jüngsten Tag.

“It drives me to my beloved’s presence,
As if Grete could heal it;
But when I look her in the eye,
I must hurry away from there.”

“I climb right to the mountain-top,
For there one can be alone;
And when I stand up there silently,
Then I stand silently and weep.”

Poor Peter staggers past,
Quite slowly, as pale as a corpse, and shy.
When they see him,
The people in the street stop in their tracks.

The girls whisper in one another’s ears:
“Surely he has just climbed from the grave!”
But no, dear young girls,
He has not yet climbed into his grave.
He has lost his treasure,
Therefore the grave is the best place,
Where he may lie
And sleep until Judgement Day

Lehmann frequently performed Schubert's "Die Forelle" (The Trout) but never recorded it in a studio. We do have a live 1946 recording. The poet was Christian Schubart (1739–1791). After the applause Lehmann corrects a word.

Die Forelle

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|--|--|--|--|--|--|--|--|
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| In einem Bächlein helle, Da schoß in froher Eil Die launische Forelle Vorüber wie ein Pfeil. Ich stand an dem Gestade Und sah in süßer Ruh Des muntern Fischleins Bade Im klaren Bächlein zu. | In a bright little brook There shot in merry haste A capricious trout Shot past like an arrow. I stood upon the shore And watched in sweet peace The lively fish's bath In the clear little brook. | | | | | | |
| Ein Fischer mit der Rute Wohl an dem Ufer stand, Und sah's mit kaltem Blute, Wie sich das Fischlein wand. So lang dem Wasser Helle, So dacht ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht. | A fisher with his rod Stood on the shore, And watched with cold blood As the fish swam about. So long as the clearness of the water Remained intact, I thought, He wouldn't be able to capture the trout With his fishing rod. | | | | | | |
| Doch endlich ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh ich es gedacht, So zuckte seine Rute, Das Fischlein zappelt dran, Und ich mit regem Blute Sah die Betrogene an. | But finally the thief grew weary Of waiting. He stirred up The brook and made it muddy, And before I realized it, His fishing rod twitched: The fish was squirming there, And with raging blood I Gazed at the deceived [fish]. | | | | | | |

“Liebestreu” (True Love) was, I believe, the very first Lied that Brahms composed. The poet was Robert Reinick (1805–1852). Lehmann sang, but didn’t record, this Lied.

Liebestreu

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»O versenk', o versenk' dein Leid,
mein Kind, in die See, in die tiefe See!«
Ein Stein wohl bleibt auf des Meeres Grund,
mein Leid kommt stets in die Höh'.

“Oh sink, oh sink your sorrow,
My child, into the sea, into the deep sea!”
A stone rests at the very bottom of the ocean;
But my sorrow always comes up to the surface.

»Und die Lieb', die du im Herzen trägst,
brich sie ab, brich sie ab, mein Kind!«
Ob die Blum' auch stirbt, wenn man sie bricht,
treue Lieb' nicht so geschwind.

“And the love that you carry in your heart,
Destroy it, destroy it, my child!”
If the flower also dies when one breaks it,
True love is not so fast.

»Und die Treu', und die Treu',
's war nur ein Wort, in den Wind damit hinaus.«
O Mutter und splittert der Fels auch im Wind,
Meine Treue, die hält ihn aus.

“And your constancy, your constancy,
It is only a word, into the wind with it!”
Oh, Mother, and if the rock splinters in the wind,
My constancy withstands it.

Hugo Wolf's music, Goethe's words: a magic combination in "Anakreons Grab" (Anacreon's Grave). Lehmann sang this frequently; the 1935 studio recording uses Ernö Balogh as the pianist. In this master class she actually sings at pitch for a few notes.

Anakreons Grab

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Wo die Rose hier blüht,
Wo Reben um Lorbeer sich schlingen,
Wo das Turtelchen lockt,
Wo sich das Grillchen ergötzt,
Welch ein Grab ist hier,
Das alle Götter mit Leben
Schön bepflanzt und geziert?
Es ist Anakreons Ruh.
Frühling, Sommer, und Herbst genoß
Der glückliche Dichter;
Vor dem Winter hat ihn
endlich der Hügel geschützt.

Here where the rose blooms,
Where vines entwine the laurel,
Where the turtledove calls,
Where the cricket delights,
Whose grave is here,
That all the gods with life
Have so beautifully planted and decorated?
It is Anacreon's rest [resting place].
Spring, summer, and autumn delighted
The happy poet;
From winter the mound
has finally sheltered him.

Richard Strauss composed “Allerseelen” (All Soul’s Day) early in his career and it became one of his most performed. Lehmann often sang it and recorded it as well. The poet was Hermann von Gilm zu Rosenegg (1812–1864).

Allerseelen 1

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Allerseelen 2

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Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
And let us speak again of love,
As once [we did] in May.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand, that I can secretly press it;
And if someone sees us, it's all the same to me.
Just give me your sweet gaze,
As once [you did] in May.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Flowers adorn all graves today, with their aromas;
One day in the year the dead are free,
Come to my heart, so that I can have you again,
As once [I did] in May.

The poem of Otto Gruppe (1804–1876) inspired Brahms to write “Das Mädchen spricht” (The Maiden Speaks). Lehmann sang this Lied frequently and also recorded it.

Das Mädchen spricht

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Schwalbe, sag mir an,
Ist's dein alter Mann
Mit dem du's Nest gebaut,
Oder hast du jüngst erst
Dich ihm vertraut?

Swallow, tell me,
Was it your old husband
With whom you built your nest,
Or have you just recently
Entrusted yourself to him?

Sag', was zwitschert ihr,
Sag', was flüstert ihr
Des Morgens so vertraut?
Gelt, du bist wohl auch noch
Nicht lange Braut?

Tell me what you chirp about,
Tell me what you whisper about
In the mornings, so confidentially?
Well, you haven't been
A bride for very long, have you?

Schubert wrote “Der Jüngling an der Quelle” (The Youth at the Spring) to poetry of Johann von Salis-Seewis (1762–1834). Lehmann sang this Lied and recorded her studio version in 1947 with Paul Ulanowsky, piano.

Der Jüngling an der Quelle

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|---------------------------------------|-------------------------------------|
| Leise rieselnder Quell! | Softly, trickling spring! |
| Ihr wallenden flispernden Pappeln! | You churning, rustling poplars! |
| Euer Schlummergeräusch | The sounds of slumber you make |
| Wecket die Liebe nur auf. | Will only awaken my love. |
| | |
| Linderung sucht' ich bei euch | I was seeking balm from you |
| Und sie zu vergessen, die Spröde. | And to forget her indifference. |
| Ach, und Blätter und Bach | Ah, tree leaves and brook |
| Seufzen, Luise, [Geliebte], dir nach! | Sigh for Luise, [beloved], for you. |

Richard Strauss wrote “Heimkehr” (Homecoming) to the words of Adolf Friedrich, Graf von Schack (1815–1894). Lehmann didn’t sing or record this.

Heimkehr 1

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Heimkehr 2

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Leiser schwanken die Äste,
Der Kahn fliegt uferwärts,
Heim kehrt die Taube zum Neste,
Zu dir kehrt heim mein Herz.

The branches sway more gently,
The boat races ashore,
The dove returns to its nest,
My heart returns to you.

Genug am schimmernden Tage,
Wenn rings das Leben lärmt,
Mit irrem Flügelschlage
Ist es ins Weite geschwärmt.

Often enough on shimmering days,
Amidst the clamor of life,
It [my heart] has winged its roving way
Far into the distance.

Doch nun die Sonne geschieden,
Und Stille sich senkt auf den Hain,
Fühlt es: bei dir ist der Frieden,
Die Ruh’ bei dir allein.

But now the sun has departed,
And silence descends upon the grove,
[My heart] feels this: with you is peace,
With you alone is rest.

Heinrich Hart (1855–1906) was the poet whose “Wenn du es wüßtest” (called “Cäcilie”) inspired Richard Strauss. Lehmann sang this song throughout her career, but only recorded it early on (1921– with orchestra).

Cäcilie 1

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Cäcilie 2

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Wenn du es wüßtest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhen mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

If you only knew
What it's like to dream of burning kisses,
Of walking and resting with one's beloved,
Gazing at each other,
And cuddling and chatting,
If you only knew,
You would turn your heart to me!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämest zu mir.

If you only knew
What it's like to feel dread on lonely nights,
Surrounded by a storm, when no one comforts
With a soft voice, your struggle-weary soul,
If you only knew,
You would come to me.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhn,
Wenn du es wüßtest,
Du lebstest mit mir!

If you only knew
What it's like to live, surrounded by God's
World-creating breath,
To soar upwards, borne on light,
To blessed heights,
If you only knew,
Then you would live with me!

Detlev von Liliencron (1844–1909) wrote the words for “Auf dem Kirchhofe” (At the Cemetery), one of the more frequently performed songs of Brahms. Lehmann sang and recorded this Lied.

Auf dem Kirchhofe

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Der Tag ging regenschwer und sturmbewegt,
Ich war an manch vergeßnem Grab gewesen,
Verwittert Stein und Kreuz, die Kränze alt,
Die Namen überwachsen, kaum zu lesen.

The day was heavy with rain and storm-shaken;
I'd visited many forgotten graves,
Weathered stones and crosses, the wreaths old,
The names overgrown, hardly readable.

Der Tag ging sturmbewegt und regenschwer,
Auf allen Gräbern fror das Wort: Gewesen.
Wie sturmestot die Särge schlummerten,
Auf allen Gräbern taute still: Genesen.

The day was disturbed by storms & heavy with rain;
On every grave froze the word “deceased.”
The coffins slumbered as if in the eye of a storm,
On every grave thawing quietly the word: recovered.
[resurrected, healed]

Paul Heyse (1830–1914) translated an Italian folksong into “Am Sonntag Morgen” and Brahms set it as a Lied in 1868. Lehmann sang, but didn’t record this song.

Am Sonntag Morgen

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Am Sonntag Morgen, zierlich angetan,
wohl weiß ich, wo du da bist hingegangen,
und manche Leute waren, die dich sah'n,
und kamen dann zu mir, dich zu verklagen.
Als sie mir's sagten, hab' ich laut gelacht,
Und in der Kammer dann geweint zur Nacht.
Als sie mir's sagten, fing ich an zu singen,
Um einsam dann die Hände wund zu ringen.

On Sunday morning, dressed so gracefully,
Well do I know where you went,
And there were many people who saw you,
And came then to me to complain about you.
When they told me, I laughed loudly,
But then in my room, I wept through the night.
When they told me, I began to sing,
Then afterwards, alone, I wrung my hands raw.

“Hat dich die Liebe berührt” by Joseph Marx uses the words of Paul Heyse (1830–1914) from his *Neues Leben*. Lehmann knew Marx personally and sang this Lied, but didn’t record it.

Hat dich die Liebe... 1

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Hat dich die Liebe... 2

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Hat dich die Liebe berührt,
Still unterm lärmenden Volke
Gehst du in goldner Wolke,
Sicher von Gott geführt.

If love has touched you,
Then quietly among the noisy throng
You walk in a golden cloud,
Led safely by God.

Nur wie verloren, umher
Lässest die Blicke du wandern,
Gönnt ihre Freuden den Andern,
Trägst nur nach einem Begeh.

As if lost, you let your gaze
Stray about,
You do not begrudge others their joys,
You only yearn for one desire.

Scheu in dich selber verzückt,
Möchtest du leugnen vergebens,
Daß nun die Krone des Lebens
Strahlend die Stirn dir schmückt.

Timidly withdrawn into yourself,
You vainly try to lie,
That now the crown of life
Glowingly adorns your brow.

Julius Mosen (1803–1867) was the poet who inspired one of Robert Schumann’s best loved songs, “Der Nußbaum.” Lehmann sang and recorded this Lied. One master class begins with a kind of shaky sound but is understandable and improves.

Der Nußbaum 1

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Der Nußbaum 2

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Der Nußbaum 3

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Es grünet ein Nußbaum vor dem Haus,
duftig, luftig breitet er
blättrig die Äste [Blätter] aus.

A walnut tree flourishes in front of the house,
Fragrantly, airily spreading out
Its leafy branches.

Viel liebliche Blüten stehen d’ran;
linde Winde kommen,
sie herzlich zu umfahn.

Lovely blossoms bloom on every branch;
Gentle winds come,
To lovingly embrace them.

Es flüstern je zwei zu zwei gepaart,
neigend, beugend zierlich
zum Kusse die Häuptchen zart.

They whisper, paired two by two,
Gracefully inclining daintily
To kiss their tender heads.

Sie flüstern von einem Mägdlein,
das dächte die Nächte und Tage lang,
wüsste, ach! selber nicht was.

They whisper about a young maid
Who thought all night and all day
And knew, ah! herself not what.

Sie flüstern –
wer mag verstehn so gar leise Weis’?
flüstern von Bräut’gam und nächstem Jahr.

They whisper—
Who can understand this quiet tale?
They whisper of a bridegroom & of next year.

Das Mägdlein horchet, es rauscht im Baum;
sehnd, wähnend sinkt es
lächelnd in Schlaf und Traum.

The young maid listens, the tree rustles;
Yearning, hoping,
She sinks smiling into sleep and dream.

Wolf's "Und willst du deinen Liebsten sterben sehen" was written/translated by Paul Heyse in his *Italienisches Liederbuch*. Lehmann sang and recorded this Lied.

Und willst du...1

| | | | | |

Und willst du...2

| | | | | |

Und willst du deinen Liebsten sterben sehen,
So trage nicht dein Haar gelockt, du Holde.
Laß von den Schultern frei sie niederwehen;
Wie Fäden sehn sie aus von purem Golde.
Wie goldne Fäden, die der Wind bewegt –
Schön sind die Haare, schön ist, die sie trägt!
Goldfäden, Seidenfäden ungezählt –
Schön sind die Haare, schön ist, die sie strahlt!

And if you see your lover die,
Don't wear your hair in curls, darling.
Let it tumble free to your shoulders;
Like threads it [your hair] looks like pure gold.
Like golden threads, stirred by the wind—
Beautiful is the hair, beautiful is she who wears it!
Golden threads, silken threads innumerable—
Beautiful is the hair, beautiful is she who combs it!

Brahms liked his folk song settings as much as any of his Lieder. “Feinsliebchen, du sollst mir nicht barfuß gehn” is one of his most often performed. Lehmann sang and recorded this song.

Feinsliebchen...

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Feinsliebchen, du sollst mir nicht barfuß gehn,
Du zertrittst dir die zarten Füßlein schön.

My little love, you should not go barefoot,
You will injure your beautiful, delicate feet.

Wie sollte ich denn nicht barfuß gehn,
Hab keine Schuhe ja anzuziehn.

How can I do anything but go barefoot,
I don't have any shoes to wear.

Feinsliebchen willst du mein eigen sein,
So kaufe ich dir ein Paar Schühlein fein.

My little love, if you will be mine,
I will buy you a fine pair of little shoes.

Wie könnte ich euer eigen sein.
Ich bin ein arm Dienstmägdelein.

How could I be yours?
I'm a poor servant girl.

Und bist du arm, so nehm ich dich doch.
Du hast ja Ehr und Treue noch.

And though you be poor, I will still have you.
For you still have honor and faithfulness.

Die Ehr und Treu mir Keiner nahm,
Ich bin wie ich von der Mutter kam.

No one has taken honor & faithfulness from me,
I am as I was when I left my mother's womb.

Und Ehr und Treu ist besser wie Geld.
Ich nehm mir ein Weib, das mir gefällt.

And honor & faithfulness are better than money.
I will take me a wife who pleases me.

Was zog er aus seiner Tasche fein?
Mein Herz, von Gold ein Ringelein!

What did he take from his good pocket?
My heart, a little ring of gold!

Heinrich Heine (1797–1856), the man who inspired more Lieder than any other poet, was the source of “Der Tod, das ist die kühle Nacht” by Brahms, which Lehmann sang and recorded.

Der Tod das ist...1

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Der Tod das ist...2

| | | | | | |

Der Tod das ist...3

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Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd gemacht.

Death is the cool night.
Life is the sultry day.
It now grows dark, I'm drowsy,
The day has wearied me.

Über mein Bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe –
Ich hör es sogar im Traum.

Above my bed rises a tree,
The young nightingale sings there;
She sings of nothing but love –
I hear it even in my dreams.

Ludwig Heinrich Christoph Hölty (1748–1776) was the poet of this lovely Brahms Lied, “Die Mainacht” (The May Night). Lehmann often performed this song, even the whole Lied in a master class in 1967. Her studio recording of 1941 is excellent though she also recorded it in 1931.

Die Mainacht

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Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

When the silvery moon beams through the shrubs
And over the lawn scatters its slumbering light,
And the nightingale sings,
I walk sadly through the woods.

Selig preis' ich dich dann, flötende Nachtigall,
Weil dein Weibchen mit dir wohnt in einem Nest,
Ihrem singenden Gatten
Tausend trauliche Küsse gibt.

I guess you're happy, fluting nightingale,
For your wife lives in one nest with you,
Giving her singing spouse
A thousand faithful kisses.

Überhüllet von Laub girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Thräne rinnt.

Shrouded by foliage, a pair of doves
Coo their delight to me;
But I turn away seeking darker shadows,
And a lonely tear flows.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find' ich auf Erden dich?
Und die einsame Thräne
Bebt mir heißer die Wang' herab!

When, oh smiling image that like dawn
Shines through my soul, shall I find you on earth?
And the lonely tear flows trembling,
Burning, down my cheek.

Schubert used the sensitive poetry of Karl Gottlieb Lappe (1773–1843) for “Im Abendrot” (At Sunset). This is one of Lehmann’s favorite Lieder which she both performed and recorded. After the master class applause Lehmann has some suggestions.

Im Abendrot

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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 zusammenbricht,
Trinkt noch Glut und schlürft noch Licht.

Oh how beautiful is your world,
Father, when it shines golden beams!
When your gaze descends
And paints the dust with shimmer,
When the red, that flashes in the clouds,
Sinks in my quiet window!

Could I complain, could I be afraid?
Be mad at you and me?
No, I will carry in my breast
Your heaven for all times.
And this heart, before it breaks,
Shall drink in the glow and sip the light.

The words of August Heinrich Hoffmann von Falersleben (1798–1874) was the source of this Brahms Lied called “Nachtigallen schwingen.” Lehmann sang but didn’t record this song.

Nachtigallen schwingen

| | | | | | |

Nachtigallen schwingen
Lustig ihr Gefieder,
Nachtigallen singen
Ihre alten Lieder.
Und die Blumen alle,
Sie erwachen wieder
Bei dem Klang und Schalle
Aller dieser Lieder.

Nightingales beat
Merrily their wings,
Nightingales sing
Their old songs.
And all the flowers,
They awaken again
To the noise and sound
Of all these songs.

Und meine Sehnsucht wird zur Nachtigall
Und fliegt in die blühende Welt hinein,
Und fragt bei den Blumen überall,
Wo mag doch mein, mein Blümchen sein?

And my yearning becomes a nightingale
And flies off into the blooming world,
And asks the flowers everywhere,
Where my little flower is?

Und die Nachtigallen
Schwingen ihren Reigen
Unter Laubeshallen
Zwischen Blütenzweigen,
Von den Blumen allen
Aber ich muß schweigen.
Unter ihnen steh' ich
Traurig sinnend still:
Eine Blume seh' ich,
Die nicht blühen will.

And the nightingales
Dance their circle-dance
In the halls of the bowers
Between the blossoming branches,
Among all the flowers,
But, I must be silent.
Among them I remain
Silent with my sad thoughts:
One flower do I see,
That doesn't want to bloom.

The romantic, even erotic poem of Georg Friedrich Daumer (1800–1875) was the source of the Brahms song, “Unbewegte laue Luft.” Lehmann sang this Lied but didn’t record it.

Unbewegte...1

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Unbewegte...2

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Unbewegte laue Luft,
Tiefe Ruhe der Natur;
Durch die stille Gartennacht
Plätschert die Fontäne nur.
Aber im Gemüte schwillt
Heißere Begierde mir,
Aber in der Ader quillt
Leben und verlangt nach Leben.
Sollten nicht auch deine Brust
Sehnlichere Wünsche heben?
Sollte meiner Seele Ruf
Nicht die deine tief durchbeben?
Leise mit dem Ätherfuß
Säume nicht, daherzuschweben!
Komm, o komm, damit wir uns
Himmlische Genüge geben!

Motionless, tepid air,
Deep resting nature;
Through the silent garden-night
Only the fountain splashes.
But in my mind there surges
Hot desires,
But in my veins swells
Life, and longing for life.
Should not also your breast
Be lifted by longing wishes?
Should not my soul’s cry
Reverberate deeply in yours?
Softly with ethereal steps,
Don’t delay to glide from there [to me]!
Come, oh come, so that we might
Give each other heavenly fulfillment!

Georg Daumer's words inspired this Brahms Lied, "Bitteres zu sagen denkst du."
Lehmann sang this in the 1930s but didn't record it.

Bitteres zu sagen...

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Bitteres zu sagen denkst du;
Aber nun und nimmer kränkst du,
Ob du noch so böse bist.
Deine herben Redetaten
Scheitern an korall'ner Klippe,
Werden all zu reinen Gnaden,
Denn sie müssen, um zu schaden,
Schiffen über eine Lippe,
Die die Süße selber ist.

You're thinking of saying something bitter [to me];
But neither now nor ever might you cause offense,
Although you are so angry.
Your sharp speech
Founders on coral rocks,
Becomes all pure grace,
For it must, in order to harm,
Sail over a pair of lips
That is sweetness itself.

Heine was Felix Mendelssohn's source for this complex Lied, "Neue Liebe" (New Love). Lehmann sang it often, relishing the final ironic words. She did record it.

Neue Liebe

| | | | | | |

In dem Mondenschein in Wald,
Sah ich jüngst die Elfen reiten;
Ihre Hörner hört' ich klingen,
Ihre Glöcklein hört' ich läuten.

Ihre weißen Rößlein trugen
Goldnes Hirschgeweih und flogen
Rasch dahin, wie wilde Schwäne
Kam es durch die Luft gezogen.

Lächelnd nickte mir die Kön'gin,
Lächelnd, im Vorüberreiten.
Galt das meiner neuen Liebe,
Oder soll es Tod bedeuten?

In the moonlit forest
I recently saw the elves riding;
I heard their horns sound
I heard their bells ring.

Their white little horses, with
Golden antlers, flew on
Swiftly, like wild swans
Traveling through the air.

Smiling, the queen nodded to me,
Smiled, as she rode overhead.
Was it because of my new love,
Or does it mean death?

Heine was the poet for this languid Brahms song, “Sommerabend” (Summer Evening). Lehmann sang but didn’t record this song.

Sommerabend

| | | | | | |

Dämmernd liegt der Sommerabend
Über Wald und grünen Wiesen;
Goldner Mond, im blauen Himmel,
Strahlt herunter, duftig labend.

Twilight lies on the summer evening
Over forest and green fields;
Golden moon in the blue sky,
Shines down, gently breathing.

An dem Bache zirpt die Grille,
Und es regt sich in dem Wasser,
Und der Wanderer hört ein Plätschern,
Und ein Athmen in der Stille.

By the brook chirps the cricket,
And the waters are stirring,
And the wanderer hears a ripple,
And a breathing in the stillness.

Dorten, an dem Bach alleine,
Badet sich die schöne Elfe;
Arm und Nacken, weiß und lieblich,
Schimmern in dem Mondenscheine.

There, alone by the brook,
The beautiful mermaid is swimming;
Arm and neck, white and lovely,
Shimmering in the moonlight.

Heine's poem inspired Brahms to write "Mondenschein" (Moon Light). Lehmann sang but didn't record this Lied.

Mondenschein

| | | | | | |

Nacht liegt auf den fremden Wegen,
Krankes Herz und müde Glieder;
Ach, da fließt, wie stiller Segen,
Süßer Mond, dein Licht hernieder;

Süßer Mond, mit deinen Strahlen
Scheuchest du das nächt'ge Grauen;
Es zerrinnen meine Qualen,
Und die Augen übertauen.

Night lies on the unfamiliar roads;
A sick heart and tired limbs;
Ah, there flows down, like a quiet blessing,
Sweet moon, your light;

Sweet moon, with your rays
You drive away the night horror;
My agony melts away,
And my eyes brim over with tears.



LL with Paul Ulanowsky at a master class

Joseph Marx (1882–1964) was inspired by the poetry of Thekla Lingen (1866–1931) for this Lied “Und gestern hat er mir Rosen gebracht.” Lehmann sang this Lied throughout her recital career but didn’t record it.

Und gestern hat er mir...

| | | | | | |

Und gestern hat er mir Rosen gebracht,
Sie haben geduftet die ganze Nacht,
Für ihn geworben, der meiner denkt --
Da hab' ich den Traum einer Nacht ihm geschenkt.

And yesterday he brought me roses,
They diffused their scent the whole night long,
They wooed me on his behalf, he who thinks of me—
So I bestowed the dream of one night upon him.

Und heute geh' ich und lächle stumm,
Trag seine Rosen mit mir herum
Und warte und lausche, und geht die Thür,
So zittert mein Herz: ach, käm' er zu mir!

And today I wander about and smile mutely,
Carry his roses around with me
And wait and listen, and if I hear the door,
My heart quivers: ah, if he would only come to me!

Und küsse die Rosen, die er mir gebracht
Und gehe und suche den Traum der Nacht.

And I kiss the roses that he brought me,
And I go and seek the dream of the night.

An anonymous Spanish poem inspired Daumer's German one and this became the Brahms Lied "Es träumte mir." Lehmann sang but didn't record this song. She has little to say about this student/singer's interpretation.

Es träumte mir

| | | | | | |

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|----------------------|---------------------------|
| Es träumte mir, | I dreamed |
| Ich sei dir teuer; | I was dear to you; |
| Doch zu erwachen | But to wake up |
| Bedurft' ich kaum. | I hardly dared. |
| Denn schon im Traume | For in the dream |
| Bereits empfand ich, | I already understood |
| Es sei ein Traum. | That it was only a dream. |

The poet for “Selige Nacht” (Blissful Night) was Otto Erich Hartleben (1864–1905). The poem has been set by Berg, and Reger, but most notably, and in this master class, by Joseph Marx. Lehmann knew him personally. She sang this Lied in recital and in the recording studio.

Selige Nacht

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Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster lauschte der Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht. --

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches -- so reich an Sehnsucht!

In the arms of love we fell blissfully asleep,
At the open window the summer wind listened
And carried the peacefulness of our breath
Out into the bright, moonlit night.

And out of the garden, feeling its way randomly,
The scent of roses came to our bed of love
And gave us wonderful dreams,
Dreams of ecstasy, so rich with desire.

Felix Mendelssohn's "Der Mond" (The Moon) is based on a poem by Emanuel von Geibel (1815–1884). Lehmann sang this Lied but didn't record it in the studio. There is a live recording.

Der Mond 1

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Der Mond 2

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Mein Herz ist wie die dunkle Nacht,
Wenn alle Wipfel rauschen;
Da steigt der Mond in voller Pracht
Aus Wolken sacht,
Und sieh, der Wald verstummt in tiefem Lauschen.

My heart is like the dark night,
When all the treetops rustle;
There rises the moon in full splendor
From among clouds softly,
And look, the forest is silent in deep listening.

Der Mond, der lichte Mond bist du:
In deiner Liebesfülle
Wirf einen, einen Blick mir zu
Voll Himmelsruh',
Und sieh, dies ungestüme Herz - wird stille.

The moon, the bright moon are you:
In your abundance of love
Cast a glance on me
Full of heavenly peace,
And see, this impetuous heart becomes still.

Goethe's words inspired Mendelssohn's through-composed Lied "Die Liebende schreibt" (The Beloved Writes). Lehmann sang this and from one of the recitals, we do have a recording of it.

Die Liebende schreibt

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Ein Blick von deinen Augen in die meinen,
Ein Kuß von deinem Mund auf meinem Munde,
Wer davon hat, wie ich, gewisse Kunde,
Mag dem was anders wohl erfreulich scheinen?

One glance from your eyes into mine,
A kiss from your lips upon mine,
If one, as I, has that safe knowledge,
What can afford greater happiness?

Entfernt von dir, entfremdet von den Meinen,
Führ' ich stets die Gedanken in die Runde
Und immer treffen sie auf jene Stunde,
Die einzige: da fang' ich an zu weinen.

Far from you, estranged from those I love,
My thoughts circle incessantly,
Always returning to that hour,
That single one: then I begin to weep.

Die Träne trocknet wieder unversehens:
Er liebt ja, denk' ich, her, in diese Stille,
O solltest du nicht in die Ferne reichen?

My tears then dry again unbidden:
He loves, I think, here into this silence,
Shouldn't you reach out into the distance?

Vernimm das Lispeln dieses Liebewehens;
Mein einzig Glück auf Erden ist dein Wille,
Dein freundlicher zu mir; gib mir ein Zeichen!

Take the murmur of this tormented love;
My only happiness on earth is your will,
So kindly: Give me a sign!

The Romantic poet Johann Ludwig Tieck (1773–1853) wrote the *Liebesgeschichte der schönen Maglone und des Grafen Peter von Provence*, which became *Die schöne Magelone* by Brahms. We also know the set as *Die Magelone Lieder*. This particular song “Ruhe Süßliebchen, im Schaten” is a lullaby that Peter sings to Magelone. Lehmann sang, but didn’t record this Lied.

Ruhe Süßliebchen...

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Ruhe, Süßliebchen, im Schatten
Der grünen, dämmernden Nacht:
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten
Und treue Liebe wacht.
Schlafe, schlaf ein,
Leiser rauscht der Hain,
Ewig bin ich dein.

Rest, my love, in the shade
Of green, darkening night:
The grass rustles on the meadow,
The shadows fan and cool you
And true love is awake.
Sleep, go to sleep,
Gently rustles the grove,
Eternally am I yours.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süßeste Ruh'!
Es lauschet der Vögel Gedränge,
Es ruhen die lauten Gesänge,
Schließ, Liebchen, dein Auge zu.
Schlafe, schlaf ein,
Im dämmernden Schein,
Ich will dein Wächter sein.

Hush, you hidden songs,
And don't disturb her sweetest rest!
The flock of birds listens,
Stilled are their noisy songs,
Close your eyes, my darling,
Sleep, go to sleep;
In the twilight
I will watch over you.

Murmelt fort, ihr Melodien,
Rausche nur, du stiller Bach.
Schöne Liebesphantasien
Sprechen in den Melodien,
Zarte Träume schwimmen nach.
Durch den flüsternden Hain
Schwärmen goldne Bienelein
Und summen zum Schlummer dich ein.

Murmur on, you melodies,
Rush on, you quiet stream.
Lovely fantasies of love
Evoke these melodies,
Tender dreams swim after them.
Through the whispering grove
Swarm tiny golden bees
And hum you to sleep.

“Morgen” (Tomorrow) by Richard Strauss was one of Lehmann’s (and the world’s) favorite Strauss songs. She recorded it several times. The poet was John Henry Mackay (1864–1933).

Morgen 1

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Morgen 2

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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...

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

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

Brahms set “Lerchengesang” (Lark Song) to the words of Karl August Candidus (1817–1872). Lehmann sang this Lied but there is no recording of her singing it. Lehmann makes no comment in the master class, but approves of the performance.

Lerchengesang

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|--|---|
| Ätherische ferne Stimmen, Der Lerchen himmlische Grüße, Wie regt ihr mir so süße Die Brust, ihr lieblichen Stimmen! | Ethereal, distant voices, The heavenly greetings of the larks, How sweetly you move My heart, you lovely voices! |
| Ich schließe leis mein Auge, Da ziehn Erinnerungen In sanften Dämmerungen Durchweht vom Frühlingshauche. | I close my eyes gently, There pass memories Of soft twilights Pervaded with spring's breath. |

Klaus Groth (1819–1899) wrote the poem “O wüßt ich doch den Weg zurück” that Brahms set. Lehmann sang this song and we have a live recording of her performance of it.

O wüßt ich doch...

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O wüßt ich doch den Weg zurück,
Den lieben Weg zum Kinderland!
O warum sucht' ich nach dem Glück
Und ließ der Mutter Hand?

Oh I wish I knew the way back,
The dear way to childhood's land!
Oh why did I seek my happiness
And leave my mother's hand?

O wie mich sehnet auszuruhn,
Von keinem Streben aufgeweckt,
Die müden Augen zuzutun,
Von Liebe sanft bedeckt!

Oh how I long to be at rest
Without awaking to strife,
The weary eyes to close
With love's gentle protection!

Und nichts zu forschen, nichts zu spähn,
Und nur zu träumen leicht und lind;
Der Zeiten Wandel nicht zu sehn,
Zum zweiten Mal ein Kind!

And nothing to search for, nothing to watch,
And only to dream, gently and sweetly,
The time passing unnoticed,
To once again be a child!

O zeig mir doch den Weg zurück,
Den lieben Weg zum Kinderland!
Vergebens such ich nach dem Glück,
Ringsum ist öder Strand!

Oh show me again the way back,
The dear way to childhood's land!
In vain I seek my happiness,
Around me is a desolate shore!

The poet that Brahms chose was Karl von Lemcke (1831–1913). The original title was “Verrat” (Betrayal), but we know it as “Ich stand in einer lauen Nacht.” Lehmann didn’t sing or record this Lied.

Ich stand...

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Ich stand in einer lauen Nacht
An einer grünen Linde,
Der Mond schien hell, der Wind ging sacht,
Der Gießbach floß geschwinde.

I stood, one warm night,
By a green linden-tree;
The moon shone brightly, the wind blew gently,
The brook’s torrent flowed swiftly.

Die Linde stand vor Liebchens Haus,
Die Türe hört' ich knarren.
Mein Schatz ließ sacht ein Mannsbild raus:
»Laß morgen mich nicht harren;

The linden tree stood before my darling’s house,
And I heard the door creak.
My sweetheart quietly let out a man’s form:
“Tomorrow don’t keep me waiting;

Laß mich nicht harren, süßer Mann,
Wie hab' ich dich so gerne!
Ans Fenster klopfe leise an,
Mein Schatz ist in der Ferne!«

Don’t keep me waiting, sweet man,
How I love you so much!
Knock gently on the window,
For my sweetheart is far away!”

Laß ab vom Druck und Kuß, Feinslieb,
Du Schöner im Sammetkleide,
Nun spute dich, du feiner Dieb,
Ein Mann harrt auf der Heide.

Cease your hugging and kissing, dear,
And you, you handsome lad in velvet,
Make haste now, you fine thief,
For a man is waiting for you on the heath.

Der Mond scheint hell, der Rasen grün
Ist gut zu unserm Beegnen,
Du trägst ein Schwert und nickst so kühn,
Dein' Liebschaft will ich segnen! -

The moon shines brightly, the green grass
Is just right for our encounter.
You wear a sword and nod so boldly;
Let me bless your wooing! —

Und als erschien der lichte Tag,
Was fand er auf der Heide?
Ein Toter in dem Blumen lag
Zu einer Falschen Leide.

And when the light of day appeared,
What did it find on the heath?
A dead man lay in the flowers
To the grief of a false woman.

This is still called Mozart's "Wiegenlied" (Cradle Song) though it is actually written by Bernhard Flies or more probably by Friedrich Fleischmann (1766–1798). The poem is by Friedrich Wilhelm Gotter (1746–1797). Lehmann sang and recorded this Lied.

Schlafe mein...

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Schlafe, mein Prinzchen, schlaf ein,
es ruhn Schäfchen und Vögelein,
Garten und Wiese verstummt,
auch nicht ein Bienchen mehr summt,
Luna mit silbernem Schein
gucket zum Fenster herein,
schlafe bei silbernem Schein,
schlafe, mein Prinzchen, schlaf ein!

Sleep, my little prince, fall asleep:
The lambs and birds are resting,
The garden and meadow are silent,
And even the little bee hums no more.
Luna with a silver gleam
Pours her light into the window.
Sleep by the silvery light,
Sleep, my little prince, fall asleep!

Alles im Schlosse schon liegt,
alles in Schlummer gewiegt,
reget kein Mäuschen sich mehr,
Keller und Küche sind leer,
nur in der Zofe Gemach
tönet ein schmachtendes Ach!
Was für ein Ach mag dies sein?
Schlafe, mein Prinzchen, schlaf ein.

Everyone in the castle is already lying down,
Everyone is cradled in slumber,
And even the little mouse rustles no more,
The cellar and kitchen are empty,
Only in the chambermaid's quarters
One can hear a languishing sigh!
What kind of sigh might this be?
Sleep, my little prince, fall asleep!

Wer ist beglückter als du?
Nichts als Vergnügen und Ruh!
Spielwerk und Zucker vollauf,
und noch Karossen im Lauf,
alles besorgt und bereit,
daß nur mein Prinzchen nicht schreit.
Was wird da künftig erst sein?
Schlafe, mein Prinzchen, schlaf ein.

Who is happier than you?
Nothing but fun and rest!
Toys and sugar enough,
And even a stately coach to carry you,
Everyone is careful and ready,
So that my little prince will not cry.
But what will the future bring?
Sleep, my little prince, fall asleep.

“Ständchen” (Serenade) by Richard Strauss was a favorite of Lehmann and her audiences. She did record it. The poem was by Adolf Friedrich, Graf von Schack (1815–1894). I’ve always felt that the red-glowing roses in the last line mean blushing.

Ständchen

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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 up, open, but softly my dear,
So as to wake no one from sleep.
The brook hardly murmurs, the wind hardly shakes
A leaf on bush or hedge.
So, softly, my maiden, so that nothing stirs,
Just lay your hand softly on the door-latch.

With steps as soft as the footsteps of elves,
Soft enough to hop over the flowers,
Fly lightly out into the moonlit night,
To steal to me in the garden.
The flowers are sleeping along the rippling brook
And fragrant in sleep, only love is awake.

Sit down, here it darkens mysteriously
Beneath the linden trees,
The nightingale over our heads
Shall dream of our kisses,
And the rose, when it wakes in the morning,
Shall glow from the wondrous passions of the night.
[the white rose blushes red]

Hugo Wolf wrote “Lebe wohl” to the words of Eduard Mörike. Lehmann sang and recorded this Lied.

Lebe wohl

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PL Lebe wohl

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«Lebe wohl» - Du fühltest nicht,
Was es heißt, dies Wort der Schmerzen;
Mit getrostem Angesicht
Sagtest du's und leichtem Herzen.

“Farewell” –you don’t feel
What this means, this word of pain;
With a confident face
You say it, and with a light heart.

Lebe wohl! - Ach tausendmal
Hab' ich mir es vorgesprochen
Und in nimmersatter Qual
Mir das Herz damit gebrochen!

Farewell! –Ah a thousand times
I have pronounced it to myself,
And with insatiable torment,
Broken my own heart with it!



Those students who studied privately with Mme Lehmann will recognize this as the entrance to "Orplid" where she and Holden lived.

Robert Schumann set “Aufträge” (Messages) by Carl Gröel (aka Christian L’Égru). Lehmann sang and recorded this Lied.

| | | |
|---------------------------------------|---|-------------|
| Nicht so schnelle, nicht so schnelle! | Not so fast, not so fast! | Aufträge |
| Wart ein wenig, kleine Welle! | Wait a bit, tiny wave! | |
| Will dir einen Auftrag geben | I’d like to give you a message | |
| An die Liebste mein. | For my sweetheart. | |
| Wirst du ihr vorüberschweben, | As you float past her, | PL Aufträge |
| Grüße sie mir fein! | Greet her fondly for me! | |
| Sag, ich wäre mitgekommen, | Say, I would [have] come with you, | |
| Auf dir selbst herabgeschwommen: | Swimming on you myself: | |
| Für den Gruß einen Kuß | In return for my greeting, | |
| Kühn mir zu erbitten, | Boldly begging for a kiss, | |
| Doch der Zeit Dringlichkeit | But the urgency of time | |
| Hätt' es nicht gelitten. | Would not have allowed it. | |
| | | |
| Nicht so eilig! halt! erlaube, | Not so hasty! stop! allow me, | |
| Kleine, leichtbeschwingte Taube! | Small, light-winged dove! | |
| Habe dir was aufzutragen | I have something to ask you | |
| An die Liebste mein! | For my sweetheart! | |
| Sollst ihr tausend Grüße sagen, | You should tell her a thousand greetings, | |
| Hundert obendrein. | And a hundred beyond that. | |
| Sag, ich wär' mit dir geflogen, | Say, I would have flown with you, | |
| Über Berg und Strom gezogen: | Over mountain and stream drifted: | |
| Für den Gruß einen Kuß | In return for my greeting, | |
| Kühn mir zu erbitten, | Boldly begging a kiss, | |
| Doch der Zeit Dringlichkeit | But the urgency of time | |
| Hätt' es nicht gelitten. | Would not have allowed it. | |
| | | |
| Warte nicht, daß ich dich treibe, | Don't wait for me to urge you, | |
| O du träge Mondesscheibe! | Oh you sluggish round moon! | |
| Weißt's ja, was ich dir befohlen | You know well what I have bid you | |
| Für die Liebste mein: | To do for my sweetheart: | |
| Durch das Fensterchen verstohlen | Through her little window, furtively | |
| Grüße sie mir fein! | Greet her fondly for me! | |
| Sag, ich wär' auf dich gestiegen, | Say, I would [have] climbed on you | |
| Selber zu ihr hinzufliegen: | To fly to her myself: | |
| Für den Gruß einen Kuß | In return for my greeting, | |
| Kühn mir zu erbitten, | Boldly demanding a kiss, | |
| Du seist schuld, Ungeduld | It was your fault, impatience | |
| Hätt mich nicht gelitten. | Would not [have] allowed me. | |

“Der Knabe und das Immlein” (The Lad and the Bee) was one of Lehmann’s favorite Wolf songs. The poet that inspired him was Mörike. Lehmann sang this in recital and did record it.

Der Knabe und...

| | | | | | |
Im Weinberg auf der Höhe
ein Häuslein steht so winde bang;
hat weder Tür noch Fenster,
die Weile wird ihm lang.
Und ist der Tag so schwüle,
sind all' verstummt die Vögelein,
summt an der Sonnenblume
ein Immlein ganz allein.
Lieb hat einen Garten,
da steht ein hübsches Immenhaus:
kommst du daher geflogen?
schickt sie dich nach mir aus?
—O nein, du feiner Knabe,
es hieß mich Niemand Boten gehn;
dieses Kind weiß nichts von Lieben,
hat dich noch kaum gesehn.
Was wüßten auch die Mädchen,
wenn sie kaum aus der Schule sind!
Dein herzallerliebstes Schätzchen
ist noch ein Mutterkind.
Ich bring' ihm Wachs und Honig;
Ade! ich hab' ein ganzes Pfund;
wie wird das Schätzchen lachen,
ihm wässert schon der Mund—
Ach, wolltest du ihr sagen,
ich wüßte, was viel süßer ist:
nichts Lieblichers auf Erden
als wenn man herzt und küßt!

In a vineyard up on the hill
stands a cottage that is open to the elements.
It has neither door nor window,
and time hangs heavy on it.
And the day is so sultry,
all the birds have fallen silent,
there's buzzing on the sunflower
a bee all on its own.
My love has a garden
in which there's a pretty beehive:
is that where you have flown from?
Did she send you to me?
“Oh no, my fine lad,
nobody has sent me with any message;
this child knows nothing of love.
She's hardly even seen you.
What on earth can girls know
when they've scarcely left school!
Your dearest little treasure
is still her mother's daughter.
I'm taking her some wax and honey;
Goodbye! I've got a whole pound;
how your little treasure is going to laugh,
her mouth will be watering already”
Oh, I wish you would tell her
I know something that is much sweeter:
there's nothing more delightful on earth
than caressing and kissing!

“In dem Schatten meiner Locken” was originally an anonymous Spanish poem translated into German by Paul Heyse (1830–1914) and set by Hugo Wolf. Lehmann recorded this Lied and there’s a video of her teaching it in Volume I.

In dem Schatten...

| | | | | | |

In dem Schatten meiner Locken
Schlief mir mein Geliebter ein.
Weck' ich ihn nun auf? -- Ach nein!

In the shadow of my tresses
My beloved has fallen asleep.
Shall I awaken him now? –Ah, no!

Sorglich strahlt' ich meine krausen
Locken täglich in der Frühe,
Doch umsonst ist meine Mühe,
Weil die Winde sie zerzausen.
Lockenschatten, Windessausen
Schlieferten den Liebsten ein.
Weck' ich ihn nun auf? -- Ach nein!

Carefully I comb my curly
Locks, early every day,
Yet for nothing is my trouble,
For the wind makes them disheveled.
Shadows of my tresses, whispering of the wind,
Have lulled my darling to sleep.
Shall I awaken him now? –Ah, no!

Hören muß ich, wie ihn gräme,
Daß er schmachtet schon so lange,
Daß ihm Leben geb' und nehme
Diese meine braune Wange,
Und er nennt mich seine Schlange,
Und doch schlief er bei mir ein.
Weck' ich ihn nun auf? -- Ach nein!

I must listen to him complain,
That he pines for me so long,
That life is given and taken away from him
By this, my brown cheek,
And he calls me his snake,
Yet he fell asleep next to me.
Shall I awaken him now? –Ah, no!

Paul Verlaine was the poet of “Mandoline” which has been successfully set as a *mélodie* by Fauré, Hahn, and Debussy, the composer used here. Lehmann sang this in recital but didn’t record it.

Mandoline

| | | | | | | |
|---|--|--|--|--|--|--|
| | | | | | | |
| Les donneurs de sérénades Et les belles écouteuses Échangent des propos fades Sous les ramures chanteuses. | The singers of serenades And the beautiful listeners Exchange insipid remarks Under the singing boughs. | | | | | |
| C'est Tircis et c'est Aminte, Et c'est l'éternel Clitandre, Et c'est Damis qui pour mainte Cruelle fait maint vers tendre. | Tircis, Aminte, are there, And it's the inevitable Clitandre, And here's Damis, who for many a Cruel lady, makes many a song. | | | | | |
| Leurs courtes vestes de soie, Leurs longues robes à queues, Leur élégance, leur joie Et leurs molles ombres bleues, | Their short silken jackets, Their long-trained dresses, Their elegance, their delight And their soft blue shadows. | | | | | |
| Tourbillonnent dans l'extase D'une lune rose et grise, Et la mandoline jase Parmi les frissons de brise. | Whirl around in the ecstasy Of a pink and grey moon, And the mandolin chatters Amidst the flutterings of the breeze. | | | | | |

The words for “Ein junger Dichter denkt an die Geliebte” (A Young Poet Thinks About His Beloved) are originally by the Chinese poet Sao Han (701–762), reworked by Hans Bethge (1876–1946) and set by Joseph Marx (1882–1964). Lehmann didn’t sing or record this Lied.

Ein junger Dichter...

| | | | | | |

Der Mond steigt aufwärts, ein verliebter Träumer.
Um auszuruhen in dem Blau der Nacht;
Ein feiner Windhauch küsst
Den blanken Spiegel des Teiches
Der sich melodisch bewegt.

The moon climbs upwards, a dreamer in love,
In order to rest in the blue of night;
A gentle breath of wind kisses
The clear mirror of the pond
Causing a melodious movement.

O holder Klang, wenn sich zwei Dinge einen,
Die, um sich zu vereinen, sind geschaffen.
Ach, was sich zu vereinen ist geschaffen
Vereint sich selten auf der dunklen Erde.

Oh lovely sound, when two things come together,
Which were created, in order to be united.
Ah, things that are created to be united
Rarely come together on this dark Earth.

Brahms used the text of Christian Reinhold (1813–1856) for his “Nachtigall.”
Lehmann sang but didn’t record this Lied.

Nachtigall

| | | | | | |

O Nachtigall,
Dein süßer Schall
Er dringet mir durch Mark und Bein.
Nein, trauter Vogel, nein!
Was in mir schafft so süße Pein,
Das ist nicht dein, —
Das ist von andern himmelschönen,
Nun längst für mich verklungenen Tönen
In deinem Lied ein leiser Widerhall.

Oh nightingale,
Your sweet sound
Penetrates my marrow and bones.
No, dear bird, no!
What creates in me such sweet pain,
That is not yours, —
But something else: heavenly, lovely tones
That have long since faded away for me
In your song there is merely a soft echo.

Brahms used Daumer's words for his "Nicht mehr zu dir zu gehen." Lehmann sang but didn't record this Lied.

Nicht mehr zu dir...

| | | | | | |

Nicht mehr zu dir zu gehen
Beschloß ich und beschwor ich,
Und gehe jeden Abend,
Denn jede Kraft und jeden Halt verlor ich.

To visit you no longer
I did resolve and I did swear.
Yet I go to you each evening,
For I've lost all strength and resolve.

Ich möchte nicht mehr leben,
Möcht' augenblicks verderben,
Und möchte doch auch leben
Für dich, mit dir, und nimmer, nimmer sterben.

I wish to live no longer,
I wish to perish instantly,
And yet I also long to live
For you, with you, and never, never die.

Ach, rede, sprich ein Wort nur,
Ein einziges, ein klares;
Gib Leben oder Tod mir,
Nur dein Gefühl enthülle mir, dein wahres!

Ah, speak, say only one word,
A single word, a clear one;
Give me life or death,
Only reveal your feelings to me, your true ones!

Émile Paladilhe (1844–1926) is remembered only for this one exquisite song, “Psyché” to the words of Pierre Corneille (1606–1684). Lehmann recorded this mélodie and in this master class demonstrates a phrase or two in her soprano voice.

Psyché

| | | | | | |

Je suis jaloux, Psyché, de toute la nature:
Les rayons du soleil vous baisent trop souvent;
Vos cheveux souffrent trop les caresses du vent:
Quand il les flatte, j'en murmure;
L'air même que vous respirez
Avec trop de plaisir passe sur votre bouche;
Votre habit de trop près vous touche;
Et sitôt que vous soupirez,
Je ne sais quoi qui m'effarouche
Craint parmi vos soupirs des soupirs égarés.

I am jealous, Psyche, of all nature:
The sun's rays kiss you too often;
Your hair suffers too much the wind's caresses:
As it flatters you, I mutter in protest;
The same air that you breathe
With so much pleasure passes over your mouth;
Your dress touches you too closely;
And while you sigh,
I do not know what it is that startles me
Fear, amidst your sighs, those distracted sighs!

Though today, we usually sing John Musto's version of "Recuerdo" (Memory) to words of Edna St Vincent Millay (1892–1950), in the 1950s they sang the version by Mario Castelnuovo-Tedesco (1895–1968) which you hear in this master class. The penetrating analysis (and even demonstration) of this poem/song makes us wish that Lehmann had sung and recorded it.

Recuerdo

| | | | | | |

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable—
But we looked into a fire, we leaned across a table,
We lay on a hill-top underneath the moon; And
The whistles kept blowing, and the dawn came soon.
We were very tired, we were very merry—
We had gone back and forth all night on the ferry;
[And] you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.
We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
We hailed "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and pears,
And we gave her all our money but our subway fares.

“Ruhe, meine Seele” is a poem that Karl Friedrich Henckell (1864–1929) wrote. It was set by Richard Strauss as part of his *Vier Lieder* op. 27. Lehmann sang and recorded this Lied. She is very severe with the student in the third iteration.

Ruhe, meine Seele 1

| | | | | | |

Ruhe, meine Seele 2

| | | | | | |

Ruhe, meine Seele 3

| | | | | | |

Ruhe, meine Seele 4

| | | | | | |

| | |
|----------------------|--------------------------|
| Nicht ein Lüftchen | Not even a little breeze |
| Regt sich leise, | Is stirring lightly, |
| Sanft entschlummert | The forest lies |
| Ruht der Hain; | Slumbering gently; |
| Durch der Blätter | Through the dark |
| Dunkle Hülle | Cover of leaves |
| Stiehlt sich lichter | Steals bright |
| Sonnenschein. | Sunshine. |
| Ruhe, ruhe, | Rest, rest, |
| Meine Seele, | My soul, |
| Deine Stürme | Your storms |
| Gingen wild, | Have gone wild, |
| Hast getobt und | Have raged |
| Hast gezittert, | Have trembled |
| Wie die Brandung, | Like the surf |
| Wenn sie schwillt. | When it breaks. |
| Diese Zeiten | These times |
| Sind gewaltig, | Are powerful, |
| Bringen Herz | Bringing torment |
| Und Hirn in Not -- | To heart and mind— |
| Ruhe, ruhe, | Rest, rest, |
| Meine Seele, | My soul, |
| Und vergiß, | And forget |
| Was dich bedroht! | What is threatening you! |

“Heb’ auf dein blondes Haupt” is one of the Italian folk poems translated by Paul Heyse (1830–1914). Hugo Wolf set this as part of his *Italienisches Liederbuch*. Lehmann sang, but didn’t record this Lied.

Heb’ auf...

| | | | | | |

Heb' auf dein blondes Haupt und schlafe nicht,
Und laß dich ja von Schlummer nicht betören.
Ich sage dir vier Worte von Gewicht,
Von denen darfst du keines überhören.
Das erste: daß um dich mein Herze bricht,
Das zweite: dir nur will ich angehören,
Das dritte: daß ich dir mein Heil befehle,
Das letzte: dich allein liebt meine Seele.

Lift up your blond head and do not sleep,
And do not let yourself be lured by slumber.
I will tell you four important words,
None of which must you miss.
The first: for you my heart is breaking,
The second: I want to belong only to you,
The third: that I entrust my salvation to you,
The last: my soul loves you alone.

Wolf set “Über Nacht” to the words of Julius Sturm (1816–1868). This is one of Wolf’s early songs and isn’t generally known. Lehmann sang, but didn’t record this Lied.

Über Nacht

| | | | | | |

Über Nacht, über Nacht
Kommt still das Leid,
Und bist du erwacht,
O traurige Zeit!
Du grüßest den dämmernden Morgen
Mit Weinen und mit Sorgen.

Through the night, through the night
Comes quietly the suffering,
And you are awake,
Oh sad time!
You greet the glowing morning
With crying and worry.

Über Nacht, über Nacht
Kommt still das Glück
Und bist du erwacht,
O selig Geschick!
Der düstre Traum ist zerronnen,
Und Freude ist gewonnen.

Through the night, through the night
Comes quietly happiness
And you are awake,
Oh holy fortune!
The dark dream has evaporated,
And joy has won.

Über Nacht, über Nacht
Kommt Freud' und Leid,
Und eh du's gedacht,
Verlassen dich beid',
Und gehen dem Herrn zu sagen,
Wie du sie getragen.

Through the night, through the night
Comes joy and suffering
And before you have thought it,
Both leave you,
And go to God to say,
Just how you have handled them.

This powerful Lied of Wolf used the poem of Justinus Kerner (1786–1862) called “Zur Ruh’, zur Ruh’” and was published in 1888 as part of the *Sechs Gedichte von Scheffel, Mörike, Goethe, and Kerner*. Lehmann recorded this Lied.

Zur Ruh’...

| | | | | | |

Zur Ruh', zur Ruh',
Ihr müden Glieder!
Schließt fest euch zu,
Ihr Augenlider!

To sleep, too sleep,
You exhausted limbs!
Close firmly,
You eyelids!

.....
Fort ist die Erde;
Nacht muß es sein,
Daß Licht mir werde;

.....
The world is gone;
It must be night,
That becomes my light.

O führt mich ganz,
Ihr innern Mächte!
Hin zu dem Glanz
Der tiefsten Nächte.

Oh, guide me well,
You inner powers!
To the splendor
Of the deepest nights.

Fort aus dem Raum
Der Erdschmerzen
Durch Nacht und Traum
Zum Mutterherzen!

Out of the realm
Of Earthly pain
Through night and dream
To Mother-heart!

“Ich hab in Penna einen Liebsten wohnen” was originally an Italian folksong. Paul Heyse translated it and Hugo Wolf set it as part of his *Italienisches Liederbuch*. Lehmann sang this Lied in concert and recorded it as well. She has a lot of fun teaching its light-hearted words.

Ich hab' in Penna...1

| | | | | |

Ich hab' in Penna...2

| | | | | |

Ich hab in Penna einen Liebsten wohnen,
In der Maremmeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum Vierten muß ich nach Viterbo wandern;
Ein Andrer wohnt in Casentino dort,
Der Nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fratta, zehn in Castiglione.

I have a lover living in Penna,
Another one in the Maremma plain,
One in the lovely harbor of Ancona,
And for the fourth I must go to Viterbo;
Another one lives there in Casentino,
The next lives in the same place as I,
And yet another one have I in Magione,
Four in La Fratta, ten in Castiglione!

Robert Schumann's inspiration for "Auf das Trinkglas eines gestorbenen Freundes" (To the Drinking Glass of a Deceased Friend) was the poet Justinus Kerner (1786–1862). The master class (with Harve[y] Pressnel) was split between two tapes. Lehmann didn't sing or record this Lied.

Auf das Trinkglas... A

| | | | | | |

Auf das Trinkglas... B

| | | | | | |

Du herrlich Glas, nun stehst du leer,
Glas, das er oft mit Lust gehoben;
Die Spinne hat rings um dich her
Indes den düstern Flor gewoben.

You splendid glass, you stand empty now,
Glass, that he often raised with joy;
The spider has around you
Meanwhile woven a somber web.

Jetzt sollst du mir gefüllet sein,
Mondhell mit Gold der deutschen Reben!
In deiner Tiefe heil'gen Schein
Schau' ich hinab mit frommem Beben.

Now I want you to be filled again,
Moon bright, with the gold of German vines!
Into the sacred gleam of your depths
I gaze with devout trembling.

Was ich erschau' in deinem Grund,
Ist nicht Gewöhnlichen zu nennen.
Doch wird mir klar zu dieser Stund',
Wie nichts den Freund vom Freund kann trennen.

What I see in your depths
Cannot be simply described.
Yet it becomes clear to me at this moment,
How nothing can divide friend from friend.

Auf diesen Glauben, Glas so hold!
Trink' ich dich aus mit hohem Mute.
Klar spiegelt sich der Sterne Gold,
Pokal, in deinem teuren Blute!

To this belief, lovely glass!
I drain you with good cheer.
Clearly reflected is the gold of stars,
Goblet, in your precious blood!

Still geht der Mond das Tal entlang,
Ernst tönt die mitternächt'ge Stunde.
Leer steht das Glas! Der heil'ge Klang
Tönt nach in dem kristall'nen Grunde.

Silently the moon passes over the valley,
Solemnly tolls the midnight hour.
Empty stands the glass! The sacred tones
Resound in its crystal depths.

A Hungarian (Magyar) text was the beginning of the poem by Hugo Conrat (1845–1906). Brahms set “Brauner Bursche führt zum tanzen” as part of his *Zigeunerlieder*. It is short and usually repeated. Lehmann recorded the whole set.

Brauner Bursche...

| | | | | | |

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.

A brown lad leads to the dance
His blue-eyed beautiful girl;
High-spirited he clashes his spurs together,
As a Czárdás melody begins.

Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

He kisses and caresses his sweet dove,
Spins her, leads her, shouts and jumps;
He throws three shining silver gulden
On the cymbal, so that it rings.

Goethe's "Geheimes" (Secret) was the poem that Schubert used. Lehmann recorded this acoustically and recorded it speaking.

Geheimes

| | | | | | | |

Über meines Liebchens Äugeln
Stehn verwundert alle Leute
Ich, der Wissende, dagegen,
Weiß recht gut, was das bedeute.

Everyone is astonished
At the eyes my sweetheart makes;
But I, who understand,
Know quite well what they mean.

Denn es heißt: ich liebe diesen
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

For they say: I love him,
Not this one or that one.
So, good people cease
Your wondering and your longing!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süße Stunde.

Indeed, she may well look about her
With a mightily powerful eye;
But she seeks only to proclaim [to him]
The next sweet hour.

“Die Soldatenbraut” (The Soldier’s Wife) was a poem of Mörike which Schumann set in 1847. Lehmann sang this often, but there’s no recording of her performance. The student here is Benita Valente. The “Hauskreuz” in the last line can also imply domestic struggles or burdens.

Die Soldatenbraut

| | | | | | | |

Ach, wenn's nur der König auch wüßt',
Wie wacker mein Schätzelein ist!
Für den König, da ließ' er sein Blut,
Für mich aber eben so gut.

Mein Schatz hat kein Band und kein' Stern,
Kein Kreuz wie die vornehmen Herrn,
Mein Schatz wird auch kein General;
Hätt' er nur seinen Abschied einmal!

Es scheinen drei Sterne so hell
Dort über Marien-Kapell;
Da knüpft uns ein rosenrot' Band,
Und ein Hauskreuz ist auch bei der Hand.

Ah, if only the king also knew
How valiant my darling is!
He would shed his blood for the king,
Just the same for me.

My darling has no ribbon and no star,
No cross like the lordly gentlemen,
My darling will also not become a general;
If only he could get his discharge someday!

Three stars shine so brightly
There over the Chapel of St. Mary;
There a rosy-red ribbon shall unite us,
And a home cross is also already on hand.

Paul Fleming (1609–1640) wrote the words that Brahms set as “O liebliche Wangen.” Lehmann recorded this.

O liebliche Wangen

| | |

O liebliche Wangen,
Ihr macht mir Verlangen,
Dies rote, dies weiße
Zu schauen mit Fleiße.
Und dies nur alleine
Ist's nicht, was ich meine;
Zu schauen, zu grüssen,
Zu rühren, zu küssen!
Ihr macht mir Verlangen,
O liebliche Wangen!

O Sonne der Wonne!
O Wonne der Sonne!
O Augen, so saugen
Das Licht meiner Augen.
O englische Sinnen!
O himmlisch Beginnen!
O Himmel auf Erden,
Magst du mir nicht werden,
O Wonne der Sonne!
O Sonne der Wonne!

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!

Lehmann presents O liebliche Wangen.



Oh lovely cheeks,
You make me desirous
This red, this white
To behold fervently.
And this alone
Is not what I mean;
To behold, to greet,
To touch, to kiss!
You make me desirous,
Oh lovely cheeks!

Oh sun of ecstasy!
Oh ecstasy of the sun!
Oh eyes, absorb
The light of my eyes.
Oh angelic senses!
Oh heavenly beginnings!
Oh heaven on earth,
May you not become for me,
Oh ecstasy of the sun!
Oh sun of ecstasy!

Oh fairest of the fair!
Take away from me this longing,
Come, hurry, come, come,
You sweet, you devout one!
Ah, sister, I am dying,
I am dying, I perish,
Come, come, come, hurry.
Take away from me this longing,
Oh fairest of the fair!

One of Schubert's youthful and most famous Lieder, "Erlkönig" (Erlking or Elfking) is to words of Goethe. Lehmann sang and recored this Lied.

Erlkönig

| | |

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.

Erlkönig joke

| | |

Who rides, so late, through night & wind?
It is the father with his child.
He has the boy well in his arm
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.

Otto Julius Bierbaum (1865–1910) wrote the poem that Richard Strauss set as “Freundliche Vision” (Friendly Vision). Lehmann sang and recorded this Lied.

Freundliche Vision

| | | | | | |

Nicht im Schafe hab' ich das geträumt,
Hell am Tage sah ich's schön vor mir:
Eine Wiese voller Margeritten;
Tief ein weißes Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat,
Ruhigen Gemütes in die Kühle
Dieses weißen Hauses, in den Frieden,
Der voll Schönheit wartet, daß wir kommen.

Not in slumber did I dream this,
But in day's bright light I saw it all:
A meadow full of daisies,
A white house deep in green bushes,
Images of gods gleaming from the leaves.
And I walk with one who loves me,
In a tranquil mood in the coolness
Of this white house, in which peace,
Full of beauty, awaits our arrival.

Hugo Wolf's source for "Biterolf" was the work of Joseph von Scheffel (1826–1886). The name may refer to a poet/hero of the middle ages and from the poem's contents, a crusader. Lehmann neither sang nor recorded this Lied.

Biterolf

| | | | | | | |
|---|---|--|--|--|--|--|
| | | | | | | |
| Kampfmüd' und sonn'verbrannt, Fern an der Heiden Strand, Waldgrünes Thüringland, Denk' ich an dich. Mildklarer Sternenschein, Du sollst mir Bote sein, Geh, grüß' die Heimat mein, Weit überm Meer! | Battle-weary and sunburnt, Far away by the heathen shore, Forest-green Thuringia, I think of you. Mild and clear stars shine, You shall be my messenger, Go, greet my homeland, Far over the sea! | | | | | |
| Feinden von allerwärts, Trotzt meiner Waffen Erz; Wider der Sehnsucht Schmerz Schirmt mich kein Schild. Doch wie das Herz auch klagt, Ausharr' ich unverzagt: Wer Gottes Fahrt gewagt, Trägt still sein Kreuz. | Enemies on every side, In spite of my iron weapons; But against the pain of longing There is no shield to protect me. Yet however my heart laments, I endure without despair: He who braves God's crusade, Bears his cross in silence. | | | | | |

The poet of “Geisternähe” (Spirit Closeness) was Eligius Franz Joseph, Freiherr von Münch-Bellinghausen [Friedrich Halm] (1806–1871). Robert Schumann set it in 1850. Lehmann sang this Lied but didn’t record it.

Geisternähe 1

| | | | | | |

Geisternähe 2

| | | | | | |

Was weht um meine Schläfe
Wie laue Frühlingsluft,
Was spielt um meine Wangen
Wie süßer Rosenduft?

What is it that wafts around my temples
Like a mild spring breeze,
What plays about my cheeks
Like sweet scent of roses?

Es ist dein holder Gedanke,
Der tröstend mich umspielt,
Es ist dein stilles Sehnen,
Was meine Schläfe kühlt!

It is your graceful thought,
That comforting plays about me,
It is your silent yearning,
That cools my temples!

Und was wie Harfenklänge
Um meine Sinne schwirrt,
Mein Name ist's, der leise
Von deinen Lippen irrt.

And that which sounds like a harp
Around my senses whirrs,
It's my name, which softly
Falls from your lips.

Ich fühle deine Nähe!
Es ist dein Wunsch, dein Geist,
Der mich aus weiter Ferne
An deinen Busen reißt.

I feel you near!
It is your desire, your spirit
That pulls me from far away
To your bosom.

Brahms set Daumer's poem "Eine gute, gute Nacht" which was based in turn on an anonymous Russian text. Lehmann neither sang nor recorded this Lied.

Eine gute, gute Nacht

| | | | | | |

Eine gute, gute Nacht
Pflegst du mir zu sagen -
Über dieses eitle Wort,
O wie muß ich klagen!

A good good-night
You usually say to me—
Over these empty words
Oh how I must complain!

Daß du meiner Seele Glut
Nicht so grausam nährtest;
»Eine gute, gute Nacht«,
Daß du sie gewährtest!

The passion of my soul, would
You did not sport so cruelly with it;
"A good good-night,"
If only you would grant it!

Eduard Mörike (1804–1875) wrote the poem “Mausfallensprüchlein” which Wolf set early in his composing career (1882). The title can be translated as “A Little Mousetrap Epigram.” Lehmann neither sang nor recorded this Lied.

Mausfallensprüchlein

| | | | | | |

Kleine Gäste, kleines Haus.
Liebe Mäusin oder Maus,
Stelle dich nur kecklich ein
Heute nacht bei Mondenschein!
Mach aber die Tür fein hinter dir zu,
Hörst du?
Dabei hüte dein Schwänzchen!
Nach Tische singen wir,
Nach Tische springen wir
Und machen ein Tänzchen:
Witt witt!
Meine alte Katze tanzt wahrscheinlich mit.

Little guests, little house.
Dear Miss or Mister Mouse,
Just boldly present yourself
Tonight in the moonlight!
But shut the door tight behind you,
Do you hear?
And be careful of your little tail!
After supper we will sing,
After supper we will jump
And do a little dance:
Pfitt pfitt!
My old cat will probably dance with us.

TOWN HALL

123 WEST 43rd STREET • NEW YORK 36, N. Y.



Mme. LOTTE LEHMANN MASTER CLASS

PAUL ULANOWSKY, *accompanist*

Manhattan School of Music is privileged to sponsor Mme. Lehmann's first Master Class in New York. After a brilliant operatic and concert career spanning three decades, Mme. Lehmann now devotes her unique experience and talent to the training of young artists. Her Master Classes in lieder and opera have become nationally and internationally renowned.

Tonight Mme. Lehmann will be working with advanced vocal students of Manhattan School of Music selected from the following:

| | |
|-------------------|-------------------|
| Barbara Blanchard | Maria Mastrangelo |
| Joseph Bushong | Glenda Marrice |
| Richard Clark | Sharon Pettit |
| Celina Kellogg | Maryla Sanborn |
| Anna Koninsky | Marc Vanderwerf |
| Thomas Lewy | Judith Wininger |

Town Hall, Wednesday Evening, April 21, 1964 at 8:30

Both Brahms and Wolf set “An eine Aeolsharfe” (To the Aeolian Harp) to the poem of Mörike. The wind made this kind of harp sound. The master class uses Wolf’s version. Lehmann sang both versions but recorded neither.

An eine Aeolsharfe

| | | | | | |

Angelehnt an die Efeuwand
Dieser alten Terrasse,
Du, einer luftgebor'nen Muse
Geheimnisvolles Saitenspiel,
Fang' an,
Fange wieder an
Deine melodische Klage!
Ihr kommet, Winde, fern herüber,
Ach! von des Knaben,
Der mir so lieb war,
Frischgrünendem Hügel.
Und Frühlingsblüten unterwegs streifend,
Übersättigt mit Wohlgerüchen,
Wie süß, wie süß bedrängt ihr dies Herz!
Und säuselt her in die Saiten,
Angezogen von wohl lautender Wehmut,
Wachsend im Zug meiner Sehnsucht,
Und hinsterbend wieder.
Aber auf einmal,
Wie der Wind heftiger herstößt,
Ein holder Schrei der Harfe
Wiederholt mir zu süßem Erschrecken
Meiner Seele plötzliche Regung,
Und hier, die volle Rose streut geschüttelt
All' ihre Blätter vor meine Füße!

Leaning up against the ivy-covered wall
Of this old terrace,
You, an air-borne muse,
A mysterious play of strings,
Begin,
Begin again,
Your melodious lament!
You come, winds, from far away,
Ah! from the boy
Who was so dear to me,
From his hill so freshly green.
And on your way, streaking over spring blossoms
Saturated with sweet scents,
How sweetly, how sweetly you besiege my heart!
You rustle the strings here,
Drawn by harmonious melancholy,
Growing louder in the pull of my longing,
And then dying down again.
But all at once,
The wind blows violently
And a lovely cry of the harp
Echoes to my sweet shock,
The sudden stirring of my soul,
And here, the full rose shakes and strews
All its petals at my feet!

Mörrike's "Elfenlied" (Elf Song) was set by Wolf. The simple play on words "Elfe" means both eleven, the time that the night watchman calls, and elf. "Silpelit" is the king of the elves, or perhaps the name of the beloved. Lehmann sang this Lied but didn't record it.

Elfenlied

| | | | | | | |

Bei Nacht im Dorf der Wächter rief:

Elfe!

Ein ganz kleines Elfchen im Walde schlief --

Wohl um die Elfe! --

Und meint, es rief ihm aus dem Tal

Bei seinem Namen die Nachtigall,

Oder Silpelit hätt' ihm gerufen.

Reibt sich der Elf' die Augen aus,

Begibt sich vor sein Schneckenhaus

Und ist als wie ein trunken Mann,

Sein Schläflein war nicht voll getan,

Und humpelt also tippe tapp

Durch's Haselholz in's Tal hinab,

Schlupft an der Mauer hin so dicht,

Da sitzt der Glühwurm Licht an Licht.

»Was sind das helle Fensterlein?

Da drin wird eine Hochzeit sein:

Die Kleinen sitzen bei'm Mahle,

Und treiben's in dem Saale.

Da guck' ich wohl ein wenig 'nein!«

-- Pfui, stößt den Kopf an harten Stein!

Elfe, gelt, du hast genug?

Gukuk! Gukuk!

At night in the village the watchman called out:

"Eleven!"

A tiny little elf was sleeping in the forest—

Just at eleven o'clock! —

And he thinks that from out the valley

The nightingale must have called him by name,

Or that Silpelit might have called to him.

The elf rubs his eyes,

Steps out in front of his snail-shell house,

And is like a drunken man,

[For] his little sleep was not long enough;

And he hobbles about thus, tip tap

Through the hazel wood down into the valley,

Slips along closely beside the wall,

There sits the glow-worm, light upon light.

"What bright windows are those?"

There must be a wedding inside:

The little folk are sitting at the feast,

And carousing about in the ballroom.

I shall just peep inside a bit!"

—Haw, he bumps his head against hard stone!

Elf, well, have you had enough?

Cuckoo! Cuckoo!

“Denk’ es, o Seele” was another of the Mörike poems that Wolf set. Lehmann didn’t sing or record this Lied.

Denk’ es o Seele!

| | | | | | |

Ein Tännlein grünet, wo,
Wer weiß! im Walde,
Ein Rosenstrauch, wer sagt,
In welchem Garten?
Sie sind erlesen schon,
Denk' es, o Seele,
Auf deinem Grab zu wurzeln
Und zu wachsen.

A little fir-tree flourishes,
Who knows where! in the forest;
A rosebush, who can tell,
In what garden?
They are selected already,
Consider, oh soul,
To take root and grow
On your grave.

Zwei schwarze Rößlein weiden
Auf der Wiese,
Sie kehren heim zur Stadt
In muntern Sprüngen.
Sie werden schrittweis gehn
Mit deiner Leiche;
Vielleicht, vielleicht noch eh'
An ihren Hufen
Das Eisen los wird,
Das ich blitzen sehe!

Two young black horses graze
On the pasture,
They return back to town
With lively leaps.
They will go step by step
With your corpse;
Perhaps, perhaps even before
On their hooves
The shoe gets loose,
And I can see it flash!

The title of this poem makes sense when you know that the “er” refers to the masculine word “Frühling.” In other words “Er ist’s” means “That’s Him” or better: “Spring is here.” It is one of the few cases in which there are two successful settings of the poem: one by Schumann and one by Wolf. Lehmann sang and taught both versions. The poem is by Mörike.

Er ist’s (Schumann)

| | | | | |

Er ist’s (Wolf)

| | | | | |

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser Harfenton!
Frühling, ja du bist's!
Dich hab ich vernommen!

Spring lets its blue ribbon
Flutter again in the breeze;
Sweet, familiar scents
Sweep with promise through the land.
Violets are already dreaming,
And will soon arrive.
Hark, in the distance a soft harp tone!
Spring, yes it is you!
It is you that I have heard!

“Frühling übers Jahr”(Spring Throughout the Year) is from Wolf’s *Goethe-Lieder*.
Lehmann sang and recorded this song.

Frühling übers Jahr

| | | | | | | | |
|-------------------------|--|--|--|--|--|--|--|
| | | | | | | | |
| Das Beet, schon lockert | | | | The flowerbed is already loosened | | | |
| Sich's in die Höh, | | | | [by plants pushing] upward, | | | |
| Da wanken Glöckchen | | | | Little bells are swaying there | | | |
| So weiß wie Schnee; | | | | As white as snow; | | | |
| Safran entfaltet | | | | The crocus is unfurling | | | |
| Gewalt'ge Gluth, | | | | A powerful glow, | | | |
| Smaragden keimt es | | | | Emerald green sprouts | | | |
| Und keimt wie Blut. | | | | And sprouts like blood. [with its force] | | | |
| Primeln stolzieren | | | | Primroses parade | | | |
| So naseweis, | | | | So pertly, | | | |
| Schalkhafte Veilchen, | | | | Roguish violets, | | | |
| Versteckt mit Fleiß; | | | | Assiduously concealed; | | | |
| Was auch noch alles | | | | Whatever else as well is | | | |
| Da regt und webt, | | | | Bestirring itself and burgeoning, | | | |
| Genug, der Frühling, | | | | Enough! Springtime | | | |
| Er wirkt und lebt. | | | | Is active and alive. | | | |
| Doch was im Garten | | | | But what in the garden | | | |
| Am reichsten blüht, | | | | Blooms most richly | | | |
| Das ist des Liebchens | | | | Is [my] beloved's | | | |
| Lieblich Gemüth. | | | | Lovely spirit. | | | |
| Da glühen Blicke | | | | There glances glow | | | |
| Mir immerfort, | | | | For me continuously, | | | |
| Erregend Liedchen, | | | | A thrilling song, | | | |
| Erheiternd Wort. | | | | A cheering word. | | | |
| Ein immer offen, | | | | An ever-open, | | | |
| Ein Blüthenherz, | | | | A blossoming heart, | | | |
| Im Ernste freundlich | | | | Friendly in seriousness | | | |
| Und rein im Scherz. | | | | And pure in jest. | | | |
| Wenn Ros' und Lilie | | | | When summer brings | | | |
| Der Sommer bringt, | | | | Roses and lilies, | | | |
| Er doch vergebens | | | | It vies in vain | | | |
| Mit Liebchen ringt. | | | | With my beloved. | | | |

“Die Bekehrte” (The Converted Girl) is from Wolf’s *Goethe-Lieder*. Lehmann sang but didn’t record this song.

Die Bekehrte

| | | | | | |
Bei dem Glanz der Abendröthe
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! ...

Und er zog mich zu sich nieder,
Küßte mich so hold, so süß.
Und ich sagte: blase wieder!
Und der gute Junge blies,
So la la! ...

Meine Ruh ist nun verloren,
Meine Freude floh davon,
Und ich hör' vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! ...

In the radiance of the sunset glow
I walked quietly along the forest,
Damon sat and played his flute,
So that it rang from the rocky cliffs,
So la la! ...

And he drew me down to him,
Kissed me so dearly, so sweetly,
And I said: play again!
And the good lad played,
So la la! ...

My peace is now lost,
My joy has flown away,
And in my ears I hear
Always only the old sound,
So la la, le ralla! ...

“Die Spröde” (The Coy Girl) is from Wolf’s *Goethe-Lieder*. Lehmann sang but didn’t record this song. She doesn’t offer much instruction to this soprano.

Die Spröde

| | | | | | |

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So la la! le ralla.

On the clearest spring morning
Walked the shepherdess and sang,
Young and lovely and carefree,
So that it ranged through the fields,
So la la! le ralla.

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort,
So la la! le ralla.

For a little kiss Thyrsis offered her one,
Two, no three lambs right there,
She looked at him roguishly a while;
Then she went away singing and laughing;
So la la! le ralla.

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur la la! le ralla.

And another [guy] offered her ribbons,
And the third his heart;
But she made fun of heart and ribbons
As with the lambs,
Only la la! le ralla.

This tender religious tableau is called “Schlafendes Jesuskind” (Sleeping Jesus Child) and is part of Wolf’s *Mörrike-Lieder*. Lehmann sang and recorded this song.

Schlafendes Jesuskind

| | | | | | |

Sohn der Jungfrau, Himmelskind! am Boden
Auf dem Holz der Schmerzen eingeschlafen,
Das der fromme Meister, sinnvoll spielend,
Deinen leichten Träumen unterlegte;
Blume du, noch in der Knospe dämmernd
Eingehüllt die Herrlichkeit des Vaters!
O wer sehen könnte, welche Bilder
Hinter dieser Stirne, diesen schwarzen
Wimpern sich in sanftem Wechsel malen!

Son of the Virgin, child of Heaven! on the floor
Sleeping upon the wood of agony,
That the pious master, with meaningful playing,
Has placed under your light dreams;
You flower, still only gleaming in the opening bud,
Sheathed in the glory of the Father!
Oh could one but see what images
Behind this brow, behind these black
Lashes, what softly changing pictures are painted!

“Nimmersate Liebe” (Insatiable Love) is from Wolf’s *Mörrike-Lieder*. Lehmann sang and recorded this Lied.

Nimmersate Liebe

| | | | | | |

So ist die Lieb'! So ist die Lieb'!
Mit Küßen nicht zu stillen :
Wer ist der Tor und will ein Sieb
Mit eitel Wasser füllen?
Und schöpfst du an die tausend Jahr;
Und küßest ewig, ewig gar,
Du tust ihr nie zu Willen.

Die Lieb', die Lieb' hat alle Stund'
Neu wunderlich Gelüsten;
Wir bißen uns die Lippen wund,
Da wir uns heute küßten.
Das Mädchen hielt in guter Ruh',
Wie's Lämmlein unter'm Messer;
Ihr Auge bat: nur immer zu,
Je weher, desto beßer!

So ist die Lieb', und war auch so,
Wie lang es Liebe giebt,
Und anders war Herr Salomo,
Der Weise, nicht verliebt.

Thus is love! Thus is love!
It cannot be satiated with kisses:
Who is such a fool as to try to fill
A sieve with nothing but water?
And if you scooped water a thousand years;
And kissed for ever and ever,
You would never manage to satisfy love.

Love, love has strange new yearnings
Every hour of the day;
We wounded our lips with bites
When we kissed each other today.
The maiden held perfectly still,
Like a little lamb under the knife;
Her eyes pleaded: just continue,
The more it hurts, the better!

Thus is love, and has been thus
As long as there has been love,
And Solomon, the wise one, was
Not in love any differently.

“Um Mitternacht” (At Midnight) is from Wolf’s *Mörrike-Lieder*. Lehmann sang but didn’t record this Lied.

Um Mitternacht

| | | | | | |

Gelassen stieg die Nacht an's Land,
Lehnt träumend an der Berge Wand,
Ihr Auge sieht die goldne Wage nun
Der Zeit in gleichen Schalen stille ruhn;
Und kecker rauschen die Quellen hervor,
Sie singen der Mutter, der Nacht, in's Ohr
Vom Tage,
Vom heute gewesenem Tage.

Das uralt alte Schlummerlied,
Sie achtet's nicht, sie ist es müd';
Ihr klingt des Himmels Bläue süßer noch,
Der flücht'gen Stunden gleichgeschwung'nes Joch.
Doch immer behalten die Quellen das Wort,
Es singen die Wasser im Schläfe noch fort
Vom Tage,
Vom heute gewesenem Tage.

Serenely night has descended over the land,
Leaning dreamily on the mountainside,
Its eyes now behold the golden scales
Of time, calmly poised in balance;
And boldly murmur the springs,
Singing to Mother, the Night,
Of the day
That was ended today.

To the ancient lullaby
She pays no attention; she is weary of it.
To her the blue heaven sounds sweeter,
The punctual cycle [yoke] of fleeting hours.
Yet the springs keep remembering the word,
The sleeping water keeps singing
Of the day
That was ended today.

Heine's poem "Schöne Wiege meiner Leiden" inspired Schumann during his miracle song year of 1840. Lehmann sang but didn't record this Lied.

Schöne Wiege...1

| | |

Schöne Wiege...2

| | |

Schöne Wiege meiner Leiden,
schönes Grabmal meiner Ruh',
schöne Stadt, wir müssen scheiden, -
Lebe wohl! ruf' ich dir zu.

Lebe wohl, du heil'ge Schwelle,
wo da wandelt Liebchen traut;
lebe wohl! du heil'ge Stelle,
wo ich sie zuerst geschaut.

Hätt' ich dich doch nie gesehn,
schöne Herzenskönigin!
Nimmer wär' es dann geschehen,
daß ich jetzt so elend bin.

Nie wollt' ich dein Herze rühren,
Liebe hab' ich nie erfleht;
nur ein stilles Leben führen
wollt' ich, wo dein Odem weht.

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

Und die Glieder matt und träge
schlepp' ich fort am Wanderstab,
bis mein müdes Haupt ich lege
ferne in ein kühles Grab.

Lehmann demonstrates the emotion of
"She drives you away."



Lovely cradle of my sorrows,
Handsome tombstone of my rest,
Beautiful town, we must part,
Farewell! I call to you.

Farewell, you holy threshold,
Across which my darling passed;
Farewell! you sacred spot
Where I first saw her.

Would that I had never seen you,
Lovely queen of my heart!
Never would it then have happened,
That I would now be so wretched.

I never wished to touch your heart,
I never begged for love;
All I wished was to lead a quiet life
Where your breath wafted by.

Yet you yourself drivest me away from you,
With bitter words from your mouth;
Madness filled my senses,
And my heart is sick and wounded.

And my limbs are heavy and sluggish;
I'll drag myself forward, leaning on my staff,
Until I can lay my weary head
In a cool and distant grave.



Lehmann at the MAW after a master class; Beaumont Glass, pianist, stands on the left.

Henri Duparc set “Sérénade florentine” to the words of Henri Cazalis (1840–1909). Lehmann sang this mélodie but didn’t record it.

Sérénade florentine

| | | | | | |
Étoile, dont la beauté luit
Comme un diamant dans la nuit,
Regarde vers ma bien-aimée
Dont la paupière s'est fermée,
Et fais descendre sur ses yeux
La bénédiction des cieux.

Star, whose beauty shines
Like a diamond in the night,
Look upon my beloved
Whose eyelids are closed
And upon her eyes let fall
The benediction of the heavens.

Elle s'endort : par la fenêtre
En sa chambre heureuse pénètre ;
Sur sa blancheur, comme un baiser,
Viens jusqu'à l'aube te poser,
Et que sa pensée alors rêve
D'un astre d'amour qui se lève.

She sleeps: through the window
Enter her happy room;
Upon her purity, like a kiss,
Rest until sunrise,
And may her dreams then be
Of a rising star of love.

Charles Baudelaire (1821–1867) was the poet for Duparc’s “La vie antérieure” (The Previous Life). Lehmann sang and recorded this *mélodie*.

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.

For a long time I lived beneath huge porticoes
That the sea-suns dyed with a thousand rays,
And whose great columns, erect and majestic,
At night seemed just like basalt grottoes.

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...

The rolling waves tossing the celestial images
Blended in a solemn and mystic way
The all-powerful chords of their rich music
Colored like the sunset reflected in my eyes...

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

It is there, there that I lived in tranquil luxury
In the midst of the azure, waves and wonders,
And the nude slaves imbued with fragrance

Qui me rafraîchissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

Who refreshed my brow with palm fronds,
And whose sole goal was to understand deeply
The agonizing secret that made me suffer.

“Paysage” (Landscape) by Hahn was written to a poem by André Theuriet (1833–1907). Lehmann sang but didn’t record this mélodie.

Paysage

| | | | | | |

A deux pas de la mer qu'on entend bourdonner
Je sais un coin perdu de la terre bretonne
Où j'aurais tant aimé, pendant les jours d'automne,
Chère, à vous emmener!

Des chênes faisant cercle autour d'une fontaine,
Quelques hêtres épars, un vieux moulin désert,
Une source dont l'eau claire a le reflet vert
De vos yeux de sirène

La mésange, au matin, sous la feuille jaunie,
Viendrait chanter pour nous
Et la mer, nuit et jour,
Viendrait accompagner nos caresses d'amour
De sa basse infinie!

Quite close to the booming sea,
I know a hidden spot in Brittany
Where, on autumn days, I'd so have wished,
To take you, my darling!

Oaks encircling a fountain,
Some scattered hedges, an old abandoned mill,
A spring whose clear waters reflected
The green of your siren-like eyes

The tit, each morning, among yellowed leaves,
Would come to sing for us
And the sea, night and day,
Would accompany our loving caresses
With its boundless bass voice!

“Die Georgine” (The Dahlia) by Richard Strauss isn’t well-known, but Lehmann sang and recorded it. The poem is by Hermann von Gilm zu Rosenegg (1812–1864).

Die Georgine

| | | | | |
Warum so spät erst, Georgine?
Das Rosenmärchen ist erzählt,
Und honigsatt hat sich die Biene
Ihr Bett zum Schlummer ausgewählt.

Why are you so late, dahlia?
The story of roses has already been told,
and sated with honey, the bee
has chosen a bed in which to slumber.

Sind nicht zu kalt dir diese Nächte?
Wie lebst du diese Tage hin?
Wenn ich dir jetzt den Frühling brächte,
Du feurgelbe Träumerin!

Are these nights not too cold for you?
How do you survive in these times?
What if I now brought you the spring,
you fiery yellow dreamer!

Wenn ich mit Maitau dich benetzte,
Begöße dich mit Junilicht?
Doch ach, dann wärst du nicht die Letzte,
Die stolze Einzige auch nicht.

What if I moistened you with May dew
and watered you with June light?
But then you would not be the last,
not be the proud unique one.

Wie, Träumerin, lock' ich vergebens?
So reich' mir schwesterlich die Hand,
Ich hab' den Maitag dieses Lebens
wie du den Frühling nicht gekannt.

What, dreamer, do I entice you in vain?
Reach me your sisterly hand,
for in this life I have not known May days,
just as you have not known the spring.

Und spät, wie dir, du Feurgelbe,
Stahl sich die Liebe mir ins Herz;
Ob spät, ob früh, es ist dasselbe
Entzücken und derselbe Schmerz.

And, late, like you, fiery yellow one,
love stole into my heart;
Whether late or early, it is nonetheless
both a delight and the same pain.

The poet of “Fleur fanée” (Faded Flower) was Léon Dierx (1838–1912). The composer is Reynaldo Hahn. Lehmann didn’t sing or record this mélodie.

Fleur fanée

| | | | |
Cette fleur, autrefois donnée,
A gardé l'odeur d'un beau sein,
Il s'en échappe tout l'essaim
Des souvenirs d'une autre année
Où la blancheur au pur dessin
Charma quelque âme fortunée.
Heureuse fut la matinée,
Qui t'embaumait, ô fleur fanée,
A qui le temps, doux assassin,
Fit une mort si fortunée.
Il n'a tué que ton dessin,
Non les rêves de cette année,
Dont, sur toi, flotte tout l'essaim.
Et j'y sens, autour d'un beau sein,
L'odeur d'amour, par toi donnée,
Ô fleur, que je garde à dessein!

This flower given in the past,
Has kept the perfume of the beautiful breast,
It has escaped all of the swarms
Of memories of another year
Where the whiteness of a pure design
Charms some fortunate soul.
Happy was the morning
That you made fragrant, oh faded flower,
For whom the weather, sweet assassin,
Made a death so fortunate.
It only killed your design,
Not the dreams of this year,
Which, upon you, the entire swarm floats.
And I smell there, around a beautiful breast,
The perfume of love, that you give,
Oh flower, which I keep by design!

Richard Strauss set “Wozu noch, Mädchen” to a poem of Adolf von Schack (1815–1894). Lehmann recorded this Lied in 1949.

Wozu noch...1

| | | | | | |

Wozu noch...2

| | | | | | |

Wozu noch, Mädchen, soll es frommen,
Daß du vor mir Verstellung übst?
Heiß froh das neue Glück willkommen,
Und sag es offen, daß du liebst!

What’s the use, maiden,
Of this pretense you practice in front of me?
Welcome your new joy gladly
And say openly, that you’re in love!

An deines Busens höherm Schwellen,
Dem Wangenrot, das kommt und geht,
Ward dein Geheimnis von den Quellen,
Den Blumengeistern längst erspäht.

From the rising of your breast
The way your blushes come and go,
Have long since noticed your secret,
By fountains and flower spirits.

Die Wogen murmeln's in den Grotten,
Es flüstert's leis der Abendwind,
Wo du vorbeigehst, hörst du's spotten:
Wir wissen es seit lange, Kind!

The ripples murmur it in the grottos,
The evening breeze whispers it,
Wherever you go, you hear a teasing:
“We’ve known it for a long time, child!”

Beethoven set “Mit einem gemalten Band” (With a Painted Ribbon) to the poem of Goethe. Lehmann didn’t sing or record this Lied.

Mit einem gemalten...

| | | | | | |

Kleine Blumen, kleine Blätter
Streuen mir mit leichter Hand
Gute, junge Frühlings-Götter
Tändelnd auf ein luftig Band.

Little flowers, little leaves
Are strewn for me with a light hand
By good, young gods of spring
Playfully on an airy ribbon.

Zephir, nimm's auf deine Flügel,
Schling's um meiner Liebsten Kleid;
Und so tritt sie vor den Spiegel
All in ihrer Munterkeit.

Zephyr, put it on your wings,
Wind it around my sweetheart's dress;
And so she'll step up to the mirror
In all her merriment.

Sieht mit Rosen sich umgeben,
Selbst wie eine Rose jung.
Einen Blick, geliebtes Leben!
Und ich bin belohnt genug.

She will see herself surrounded by roses,
Herself like a young rose.
Grant me just one glance, beloved!
And I will have reward enough.

Fühle, was dies Herz empfindet,
Reiche frei mir deine Hand,
Und das Band, das uns verbindet,
Sei kein schwaches Rosenband!

Feel just what this heart feels,
Freely offer me your hand,
And let this ribbon that binds us
Will be no weak ribbon of roses!

Goethe's poem, "Der Schäfer" (The Shepherd) was set by Wolf. Lehmann sang this Lied and recorded the poem. At the end of this master class you'll hear LL laughing with the student/singer.

Der Schäfer

| | | | | |
Es war ein fauler Schäfer,
Ein rechter Siebenschläfer,
Ihn kümmerte kein Schaf.

Once there was a lazy shepherd,
A true lazy-bones,
He took care of no sheep.

Ein Mädchen konnt ihn fassen,
Da war der Tropf verlassen,
Fort Appetit und Schlaf!

A maiden tried to catch him,
Then the twit was forsaken,
Gone appetite and sleep!

Es trieb ihn in die Ferne,
Des Nachts zählt er die Sterne,
Er klagt und härmt sich brav.

He's driven to distant places,
At night he counts the stars,
And he laments and grieves deeply.

Nun da sie ihn genommen,
Ist alles wieder kommen,
Durst, Appetit und Schlaf.

Now, since she has accepted him,
Everything is back to normal,
Thirst, appetite and sleep.

Known also as “Harfenspieler III,” Goethe’s “Wer nie sein Brot mit Tränen aß” was set by Hugo Wolf (among others). Lehmann didn’t sing or record this Lied.

Wer nie sein Brot...

| | | | | | |

Wer nie sein Brot mit Tränen aß,
Wer nie die kummervollen Nächte
Auf seinem Bette weinend saß,
Der kennt euch nicht, ihr himmlischen Mächte.

He who never ate his bread with tears,
He who never, through sorrowful nights,
Sat weeping on his bed,
He does not know you, heavenly powers.

Ihr führt ins Leben uns hinein,
Ihr laßt den Armen schuldig werden,
Dann überlaßt ihr ihn der Pein:
Denn alle Schuld rächt sich auf Erden.

You lead us into life,
You let the wretched man feel guilt,
Then you leave him to his pain:
For all guilt avenges itself on earth.

“Warnung” (Warning) was written by Mozart to a folk or anonymous text.
Lehmann sang this often and recorded it as well.

Warnung

| | | | | | |

Männer suchen stets zu naschen,
Läßt man sie allein,
Leicht sind Mädchen zu erhaschen,
Weiß man sie zu überraschen;
Soll das zu verwundern sein?

Men always want to snack,
If one leaves them alone
Easily they'll find a maiden to snatch,
For they know how to surprise them;
And should it be any wonder?

Mädchen haben frisches Blut,
Und das Naschen schmeckt so gut.

Maidens are fresh-blooded,
And these snacks taste so good.

Doch das Naschen vor dem Essen
Nimmt den Appetit.
Manche kam, die das vergessen,
Um den Schatz, den sie besessen,
Und um ihren Liebsten mit.

But a snack before the meal
Can ruin one's appetite.
Many come along who forget this,
Lose both the treasure they possess
And their beloved with it.

Väter, läßt's euch Warnung sein:
Sperrt die Zuckerplätzchen ein!
Sperrt die jungen Mädchen ein!

Fathers, let this be a warning to you:
Lock up your sugar candies!
Lock up your young girls!

“An die Geliebte” (To the Beloved) is one of the Mörike poems that Hugo Wolf set as part of his *Mörike-Lieder*. Lehmann didn’t sing or record this Lied.

An die Geliebte

| | | | | | |

Wenn ich, von deinem Anschauen tief gestillt,
Mich stumm an deinem heiligen Wert vergnüge,
Dann hör ich recht die leisen Atemzüge
Des Engels, welcher sich in dir verhüllt.

When I, enraptured at the sight of you,
Quietly take delight in your great worth,
Then I clearly hear the gentle breathing
Of the angel that is disguised within you.

Und ein erstaunt, ein fragend Lächeln quillt
Auf meinem Mund, ob mich kein Traum betrüge,
Daß nun in dir, zu ewiger Genüge,
Mein kühnster Wunsch, mein einziger, sich erfüllt?

And an astounded, questioning smile springs
To my lips, as I wonder if it isn’t a deceiving dream,
That now in you, to my eternal pleasure,
My boldest wish, my only wish, is fulfilled?

Von Tiefe dann zu Tiefen stürzt mein Sinn,
Ich höre aus der Gottheit nächtger Ferne
Die Quellen des Geschicks melodisch rauschen.

From depths to depths my senses plunge,
I hear from out of the gods’ expanse of night
The melodious murmur of the source of fate.

Betäubt kehr ich den Blick nach oben hin,
Zum Himmel auf - da lächeln alle Sterne;
Ich knie, ihrem Lichtgesang zu lauschen.

Stunned, I turn my eyes then upwards,
Toward the heavens, there all the stars are smiling;
I kneel, to listen to their song of light.



“Auf dem grünen Balcon” is one of Hugo Wolf’s songs from his *Spanisches Liederbuch*, that was written to a Heyse translation of an anonymous or unidentified Spanish writer. Lehmann sang but didn’t record this Lied.

Auf dem grünen Balcon

| | | | | | |

Auf dem grünen Balkon mein Mädchen
Schaut nach mir durch's Gitterlein.
Mit den Augen blinzelt sie freundlich,
Mit dem Finger sagt sie mir: Nein!

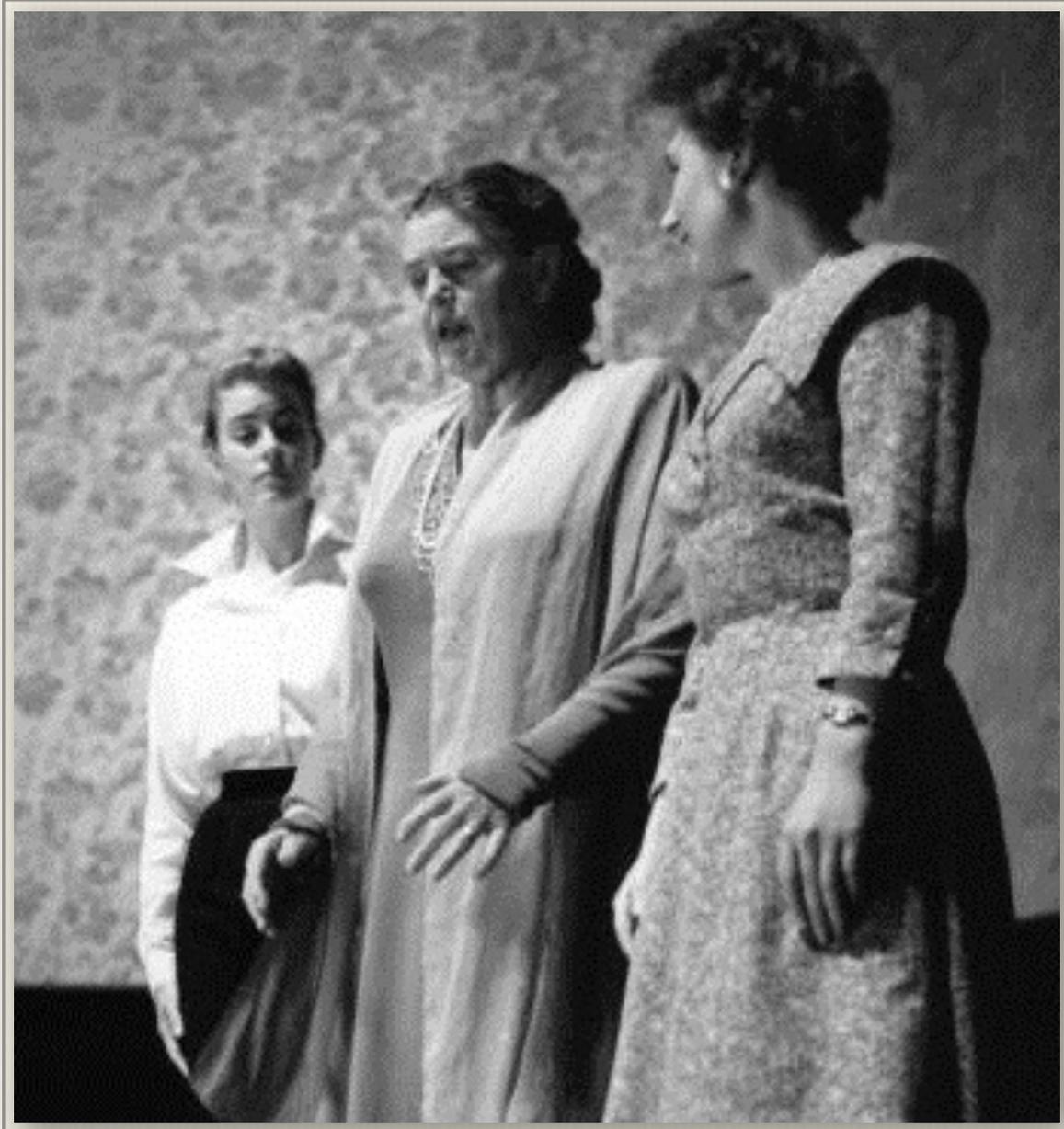
From her green balcony my maiden
Gazes down at me through the trellis.
With her eyes she winks kindly,
But with her finger she says: No!

Glück, das nimmer ohne Wanken
Junger Liebe folgt hienieden,
Hat mir eine Lust beschieden,
Und auch da noch muß ich schwanken.
Schmeicheln hör ich oder Zanken,
Komm ich an ihr Fensterlädchen.
Immer nach dem Brauch der Mädchen
Träuft ins Glück ein bißchen Pein:
Mit den Augen blinzelt sie freundlich,
Mit dem Finger sagt sie mir: Nein!

Luck, which never lets
Young love unfold without wavering,
Has allotted me a pleasure,
But also a precarious one.
I hear either endearments or scolding,
When I come to her window shutters.
Always according to the custom of the girl
A little pain will mingle with happiness:
With her eyes she winks kindly,
But with her finger she says: No!

Wie sich nur in ihr vertragen
Ihre Kälte, meine Glut?
Weil in ihr mein Himmel ruht,
Seh ich Trüb und Hell sich jagen.
In den Wind gehn meine Klagen,
Daß noch nie die süße Kleine
Ihre Arme schlang um meine;
Doch sie hält mich hin so fein -
Mit den Augen blinzelt sie freundlich,
Mit dem Finger sagt sie mir: Nein!

How can she then reconcile
Her coldness and my ardor?
While my heaven rests in her,
I see darkness and light chasing each other.
The wind bears away my complaint,
That my sweet darling has never
Clasped me in her arms.
Yet she holds me off so subtly –
With her eyes she winks kindly,
But with her finger she says: “No!”



LL with students at the Wigmore Hall master classes

“Les cloches” (The Bells) was set by Debussy to a poem by Paul Bourget (1852–1935). Lehmann didn’t sing this mélodie.

Les cloches

| | | | | | |

Les feuilles s'ouvraient sur le bord des branches
Déliatement.

Les cloches tintaient, légères et franches,
Dans le ciel clément.

Rythmique et fervent comme une antienne,
Ce lointain appel
Me remémorait la blancheur chrétienne
Des fleurs de l'autel.

Ces cloches parlaient d'heureuses années,
Et, dans le grand bois,
Semblaient reverdir les feuilles fanées,
Des jours d'autrefois.

The leaves opened on the edge of the branches
Delicately.

The bells tolled light and plain,
In the mild sky.

Rhythmically and fervently, like an anthem,
This far-away call
Reminded me of the Christian whiteness
Of altar flowers.

These bells spoke of happy years,
And in the large forest,
They seemed to revive the withered leaves,
Of days gone by.

“Der Kuss” (The Kiss) by Beethoven was set to a poem by Christian Felix Weisse (1726–1804). Lehmann sang and recorded this Lied.

Der Kuss

| | | | | | |

Ich war bei Chloen ganz allein,
Und küssen wollt' ich sie.
Jedoch sie sprach, sie würde schrein,
Es sei vergebne Müh!

Ich wagt' es doch und küßte sie,
Trotz ihrer Gegenwehr.
Und schrie sie nicht? Jawohl, sie schrie --
Doch lange hinterher.

I was alone with Chloe,
And I wanted to kiss her;
But she said that she'd scream,
It would be a futile attempt!

Yet I dared, and kissed her
Despite her resistance.
And did she not scream? Yes, she did—
But not until long afterward.

Gerard Manley Hopkins (1844–1889) wrote “Heaven-Haven” which became Samuel Barber’s “A Nun Take the Veil.” Lehmann didn’t sing this song.

A Nun Takes the Veil

| | | | | | |

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

The spiritual “Sweet Little Jesus Boy” was obviously a song that Lehmann never sang, but she provides insight into the words and phrases that can help bring the work better to life. Most people think of “Sweet Little Jesus Boy” as a traditional spiritual but Robert MacGimsey composed it in 1934.

Sweet Little Jesus

| | | | | | |

Sweet little Jesus Boy,
They made you be born in a manger.
Sweet little Holy Child,
Didn't know who You was.

Didn't know you'd come to save us, Lord;
To take our sins away.
Our eyes was blind, we couldn't see,
We didn't know who You was.

Debussy's "Spleen" was set to the words of Paul Verlaine (1844–1896). Lehmann didn't sing or record this *mélodie*.

Spleen

| | | | | | |

Les roses étaient toutes rouges
Et les lierres étaient tout noirs.

The roses were all red
And the ivy was all black.

Chère, pour peu que tu te bouges
Renaissent tous mes désespoirs.

Dear, it only needs one move from you
For all my despairs to reawaken.

Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux.

The sky was too blue, too tender,
The sea too green and the air too mild.

Je crains toujours, -- ce qu'est d'attendre
Quelque fuite atroce de vous.

I fear all the time, ever waiting,
Some terrible flight from you.

Du houx à la feuille vernie
Et du luisant buis je suis las,

Of the holly with its varnished leaf
And of the shining boxwood I am weary,

Et de la campagne infinie
Et de tout, fors de vous, hélas !

And of the never-ending countryside,
And of everything, except you, alas!

“Music I Heard with You” is by Dutch-born American conductor, pianist, composer, and actor Richard Hageman (1881–1966). This song was written in 1938 to the words of Conrad Aiken. Lehmann often sang this song in her American tours but never recorded it.

Music I Heard with You

| | | | | | |

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that was once so beautiful is dead.

Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved,
And yet your touch upon them will not pass.

For it was in my heart that you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always, —
They knew you once, O beautiful and wise.

John Alden Carpenter's "On the Day When Death Will Knock at My Door" is written to the poem of Rabindranath Tagore (1861–1941). We only have a portion of the song in this master class. Lehmann neither sang nor recorded this song.

When Death Will Knock...

| | | | | | |

On the day when death will knock at thy door,
What wilt thou offer to him?

Oh, I will set before my guest the full vessel of my life;
I will never let him go with empty hands.

All the sweet vintage of all my autumn days and summer nights,
All the earnings and gleanings of my busy life,
Will I place before him at the close of my days
When death will knock at my door.

“Widmung” (Dedication) is one of Robert Schumann’s most popular Lieder. Lehmann sang it often and recorded it. The poet was Friedrich Rückert (1788–1866). The second master class student doesn’t know the words, but LL is still able to teach something.

Widmung 1

| | | | | | |

Widmung 2

| | | | | | |

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darin ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel, mir beschieden.
Daß du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

You my soul, you my heart,
You my bliss, oh you my pain,
You my world in which I live,
My heaven, in which I float,
Oh you my grave, into which
I eternally cast my grief!
You are rest, you are peace,
You are bestowed upon me from heaven.
That you love me, gives me my worth,
Your gaze has transfigured me,
You lovingly raise me above myself,
My good spirit, my better self!

“Die junge Nonne” (The Young Nun) by Schubert is set to the poem of Jakob Nikolaus Reichsfreiherr von Craigher de Jachelutta (1797–1855). Lehmann sang and recorded this Lied.

Die junge Nonne

| | | | | | |

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!

Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland! mit sehndem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn.
Alleluja!

How the howling storm roars through the treetops!
The rafters rattle, the house shudders!
Thunder rolls, lighting flashes,
And the night is as dark as the grave!

All the same, [let it rage] ,
So it raged in me not long ago as well:
My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now,
And my heart was as dark as the grave.

Now rage, you wild, powerful storm,
In my heart there's peace; in my heart there's peace.
The groom is awaited by the loving bride,
Cleansed by the purifying flames,
To eternal love betrothed.

I await you, my savior, with a yearning gaze!
Come, heavenly bridegroom, take your bride,
Rescue her soul from earthly imprisonment.
Listen, the bell rings peacefully from the tower!
That sweet tone invites me
Overpoweringly to eternal heights.
Alleluia!

Schubert wrote “Ganymed” to the poetry of Goethe. This tape has bad bleed-through, but there is much still to hear of LL’s instructions. She sang but didn’t record this Lied.

Ganymed

| | | | | | |
Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herze drängt
Deiner ewigen Wärme Heilig Gefühl,
Unendliche Schöne!

Daß ich dich fassen möcht'
In diesen Arm!

Ach, an deinem Busen
Lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komm', ich komme!
Ach Wohin, wohin?

Hinauf! strebt's Hinauf!
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenden Liebe.
Mir! Mir!
In eurem Schosse
Aufwärts!
Umfangend umfassen!
Aufwärts an deinen Busen,
Alliebender Vater!

How, in the morning brightness,
You shine all around me,
Springtime, beloved!
With love’s thousandfold bliss
To my heart thrusts itself
Your eternal ardor’s sacred feeling,
Unending beauty!

Could I but embrace you
In these arms! [In my arms]

Ah, upon your breast
I lie, languish,
And your blossoms, your grass
Press themselves upon my heart.
You cool the burning
Thirst of my bosom, [heart, breast]
Lovely morning-breeze!
There calls the nightingale
Lovingly for me from the misty valley.

I come, I come!
Whither, ah whither?

Upwards! Upwards the striving!
The clouds are floating
Downwards, the clouds
Bow down to yearning love.
To me! To me!
In your lap,
Upwards!
Embracing, embraced!
Upwards to thy bosom,
All-loving Father!

Goethe's poem, "Blumengruß" (Flower Greeting) inspired Wolf to one of his very simple and direct Lieder. Lehmann sang, but didn't record this song.

Blumengruß

| | | | | | |

Der Strauß, den ich gepflücket,
Grüße dich viel tausendmal!
Ich habe mich oft gebücket,
Ach, wohl eintausendmal,
Und ihn ans Herz gedrückt
Wie hunderttausendmal!

The bouquet that I have picked,
let it greet you a thousand times!
I have often bent down,
ah, well over a thousand times,
and pressed it to my heart—
Even a hundred thousand times!

Brahms wrote “Dämmerung senkte sich von oben” to a poem of Goethe.
Lehmann sang but didn’t record this Lied.

Dämmerung senkte sich...

| | | | | | |

Dämmerung senkte sich von oben,
Schon ist alle Nähe fern,
Doch zuerst empor gehoben
Holden Lichts der Abendstern.

Twilight sank from high above;
All that was near already is far,
Yet first is raised high
The fair light of the evening star.

Alles schwankt in's Ungewisse,
Nebel schleichen in die Höh',
Schwarzvertiefte Finsternisse
Widerspiegelnd ruht der See.

Everything shakes with uncertainty,
A mist creeps slowly upward,
Darkness steeped in black
Reflected calmly in the sea.

Nun am östlichen Bereiche
Ahn' ich Mondenglanz und Glut,
Schlanker Weiden Haargezweige
Scherzen auf der nächsten Flut.

Now in eastern areas
I feel the moon’s brightness and glow,
Hair-like branches of slender willows
Play on the nearest tide.

Durch bewegter Schatten Spiele
Zittert Lunas Zauberschein,
Und durch's Auge schleicht die Kühle
Sänftigend in's Herz hinein.

Through the play of moving shadows
Trembles Luna’s magic shine,
And through my eyes creeps the cool air,
Gently in toward my heart.

“Wenn du nur zuweilen lächelst” is a poem of Daumer that inspired Brahms. Lehmann sang but didn’t record this Lied.

Wenn du nur zuweilen...

| | | | | | |

Wenn du nur zuweilen lächelst,
Nur zuweilen Kühle fächerst
Dieser ungemessnen Glut -
In Geduld will ich mich fassen
Und dich alles treiben lassen,
Was der Liebe wehe tut.

If you would only smile now and then,
Now and then fan coolness
On my boundless passion—
Then I would wait with patience
And let you persist in doing all those things,
That injure my love.

Duparc set two of Baudelaire's strophes of "L'invitation au Voyage" (Invitation to the Voyage). Lehmann sang this mélodie but didn't record it.

L'invitation au voyage

Mon enfant, ma sœur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble.
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.
Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

My child, my sister,[really a girlfriend]
dream of the sweetness
of going there to live together,
to love at leisure,
to love and to die
in a country that is the image of you.
The misty suns
of those foggy skies
have for me the same
mysterious charm
as your fickle eyes,
shining through their tears.
There, all is order and beauty,
luxury, calm and delight.
See in the canals
the boats are slumbering,
nomads by nature;
it is to gratify
your least desire
that they come from the ends of the earth.
The setting suns
clothe the fields,
the canals, and the whole town
with hyacinth and gold;
the world falls asleep
bathed in a warm light.
There, all is order and beauty,
luxury, calm and delight.

“Sehnsucht nach der Waldgegend” (Longing for the Forest) was a Justinus Kerner (1786–1862) poem which Robert Schumann set as part of his Liederkreis Op. 35. Lehmann didn’t sing or record this Lied.

Sehnsucht nach der Waldgegend

| | | | | | |
Wär' ich nie aus euch gegangen,
Wälder, hehr und wunderbar!
Hietet liebend mich umfängen
Doch so lange, lange Jahr'.

Would that I had never left you,
woodlands, lofty and wondrous!
You held me lovingly in your embrace
for many a long, long year.

Wo in euren Dämmerungen
Vogelsang und Silberquell,
Ist auch manches Lied entsprungen
Meinem Busen, frisch und hell.

Where, in your twilit spots,
there was birdsong and silver streams,
there also sprang up many songs
from my bosom, fresh and bright.

Euer Wogen, euer Hallen,
Euer Säuseln nimmer müd',
Eure Melodien alle
Weckten in der Brust das Lied.

Your surging, your echoes,
your never-tiring whispering,
your melodies all
awoke song in my breast.

Hier in diesen weiten Triften
Ist mir alles öd' und stumm,
Und ich schau' in blauen Lüften
Mich nach Wolkenbildern um.

Here in these wide meadows
everything is desolate and mute to me,
and I gaze up into the blue sky
looking for shapes in the clouds.

Wenn ihr's in den Busen zwinget,
Regt sich selten nur das Lied;
Wie der Vogel halb nur singet,
Den von Baum und Blatt man schied.

Wit you to force it in my breast,
song but seldom stirs now;
like the mere half-song of the bird
when parted from tree and leaf.

The poem that Richard Strauss used for “Befreit” (Freed) was written by Richard Dehmel (1863–1920). It’s meaning isn’t clear to many singers, but Lehmann has a definite understanding of it. Lehmann sang but didn’t record this Lied.

Befreit

| | | | | | |

Befreit (P.S.)

| | | | | | |

Du wirst nicht weinen. Leise, leise
wirst du lächeln: und wie zur Reise
geb' ich dir Blick und Kuß zurück.
Unsre lieben vier Wände! Du hast sie bereitet,
ich habe sie dir zur Welt geweitet --
o Glück!

Dann wirst du heiß meine Hände fassen
und wirst mir deine Seele lassen,
läßt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wiedergeben --
o Glück!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide;
so gab' ich dich der Welt zurück.
Dann wirst du mir nur noch im Traum erscheinen
und mich segnen und mit mir weinen --
o Glück!

You will not weep. Gently, gently
you will smile, and as before a journey
I will return your gaze and your kiss.
Our dear four walls! You prepared them,
I have widened them for you into a world--
Oh joy!

Then you will passionately seize my hands
and you will leave me your soul,
leaving me behind for our children.
You gave me your entire life,
I will give it again to them--
Oh joy!

It will be very soon, as we both know,
we have freed each other from sorrow;
so I return you to the world.
You will then appear to me only in dreams
and bless me and weep with me--
Oh joy!

Schubert's "An die Musik" (To Music) is one of his most beloved songs. Lehmann sang and recorded this Lied and famously, in her NYC Farewell Recital, wept at the last line. The poet was Schubert's friend Franz von Schober (1796–1882).

An die Musik

| | | | | | |

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

| | |
|--|---|
| 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! | 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! |
|--|---|

“In Waldeinsamkeit” (In the Loneliness of the Forest) is a Brahms Lied to poetry of Karl von Lemcke (1831–1913). Lehmann didn’t sing or record this Lied.

In Waldeinsamkeit

| | | | | | |

Ich saß zu deinen Füßen
In Waldeseinsamkeit;
Windesatmen, Sehnen
Ging durch die Wipfel breit.

I sat at your feet
In the loneliness of the forest;
The breath of the wind, like longing,
Went through the broad treetops.

In stummen Ringen senkt' ich
Das Haupt in deinen Schoß,
Und meine bebenden Hände
Um deine Knie ich schloß.

In mute struggle I sank
my head into your lap,
And my trembling hands
clasped about your knees.

Die Sonne ging hinunter,
Der Tag verglühte all,
Ferne, ferne, ferne
Sang eine Nachtigall.

The sun set,
The day lost its glow,
Far, far, far away
Sang a nightingale.

The Hugo Wolf song “Auf ein altes Bild” (To an Old Picture) was inspired by a poem of Mörike. Lehmann sang and recorded this Lied.

Auf ein altes Bild

| | | | | | |

In grüner Landschaft Sommerflor,
Bei kühlem Wasser, Schilf, und Rohr,
Schau, wie das Knäblein Sündelos
Frei spielt auf der Jungfrau Schoß!
Und dort im Walde wonnesam,
Ach, grünet schon des Kreuzes Stamm!

In the green landscape of a blossoming summer,
Beside cool water, reeds, and canes,
Behold, how the sinless child
Plays freely on the virgin's lap!
And there, in the woods, blissfully,
Ah, growing already the stem that will become the cross!

Henri Duparc's "Soupir" (Sigh) was written to the poem of René-François Sully-Prudhomme (1839–1907). Lehmann didn't sing or record this Lied.

Soupir

| | | | | | |

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais, fidèle, toujours l'attendre,
Toujours l'aimer!

Never to see or hear her,
never to say her name aloud,
but faithfully always to wait for her,
always to love her!

Ouvrir les bras, et, las d'attendre,
Sur la néant les refermer!
Mais encor, toujours les lui tendre
Toujours l'aimer.

To open my arms and, tired of waiting,
to close them on nothing,
but still always to stretch them out to her
always to love her.

Ah! ne pouvoir que les lui tendre
Et dans les pleurs se consumer,
Mais ces pleurs toujours les répandre,
Toujours l'aimer...

To only be able to offer them to her,
and then to be consumed in tears,
but always to shed these tears,
always to love her...

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais d'un amour toujours plus tendre
Toujours l'aimer. Toujours!

Never to see or hear her,
never to say her name aloud,
but with a love that grows ever more tender,
always to love her. Always!

“Lust der Sturmnacht” is one of Robert Schumann’s *Kerner Lieder* written to the poetry of Justinus Kerner (1786–1862). Lehmann didn’t sing or record this Lied.

Lust der Sturmnacht

| | | | | | |

Wenn durch Berg und Tale draußen
Regen schauert, Stürme brausen,
Schild und Fenster hell erklingen,
Und in Nacht die Wanderer irren,

When, outside, over mountain and valley
rain pours and storms rage,
sign and window loudly rattle,
and in the night the travelers go astray,

Ruht es sich so süß hier innen,
Aufgelöst in sel'ges Minnen;
All der goldne Himmelsschimmer
Flieht herein ins stille Zimmer:

it is so sweet to rest here inside,
dissolved in blissful love;
all of heaven’s golden glow
flees into this quiet room:

Reiches Leben, hab Erbarmen!
Halt mich fest in linden Armen!
Lenzesblumen aufwärts dringen,
Wölklein ziehn und Vöglein singen.

Rich life, have mercy!
Hold me fast in your gentle arms!
Spring flowers thrust upward,
clouds float by and birds sing.

Ende nie, du Sturmnacht, wilde!
Klirrt, ihr Fenster, schwankt, ihr Schilde,
Bäumt euch, Wälder, braus, o Welle,
Mich umfängt des Himmels Helle!

Never end, you stormy, wild night!
Rattle, you window; shake, you sign;
Rear up, forests; roar, oh wave,
Heaven’s brightness holds me fast!

“Stille Liebe” is one of Robert Schumann’s *Kerner Lieder* written to the poetry of Justinus Kerner (1786–1862). Lehmann didn’t sing or record this Lied.

Stille Liebe

| | | | | | |

Könnt' ich dich in Liedern preisen,
Säng' ich dir das längste Lied.
Ja, ich würd' in allen Weisen
Dich zu singen nimmer müd'!

If I could praise you in song,
I would sing you the longest song.
Yes, I would in every way
never tire of singing to you!

Doch was immer mich betrübte,
Ist, daß ich nur immer stumm
Tragen kann dich, Herzgeliebte,
In des Busens Heiligtum.

But what has always troubled me
is that always, only silently,
I may carry you, my heart’s beloved,
in my heart’s shrine.

Dieser Schmerz hat mich bezwungen,
Daß ich sang dies kleine Lied,
Doch von bitterm Leid durchdrungen,
Daß noch keins auf dich geriet.

This pain has compelled me
to sing this little song,
but I am pierced by bitter sorrow
that none [of my song] came to you.

Robert Franz wrote “Im Herbst” (In Autumn) to the words of Wolfgang Müller von Königswinter (1816–1873). Lehmann sang but never recorded this Lied.

Im Herbst

| | | | | | |

Die Heide ist braun, einst blühte sie roth,
Die Birke ist kahl, grün war einst ihr Kleid; —
Einst ging ich zu zwein, jetzt geh' ich allein, —
Weh über den Herbst und die gramvolle Zeit!
O weh, o weh,
Weh über den Herbst und die gramvolle Zeit!

The heath is brown, once it bloomed red,
The birch is bare, green was once its dress; —
Once I walked as a couple, now I walk alone, —
Woe to autumn and the sorrowful times!
Oh woe, oh woe,
Woe to autumn and the sorrowful times!

Einst blühten die Rosen, jetzt welkten sie all',
Voll Duft war das Kraut, jetzt zog er heraus; —
Einst pflückt' ich zu zwein, jetzt pflück' ich allein,
Das wird ein dürrer, ein duftloser Strauß.
O weh, o weh,
Das wird ein dürrer, ein duftloser Strauß!

Once the roses bloomed, now they are all withered,
The herbs were fragrant, now that's gone; —
Once I picked [flowers] as a couple, now I pick alone,
That will be a dry, a scentless bouquet.
Oh woe, oh woe,
That will be a dry, a scentless bouquet!

Die Welt ist so od', sie war einst so schön,
Ich war einst so reich, jetzt bin ich voll Noth; —
Einst ging ich zu zwein, jetzt geh' ich allein; —
Mein Lieb ist falsch, o wäre ich todt!
O weh, o weh,
Mein Lieb ist falsch, o wäre ich todt!

The world is so desolate, once it was so beautiful,
I was once so rich, now I am full of distress; —
Once I walked as a couple, now I walk alone, —
My beloved is untrue, oh I wish I were dead!
Oh woe, oh woe,
My beloved is untrue, oh I wish I were dead!

Justinus Kerner was the poet whose words inspired Robert Schumann to write “Ertes Grün” (First Green). Lehmann sang but never recorded this Lied.

Erstes Grün

| | | | | | | |

Du junges Grün, du frisches Gras!
Wie manches Herz durch dich genas,
Das von des Winters Schnee erkrankt,
O wie mein Herz nach dir verlangt!

Schon brichst du aus der Erde Nacht,
Wie dir mein Aug' entgegen lacht!
Hier in des Waldes stillem Grund
Drück' ich dich, Grün, an Herz und Mund.

Wie treibt's mich von den Menschen fort!
Mein Leid, das hebt kein Menschenwort,
Nur junges Grün ans Herz gelegt,
Macht, daß mein Herze stiller schlägt.

You young green, you fresh grass!
How many hearts have recovered through you,
after falling ill from winter's snow?
Oh how my heart longs for you!

Already you break from earth's night,
how my eye laughs to gaze toward you!
Here in the forest's mute land
I press you, you green, to my heart and my lips.

How driven I am to leave people!
My sorrow can be lifted by no human word;
only young grass lying on my heart
makes my heart beat more calmly.

Part of Robert Schumann's *Myrten*, "Die Lotosblume" was written to the poetry of Heine. Lehmann sang and recorded this Lied.

Die Lotosblume

| | | | | | |

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.



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 2019. 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 surtitles, 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 2019 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) and at present (2019) Hickling is working on Volume VIII which will offer Lehmann's art work.

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 he worked closely, Beaumont Glass, plays piano.

Abravanel, Maurice

Maurice Abravanel (1903–1993) conductor, was at the Met at the start of Maria Callas'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!

Related Glossary Terms

Agathe

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Find Term

Adolf Friedrich Graf von Schack

Adolf Friedrich, Graf von Schack (2 August 1815 – 14 April 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 travelling 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.

Related Glossary Terms

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Drag related terms here

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Chapter 4 - Song Master Classes

Agathe

Agathe is the lead female character and lead soprano in Weber's romantic opera *Der Freischuetz*.

Related Glossary Terms

Abravanel, Maurice

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Find Term

Al Jolson

Al Jolson (born Asa Yoelson; 1886–1950) was a Jewish-American singer, film actor, and comedian. At the peak of his career, he was dubbed “The World’s Greatest Entertainer.”

His performing style was brash and extroverted, and he popularized a large number of songs that benefited from his “shamelessly sentimental, melodramatic approach.” Numerous well-known singers were influenced by his music, including Bing Crosby. In the 1930s he was America's most famous and highest-paid entertainer. Between 1911 and 1928, Jolson had nine sell-out Winter Garden shows in a row, more than 80 hit records, and 16 national and international tours. Although he is best remembered today as the star of the first ‘talking picture’, *The Jazz Singer* (1927), he later starred in a series of successful musical films throughout the 1930s. After the attack on Pearl Harbor, he was the first star to entertain troops overseas during World War II. After a period of inactivity, his stardom returned with *The Jolson Story* (1946), for which Larry Parks played Jolson, with the singer dubbing for Parks. The formula was repeated in a sequel, *Jolson Sings Again* (1949).

In 1950, he again became the first star to entertain GIs on active service in the Korean War, performing 42 shows in 16 days. He died just weeks after returning to the U.S., partly owing to the physical exertion of performing. Defense Secretary George Marshall posthumously awarded him the Medal of Merit.

According to the *St. James Encyclopedia of Popular Culture*, “Jolson was to jazz, blues, and ragtime what Elvis Presley was to rock ‘n’ roll.” Being the first popular singer to make a spectacular “event” out of singing a song, he became a “rock star” before the dawn of rock music. His specialty was performing on stage runways extending out into the audience. He would run up and down the runway, and across the stage, “teasing, cajoling, and thrilling the audience,” often stopping to sing to individual members; all the while the “perspiration would be pouring from his face, and the entire audience would get caught up in the ecstasy of his performance.” According to music historian Larry Stempel, “No one had heard anything quite like it before on Broadway.” Author Stephen Banfield agreed, writing that Jolson’s style was “arguably the single most important factor in defining the modern musical....”

Alan Jefferson

Alan Jefferson (1921–2010) was a British author. From 1964 he wrote biographies of Richard Strauss (1973), Sir Thomas Beecham (1986) and Hans Knipfing Lehmann (1988). His most controversial book was on Elisabeth Schumann (1988). Jefferson's other musical titles included *The Glory of Opera* (1976) and *The Complete Gilbert & Sullivan* (1984). He also worked as a freelance reviewer.

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Alan Rich

Alan Rich (1924–2010) was an American music critic who served on the staff of many newspapers and magazines on both coasts. Originally from Brookline, Massachusetts, he first studied medicine at Harvard University before turning to music. While a student at Harvard he began his career as critic, working as an assistant music critic at the Boston Herald.

He was music director of KPFA, the Berkeley radio station, and successively a music critic for publications including The New York Times, New York Herald Tribune, New York magazine, Newsweek, California magazine, the Los Angeles Herald-Examiner, Opera News, and from 1991 to 2008 LA Weekly magazine. He subsequently worked briefly as music critic for Bloomberg News.

Rich also wrote a number of books including *Music, Mirror of the Mind* (1969) and *So I've Heard: Notes of a Migratory Music Critic*, published in 2001.

In 1990, Rich authored an innovative CD-ROM exploring Schubert's "Trout Quintet" published by The Voyager Company, and produced a CD by composer David Javelosa.

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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 groundbreaking 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*.

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Alexander Kipnis

Alexander Kipnis (1891–1978) was a Russian-born operatic baritone who initially established his artistic reputation in Europe, Kipnis became an American citizen in 1931, following his marriage to an American. He performed often 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 that of an opera singer.

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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 such as 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 1918 he belonged to the Berlin Court Opera (since 1918 Berlin State Opera). He sang in 1916 in the première of the second version of the opera “Ariadne 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 studied music at Bennington College and later, privately, Lehmann. Ms. Nelson worked as a Customer Service Trainer at Tiffa

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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 include Elsa, Eva, Elisabeth, and Gutrune) 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.

André Theuriet

Claude Adhémar André Theuriet; 8 October 1833, Marly-le-Roi – 23 April 1907, Bourg-la-Reine) French poet and novelist.

He was born at Marly-le-Roi (Seine et Oise), and was educated at Bar-le-Duc in his mother's province of Lorraine.

Theuriet studied law in Paris and entered the public service, attaining the rank of chef de bureau, before his retirement in 1886. He published in 1867 the *Chemin des bois*, a volume of poems, many of which had already appeared in the *Revue des Deux Mondes*; *Le bleu et le noir, poèmes de la vie réelle* (1874), *Nos oiseaux* (1886), and other volumes followed.

M. Theuriet gives natural, simple pictures of rustic and especially of woodland life, and Théophile Gautier compared him to Jaques in the forest of Arden. The best of his novels are those that deal with provincial and country life. Theuriet received in 1890 the prix Vitet from the Académie française, of which he became a member in 1896. He died on 23 April 1907, and was succeeded at the Academy by Jean Richepin. He was made a Chevalier de la Légion d'honneur in 1879, and was made an Officier de la Légion d'honneur in 1895.

His grandson André Theuriet became a versatile sportsman mostly known as an international rugby union player and swimmer.

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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 von Zuccalmaglio

Anton Wilhelm Florentin von Zuccalmaglio (12 April 1803 – 23 1869) was a German dialectologist, folklorist, folk-song collector, poet, and composer. Born in Waldbröl, he was one of six children born to politician and jurist Jakob Salentin von Zuccalmaglio and Clara Deycks. His brother Wilhelm Jakob von Zuccalmaglio was a successful writer and poet.

The song „Kein schöner Land in dieser Zeit“ (No more beautiful country in this time [these times]) was published by him as an „Abendlied“ (evening song/hymn) in 1840. It was one of many in a collection of Volksliedern (folk songs) but in fact Anton Wilhelm von Zuccalmaglio himself is the author of „Kein schöner Land in dieser Zeit“. One of those words is confusing even to German native speakers, as "schöner" is here a shortened form of "schöneres Land ...", 'not one land/country (being) more beautiful ...'. The song continues to be found in almost every collection of traditional German songs.

He died at Haus Nachrodt near Altena.

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Arabella

Arabella is a major opera by Richard Strauss to the libretto of Hofmannsthal, their sixth and last operatic collaboration. There were personal and musical reasons that Lehmann did not sing the 1933 Dresden production, but 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. He debuted in 1923. For many years he performed there and at many other opera houses 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* (Delivered).

Critics in the 18th century regarded *Armide* as Lully's masterpiece. In most of his operas, Lully concentrates on the sustained psychological development of a character—not Renaud, who spends most of the opera under Armide's spell, but Armide, who repeatedly tries without success to exact revenge over 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 of his work for the Met, and not highly respected, the surviving recordings of his work, and the live Saturday radio broadcasts, show a real command of the orchestra. He conducted Lehmann at the Met in many of her Wagner appearances (more than any other conductor there).

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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 also conducted at the Met during those years.

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August Heinrich Hoffmann von Fallersleben

August Heinrich Hoffmann von Fallersleben; 2 April 1798 – 19 January 1874) was a German poet. He is best known for writing "Das Lied der Deutschen", its third stanza now being the national anthem of Germany, and a number of popular children's songs, considered part of the Young Germany movement.

Hoffmann was born in Fallersleben in Lower Saxony, then in the duchy of Brunswick-Lüneburg.

The son of a merchant and mayor of his native city, he was educated at the classical schools of Helmstedt and Braunschweig, and afterwards at the universities of Göttingen and Bonn. His original intention was to study theology, but he soon devoted himself entirely to literature. In 1823 he was appointed custodian of the university library at Breslau, a post which he held till 1838. He was also made extraordinary professor of the German language and literature at that university in 1830, and ordinary professor in 1835. Hoffmann was deprived of his chair in 1842 in consequence of his Unpolitische Lieder (1840–1841, "Unpolitical Songs"), which gave much offence to the authorities in Prussia.

During his exile, he traveled in Germany, Switzerland and Italy, and lived for two or three years in Mecklenburg, of which he became a naturalized citizen. After the revolution of 1848 he was enabled to return to Prussia, where he was restored to his rights, and received the salary attached to a promised office not yet vacant. He married in 1849, and during the next ten years lived first in Bingerbrück, afterwards in Neuwied, and then in Weimar, where together with Oskar Schade (1826–1906) he edited the Weimarische Jahrbuch (1854–1857).

In 1860 he was appointed librarian to Victor I, Duke of Ratibor at the monasterial castle of Corvey near Höxter on the Weser, where he died in 1874.

Hoffmann von Fallersleben was one of the most popular poets of his time. In politics he ardently sympathized with the progressive tendencies of his time, and he was among the earliest and most effective of the political poets who prepared the way for the outbreak of 1848. As a poet, however, he acquired distinction chiefly by the ease, simplicity and grace with which he gave expression to the passions and aspirations of daily life. Although he had not been scientifically trained in music, he composed melodies for many of his songs, and a considerable number of them are sung by all classes in every part of Germany.

Among the best known is the patriotic "Das Lied der Deutschen" which starts with the words Deutschland, Deutschland über alles and is set to a 1797 tune by Joseph Haydn. The lyrics were written in 1841 on the island of Helgoland, then in British possession. The text of the song expresses the pan-German sentiments common in revolutionary republicans of the period and were highly inflammatory in the princedoms of the German-speaking world. This sentiment was, of course, considered high treason. The phrase über alles did not refer to militant ideas of conquest of foreign countries, but to the need for loyalty to a united Germany to replace all other regional loyalties.

The best of his poetical writings is his Gedichte ("Poems", 1827), but there is great merit also in his

- Alemannische Lieder ("Alemannic Songs", 1826),
- Soldatenleben ("Soldier's Life", 1852),
- Rheinleben ("Rhine Life", 1865), and in his
- Fünfzig Kinderlieder ("Fifty Children's Songs"), and
- Alte und neue Kinder ("Old and New Children's Songs").

A lot of his children's songs are popular until today and known by nearly every German child, such as "Alle Vögel sind schon da", "Ein Männlein steht im Walde", "Summ, summ, summ", "Winters Abschied" („Winter ade, scheiden tut weh“), "Kuckuck, Kuckuck, ruft's aus dem Wald", "Der Kuckuck und der Esel", "A, a, a, der Winter der ist da", "Der Frühling hat sich eingestellt", and the Christmas song "Morgen kommt der Weihnachtsmann".

His Unpolitische Lieder, Deutsche Lieder aus der Schweiz ("German Songs from Switzerland") and Streiflichter ("Highlights") are not without poetical value, but they are mainly interesting in relation to the movements of the age in which they were written.

As a student of ancient Teutonic literature, Hoffmann von Fallersleben ranks among the most persevering and cultivated of German scholars, some of the chief results of his labors being embodied in his Horae Belgicae, Fundgruben für Geschichte deutscher Sprache und Literatur ("Sources for the History of German Language and Literature"), Altdeutsche Blätter ("Old German Papers"), Spenden zur deutschen Literaturgeschichte und Findlinge.

Among his editions of particular works may be named

- Reineke Vos
- Monumenta Elnonensia and
- Theophilus

Die deutsche Philologie im Grundriss ("Fundamentals of German Philology", 1836) was at the time of its publication a valuable contribution to philological research, and historians of German literature still attach importance to his

- Geschichte des deutschen Kirchenliedes bis auf Luther ("History of the German Church Song until Luther", 1832; 3rd ed., 1861),
- Unsere volkstümlichen Lieder ("Our Folk Songs", 3rd ed., 1869)

and

- Die deutschen Gesellschaftslieder des 16. und 17. Jahrh. ("German Society Songs of the 16th and 17th Centuries", 2nd ed., 1860).

In 1868-1870 Hoffmann published in 6 vols. an autobiography, Mein Leben: Aufzeichnungen und Erinnerungen ("My Life: Notes and Memories", an abbreviated ed. in 2 vols., 1894). His Gesammelte Werke ("Collected Works") were edited by H. Gerstenberg in 8 vols. (1891–1894); his Ausgewählte Werke ("Selected Works") by H. Benzmann (1905, 4 vols.). See also Briefe von Hoffmann von Fallersleben und Moritz Haupt an Ferdinand Wolf ("Letters by Hoffmann von Fallersleben and Moritz Haupt to Ferdinand Wolf", 1874); J. M. Wagner, Hoffmann von Fallersleben, 1818-1868 (1869–1870), and R. von Gottschall, Porträts und Studien ("Portraits and Studies", vol. v., 1876).

August von Fallersleben

August Heinrich Hoffmann von Fallersleben ([listen](#) ([help](#) [info](#)); 2 April 1798 – 19 January 1874) was a German poet. He is best known for writing "Das Lied der Deutschen", its third stanza now being the national anthem of Germany, and a number of popular children's songs, considered part of the Young Germany movement.

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Chapter 4 - Song Master Classes

Bach Aria Group

The Bach Aria Group is an ensemble of vocal and instrumental music. It 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 recital Marilyn Horne, Renee Fleming, Susan Graham, Denyce Graves, and Frederica 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.

Related Glossary Terms

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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 by numerous recordings. Mr. Baldwin also accompanied Elly Ameling, Jessye Norman, and Arleen Auger. Presently teaching at Westminster Choir College in New Jersey, Mr. Baldwin finds time to travel around the world teaching master classes.

He knew Lehmann personally and visited Lehmann's home in Barbara, 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 "World of Song" award.

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Balogh, Ernő

Ernő Balogh (1897–1989) Hungarian pianist and composer. He was the principal accompanist in America from 1932–37. He sang 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 1932–1936 and 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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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.

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Barbara Blanchard

Barbara Blanchard Hohenberg's first career was singing opera; member of the Metropolitan Opera Studio, sang at the New York C toured the South, the Midwest and Central America giving recitals; th in Vienna, Salzburg and Munich singing opera. Now she teaches gro teen-agers how to sing. She taught for 25 years at the Third Street M Settlement, and now teaches privately at home, and also works as professor at New York University's Steinhardt School of Music, and in the voice department. at SUNY New Paltz.

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Baudelaire

Charles Pierre Baudelaire (1821–1867) was a French poet who also 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 “modernity” (modernité) to designate the fleeting, ephemeral experience of life in an urban 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.

Bergerette

A bergerette, or shepherdess' air, is a form of early rustic French song.

The bergerette, developed by Burgundian composers is a virelai in a single stanza. It is one of the "fixed forms" of early French song and the rondeau.[4] Examples include Josquin's Bergerette savoyene in Petrucci's *Odhecaton* (1501).

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Chapter 4 - Song Master Classes

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, stories, 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, and some were still pending at his death.

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Big City

Big City was an MGM movie about New York City made in 1949. It included Lehmann singing the role of a Jewish mother. The other cast members included: Margaret O'Brien, Robert Preston, Danny Thomas and Robert Murphy. Though the credits don't include André Previn, he was the pianist and thus interacted with Lehmann. A future Lehmann collaborator, Marni Nixon worked as an uncredited singing double. She would later work with Lehmann at the MAW.

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Birgit Nilsson

Birgit Nilsson (1918–2005) was a celebrated Swedish dramatic soprano who specialized in operatic works of Wagner and Strauss, though she sang roles of many other composers, including Verdi and Puccini. Her voice was noted for its overwhelming force, bountiful reserves of power, and the gleaming timbre and clarity in the upper register.

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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.

Bonelli

Richard Bonelli (1889–1980) was an American operatic baritone active from 1915 to the late 1970s.

Bonelli was born George Richard Bunn to Martin and Ida Bunn of Port Byron, New York. His family later moved to Syracuse and soon George preferred to be called Richard. Prior to deciding on a career in music, Bonelli was a friend of race car driver and later mayor of Salt Lake City, Ab Jenkins. Bonelli studied at Syracuse University and his voice teachers included Arthur Alexander in Los Angeles, Jean de Reszke and William Valonat in Paris.

Bonelli's operatic debut came on April 21, 1915 at the Brooklyn Academy of Music as Valentin in Gounod's *Faust*. He toured with the San Carlo Opera Company between 1922 and 1924. In 1923 he made his European debut as Dardano in Catalani's *Dejanice* during the Carnevale season in Modena, Italy. He returned to Europe in 1924 to sing at the Monte Carlo Opera and was eventually engaged by the Théâtre de la Gaîté in Paris. Between 1925 and 1931 Bonelli performed with the Chicago Opera Company and between 1926 and 1942 frequently performed at the San Francisco Opera. His Chicago debut in 1925 was in the role of Germont in Verdi's *La traviata* with Claudia Muzio (Violetta) and Antonio Cortis (Alfredo). His debut role in San Francisco was Figaro in Rossini's *Il barbiere di Siviglia*, after appearing in Flotow's *Martha* at the Los Angeles Grand Opera earlier in September 1926.

Seizing the opportunity of a one-year collapse of Chicago Civic Opera, the Met impresario Giulio Gatti-Casazza quickly engaged Bonelli for leading baritone roles in New York. His first performance with the Metropolitan Opera was on 29 November 1932, again as Rossini's Figaro, at the company's tour to Philadelphia. (It was also the role for his last Met stage performance on 14 March 1945.) The cast included Lily Pons (Rosina), Tito Schipa (Count Almaviva), and Ezio Pinza (Don Basilio). Bonelli's New York Metropolitan Opera debut came on December 1, 1932 as Giorgio Germont in Verdi's *La traviata* opposite Rosa Ponselle as Violetta and Tito Schipa as Alfredo. He remained on the Met's active roster until 1945, making his final performance as Rossini's Figaro on March 14 that year. He was the Tonio in the first ever live telecast of opera, from the Met on March 10, 1940 alongside Hilda Burke and Armand Tokatyan. He returned to the Met in 1966 as an honored guest at the 'Gala Farewell' marking the last performance by the Metropolitan Opera in the old opera house at Broadway and 39th Street, before moving to the Lincoln Center.

Of his many roles, Bonelli was known best for his Verdi repertory as Giorgio Germont, Di Luna, Renato, Rigoletto and Amonasro, and also for his portrayals of Valentin in Gounod's *Faust*, Wolfram in Wanger's *Tannhäuser*, Tonio in Leoncavallo's *Pagliacci*, Rossini's Figaro, Enrico Ashton in Donizetti's *Lucia* and Sharpless in Puccini's *Madama Butterfly*. In Italy, he performed under the name Riccardo Bonelli. He also appeared in two movies; a supporting role in 1935's *Enter Madame* and a cameo appearance in 1941's *The Hard-Boiled Canary*.

After retiring from singing, Bonelli became a successful voice teacher at the Curtis Institute of Music in Philadelphia, the Music Academy of the West in Santa Barbara, and in New York. Among his students were Frank Guarrera, Enrico Di Giuseppe, Lucine Amara, and Norman Mittelmann. In 1949 when Edward Johnson retired from his position of general manager of the Metropolitan Opera, Bonelli was a contender for the job though it ultimately went to Rudolf Bing. Bonelli's favorite baritone was Titta Ruffo. American baritone Robert Merrill had stated that Bonelli was his inspiration to study singing, after hearing him perform the Count di Luna at the Met alongside Giovanni Martinelli and Elisabeth Rethberg in 1936. Even after retiring from teaching, he periodically performed on stage into his 80s. His later appearances were on the West Coast of the United States. He was actor Robert Stack's uncle. Bonelli died in Los Angeles on June 7, 1980 at the age of 91.

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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 D original Porgy. She studied with Lotte Lehmann. Because of racial p the US, she moved to Norway, where she married a Norwegian Olympic athlete, Thorleif Schjelderup.

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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 was until 1934 when he left DG and he appeared on many stages and recordings.

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 Metropolitan Opera the following year.

Her distinctive dark-timbered voice lent itself perfectly to the coloratura mezzo-soprano roles, such as Carmen, Amneris, and Eboli. Venus in Fur at the Bayreuth Festival in 1961 marked the first performance given by an African-American artist there. It also won her the Richard Wagner medal. Ms. Bumbry was awarded the Distinguished Alumna Award of the Music Academy of America and was a recipient of the Kennedy Center awards.

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Cal Tech

The California Institute of Technology or Caltech is a private university located in Pasadena, California, United States.

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Camden Records

RCA Camden was a specialty label, with low-priced LPs as well as the spoken albums.

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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), Breslau (1915-1917), and Hamburg (1917-1920). From 1920 to 1938 he was a conductor of the Vienna State Opera. He left Austria in 1938, after the Anschluss, and went to Mexico, where he conducted opera from 1941 until his death in 1945. From 1920 to 1938 he was married to Elisabeth Schumann.

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Carl Grüel

Also known as Christian L'Egru

Little is known about the poet who published a volume of verse titled *Das Gewächshaus. Eine Sammlung selbstgezo-gen Blumen* (1850) which contains his most famous Lieder. On April 6, 1850 he sent Schumann a collection of poems with a letter. It's not clear that "Aufträge" was among those poems. A few days after the letter Schumann wrote that he'd composed "Aufträge."

Related Glossary Terms

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Carl Zytowski

Carl Zytowski is Professor of Music, Emeritus, University of California, Santa Barbara, where he joined the faculty in 1951, teaching voice, conducting, and directing the UCSB Opera Theater. He has also been on the faculty of the Music Academy of the West, and the National School of Opera. Active as both tenor soloist and conductor, his compositions and arrangements include three operas and a number of published works for chorus and orchestra. He has written performing translations for several operas and for many art songs.

He was Music Department Chair at UCSB from 1964-70, and from 1991-1993.

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 the 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 became a hit, but by that time Bizet had already died.

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 comitantibus instrumentis atque imaginibus magicis (Songs of Beue songs for singers and choruses to be sung together with instruments 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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Carol Neblett

A leading soprano with the Metropolitan, San Francisco, Chicago, Los Angeles, New York City, Buenos Aires, Salzburg, Hamburg, and Covent Garden opera companies, Miss Neblett studied privately with Lotte Lehmann.

She was a singing star equally at home in opera, recital, concerts, radio, television, recordings and films. In a typical season she opened the Maggio Musicale in Florence as the Prima Donna in Hindemith's *Cardillac*, *Didon* in *Les Troyens* for the Los Angeles Opera, *Tosca*, *Musetta* in *La Boheme* and *Minnie* in *La Fanciulla del West* at the Met, *The Merry Widow* for Baltimore Opera and the title role in Opera Pacific's production of *Regina*. She returned to the San Francisco Opera for performances of *Helen of Troy* in *Mefistofele*.

Carol Neblett made her Metropolitan Opera debut in 1979 as *Senta* in the Jean-Pierre Ponnelle production of *Der Fliegende Hollander* and sang regularly with the Met in *Tosca*, *Don Giovanni*, *Manon Lescaut*, *Un Ballo in Maschera*, *Falstaff*, and *La Fanciulla del West*. In the 1993-94 Metropolitan Opera season Carol celebrated her 25th operatic anniversary as *Musetta* in *La Boheme*.

She made her Lyric Opera of Chicago debut in 1976 as *Tosca* with Luciano Pavarotti, and sang this role more than 400 times! Subsequently, she was invited to sing *Minnie* with Placido Domingo for Queen Elizabeth's 25th Jubilee Celebration at Covent Garden, which was filmed live and recorded.

Since her 1969 debut with the New York City Opera as *Musetta*, Miss Neblett sang many leading roles with the company, including *La Traviata*, *Manon*, *Louise* and *Ariadne auf Naxos*, *Le Coq d'Or* and *Faust*. Her critical triumph in the dual roles of *Marguerita* and *Helen of Troy* in Boito's *Mefistofele* with famed bass Norman Treigle created a sensation world-wide. Miss Neblett revealed her unique dancing, acting and singing skills with her performance of Korngold's *Die Tote Stadt* which she subsequently recorded.

Impresarios and directors always looked to Ms. Neblett as an artist who could bring life to operas which are rarely performed. She has been heralded for her performances in *L'Incoronazione di Poppea*, *La Wally*, *L'Amore dei Tre Re*, *Idomeneo*, *Le Cid* and *La Vestale*. In 1987, European critics hailed her performance in Palermo, Italy, in the title role of Respighi's *Semirama*, and in 1989 she sang an equally acclaimed performance of Bellini's *La Straniera* at the Spoleto Festival.

Carol Neblett's extensive orchestral repertoire includes more than one hundred oratorios and symphonic works, many of which have been documented. Her recordings include *Musetta* in *La Boheme* for Angel/EMI, James Levine conducting, *La Fanciulla del West*, with Placido Domingo and Sherrill Milnes, Zubin Mehta conducting (DGG); *Marietta* in Korngold's *Die Tote Stadt*, Erich Leinsdorf conducting (RCA); Mahler's *Symphony No.2* with Claudio Abbado and the Chicago Symphony Orchestra; and a special recording with Roger Wagner on Angel/EMI entitled *Magnificat*. In celebration of the 100th anniversary of the Chicago Symphony Orchestra, a compact disc was issued of Miss Neblett singing *Soprano #1* in Mahler's *Symphony No. 8*, James Levine conducting. Miss Neblett is featured in "James Levine's 25th Anniversary with the Metropolitan Opera" recording, singing the role of *Alice Ford* in *Falstaff* with Giuseppe Taddei.

Further triumphs include an international broadcast of Beethoven's Ninth Symphony, under Maestro Carlo Maria Giulini. Miss Neblett performed in the television broadcast of a tribute to George London, featuring an illustrious group of singers at the Kennedy Center in Washington, D.C. A recording of this performance, "A Tribute to George London," has been released by RCA.

Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco (1895–1968) was an Italian composer known as one of the foremost guitar composers in the twentieth century, with almost one hundred compositions for that instrument. In 1939 he moved to the United States and became a film composer for MGM Studios for Hollywood movies for the next fifteen years. He also wrote concertos for soloists as Jascha Heifetz and Gregor Piatigorsky.

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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 CBS Broadcast Center) and Los Angeles (at CBS Television City, Columbia Square and the CBS Studio Center).

Related Glossary Terms

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Chamlee

Mario Chamlee (1892–1966) was one of the lyric tenors who inherited several roles associated with Enrico Caruso at the Metropolitan Opera. His birth name was Archer Cholmondeley. Born in Los Angeles, California, he was the son of a minister.

Cholmondeley graduated of the University of Southern California where he studied science; he also played violin.

He first studied voice with Achille Alberti in Los Angeles, and later with Sibella and Dellera in New York City. He made his debut in Los Angeles in 1916 as Edgardo in *Lucia di Lammermoor* with the Lombardi Opera Company. A year later, Chamlee went on tour with the Aborn Opera Company as "Mario Rodolfi", where he sang with soprano Ruth Miller. In 1919, Miss Miller became his wife. During two and a half years of mandatory military service, during World War I, Chamlee served as a member of the Argonne Players, a group of army soldiers who sang and entertained troops on the front line. The tenor was personally selected by General Pershing to perform with an ensemble for delegates at the 1919 Paris Peace Conference.

Upon his return to the United States in 1919, however, Chamlee devoted himself to developing his operatic talent. Beginning by singing at movie houses, he was discovered by baritone Antonio Scotti and joined the Scotti Opera Company. On November 20, 1920, Chamlee debuted at the Metropolitan Opera singing *Cavaradossi*. Engagements followed with various opera companies later in his career in the United States and Europe, including: the Ravinia Summer Opera in Chicago; the San Francisco Opera (where he performed Wagner); his acclaimed appearance in Henri Rabaud's *Marouf* at the Paris Opera and the Brussels Théâtre de la Monnaie; the Vienna Volksoper; and the Deutsches Theater in Prague. He later reprised *Marouf* in his return to the Met. He also appeared in recitals with his wife.

Chamlee's first records were made in 1917 under his "Mario Rodolfi" pseudonym for the Lyraphone Company of America's vertical-cut "Lyric" discs, but he later recorded exclusively on conventional 78s for Brunswick Records and was a successful recording artist in the 1920s, 1930s and 1940s. One of Chamlee's earliest supporters, Gustave Haenschen, who directed the popular-music records of the Brunswick company, stated in several interviews that Brunswick's classical-music director, Walter B. Rogers, worked with Chamlee to imitate Caruso's phrasing and dynamics as heard on his (Caruso's) Victor Red Seal recordings. During his prior association with the Victor company, Rogers had overseen many of Caruso's recording sessions.

With a powerful yet beautiful sound, Chamlee's lyric tenor voice emerged as one of the world's finest tenors in the era which followed Caruso's death in 1921. Chamlee's abilities were underestimated, however, and although he was always well-received by opera fans and critics alike across America and around the world, and his records sold well, he never achieved the same level of recognition of his talents and abilities that his Italian contemporaries did, and Chamlee has been largely overlooked and forgotten in time. Mario Chamlee retired from the opera stage at the age of 47. He subsequently devoted himself to teaching operatic voice to private students. His prize students included the Broadway star Anna Maria Alberghetti and the Las Vegas stage singer Rouvaun, who later billed himself on an album cover as 'the world's greatest singer'. Chamlee died in his native Los Angeles in 1966.

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 Parny. 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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Charles Baudelaire

Charles Pierre Baudelaire; April 9, 1821 – August 31, 1867) was a French poet who also produced 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), expresses the changing nature of beauty in modern, industrializing Paris during the 19th century. Baudelaire's highly original style of prose-poetry influenced a whole generation of poets including Paul Verlaine, Arthur Rimbaud and Stéphane Mallarmé among many others. He is credited with coining the term "modernity" (*modernité*) to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility art has to capture that experience.

Who among us has not dreamt, in moments of ambition, of the miracle of a poetic prose, musical without rhythm and rhyme, supple and staccato enough to adapt to the lyrical stirrings of the soul, the undulations of dreams, and sudden leaps of consciousness. This obsessive idea is above all a child of giant cities, of the intersecting of their myriad relations.

—Dedication of *Le Spleen de Paris*

Baudelaire is one of the major innovators in French literature. His poetry is influenced by the French romantic poets of the earlier 19th century, although its attention to the formal features of verse connects it more closely to the work of the contemporary "Parnassians". As for theme and tone, in his works we see the rejection of the belief in the supremacy of nature and the fundamental goodness of man as typically espoused by the romantics and expressed by them in rhetorical, effusive and public voice in favor of a new urban sensibility, an awareness of individual moral complexity, an interest in vice (linked with decadence) and refined sensual and aesthetic pleasures, and the use of urban subject matter, such as the city, the crowd, individual passers-by, all expressed in highly ordered verse, sometimes through a cynical and ironic voice. Formally, the use of sound to create atmosphere, and of "symbols" (images that take on an expanded function within the poem), betray a move towards considering the poem as a self-referential object, an idea further developed by the Symbolists Verlaine and Mallarmé, who acknowledge Baudelaire as a pioneer in this regard.

Beyond his innovations in versification and the theories of symbolism and "correspondences", an awareness of which is essential to any appreciation of the literary value of his work, aspects of his work that regularly receive much critical discussion include the role of women, the theological direction of his work and his alleged advocacy of "satanism", his experience of drug-induced states of mind, the figure of the dandy, his stance regarding democracy and its implications for the individual, his response to the spiritual uncertainties of the time, his criticisms of the bourgeois, and his advocacy of modern music and painting (e.g., Wagner, Delacroix). He made Paris the subject of modern poetry. He would bring the city's details to life in the eyes and hearts of his readers.

Baudelaire was born in Paris, France, on April 9, 1821, and baptized two months later at Saint-Sulpice Roman Catholic Church. His father, François Baudelaire, a senior civil servant and amateur artist, was 34 years older than Baudelaire's mother, Caroline. François died during Baudelaire's childhood, in 1827. The following year, Caroline married Lieutenant Colonel Jacques Aupick, who later became a French ambassador to various noble courts. Baudelaire's biographers have often seen this as a crucial moment, considering that finding himself no longer the sole focus of his mother's affection left him with a trauma, which goes some way to explaining the excesses later apparent in his life. He stated in a letter to her that, "There was in my childhood a period of passionate love for you." Baudelaire regularly begged his mother for money throughout his career, often promising that a lucrative publishing contract or journalistic commission was just around the corner.

Baudelaire was educated in Lyon, where he boarded. At fourteen he was described by a classmate as "much more refined and distinguished than any of our fellow pupils [...] we are bound to one another [...] by shared tastes and sympathies, the precocious love of fine works of literature." Baudelaire was erratic in his studies, at times diligent, at other times prone to "idleness". Later, he attended the Lycée Louis-le-Grand in Paris, studying law, a popular course for those not yet decided on any particular career. He began to frequent prostitutes and may have contracted gonorrhoea and syphilis during this period. He also began to run up debts, mostly for clothes. Upon gaining his degree in 1839, he told his brother "I don't feel I have a vocation for anything." His stepfather had in mind a career in law or diplomacy, but instead Baudelaire decided to embark upon a literary career. His mother later recalled: "Oh, what grief! If Charles had let himself be guided by his stepfather, his career would have been very different.... He would not have left a name in literature, it is true, but we should have been happier; all three of us."

His stepfather sent him on a voyage to Calcutta, India, in 1841 in the hope of ending his dissolute habits. The trip provided strong impressions of the sea, sailing, and exotic ports, that he later employed in his poetry.[8] (Baudelaire later exaggerated his aborted trip to create a legend about his youthful travels and experiences, including "riding on elephants".) On returning to the taverns of Paris, he began to compose some of the poems of "Les Fleurs du Mal". At 21, he received a sizable inheritance but squandered much of it within a few years. His family obtained a decree to place his property in trust, which he resented bitterly, at one point arguing that allowing him to fail financially would have been the one sure way of teaching him to keep his finances in order.

Baudelaire became known in artistic circles as a dandy and free-spender. During this time, Jeanne Duval became his mistress. She was rejected by his family. His mother thought Duval a "Black Venus" who "tortured him in every way" and drained him of money at every opportunity. Baudelaire made a suicide attempt during this period.

He took part in the Revolutions of 1848 and wrote for a revolutionary newspaper. However, his interest in politics was passing, as he was later to note in his journals.

In the early 1850s, Baudelaire struggled with poor health, pressing debts, and irregular literary output. He often moved from one lodging to another to escape creditors. He undertook many projects that he was unable to complete, though he did finish translations of stories by Edgar Allan Poe.

Upon the death of his stepfather in 1857, Baudelaire received no mention in the will but he was heartened nonetheless that the division with his mother might now be mended. At 36 he wrote her: "believe that I belong to you absolutely, and that I belong only to you".

Published career[edit]

His first published work was his art review "Salon of 1845", which attracted immediate attention for its boldness. Many of his critical opinions were novel in their time, including his championing of Delacroix, and some of his views seem remarkably in tune with the future theories of the Impressionist painters.

In 1846, Baudelaire wrote his second Salon review, gaining additional credibility as an advocate and critic of Romanticism. His support of Delacroix as the foremost Romantic artist gained widespread notice. The following year Baudelaire's novella *La Fanfarlo* was published

Baudelaire was a slow and fastidious worker, often sidetracked by indolence, emotional distress and illness, and it was not until 1857 that he published his first and most famous volume of poems, *Les Fleurs du mal* (The Flowers of Evil). Some of these poems had already appeared in the *Revue des deux mondes* (Review of Two Worlds) in 1855, when they were published by Baudelaire's friend Auguste Poulet Malassis. Some of the poems had also previously appeared as "fugitive verse" in various French magazines during the previous decade.

The poems found a small, appreciative audience, but greater public attention was given to their subject matter. The effect on fellow artists was, as Théodore de Banville stated, "immense, prodigious, unexpected, mingled with admiration and with some indefinable anxious fear". Gustave Flaubert, recently attacked in a similar fashion for *Madame Bovary* (and acquitted), was impressed and wrote to Baudelaire: "You have found a way to rejuvenate Romanticism.... You are as unyielding as marble, and as penetrating as an English mist."

The principal themes of sex and death were considered scandalous. He also touched on lesbianism, sacred and profane love, metamorphosis, melancholy, the corruption of the city, lost innocence, the oppressiveness of living, and wine. Notable in some poems is Baudelaire's use of imagery of the sense of smell and of fragrances, which is used to evoke feelings of nostalgia and past intimacy.

The book, however, quickly became a byword for unwholesomeness among mainstream critics of the day. Some critics called a few of the poems "masterpieces of passion, art and poetry" but other poems were deemed to merit no less than legal action to suppress them. J. Habas writing in *Le Figaro*, led the charge against Baudelaire, writing: "Everything in it which is not hideous is incomprehensible, everything one understands is putrid." Then Baudelaire responded to the outcry, in a prophetic letter to his mother:

"You know that I have always considered that literature and the arts pursue an aim independent of morality; Beauty of conception and style is enough for me. But this book, whose title (*Fleurs du mal*) says everything, is clad, as you will see, in a cold and sinister beauty: It was created with rage and patience. Besides, the proof of its positive worth is in all the ill that they speak of it. The book enrages people. Moreover, since I was terrified myself of the horror that I should inspire, I cut out a third from the proofs. They deny me everything, the spirit of invention and even the knowledge of the French language. I don't care a rap about all these imbeciles, and I know that this book, with its virtues and its faults, will make its way in the memory of the lettered public, beside the best poems of V. Hugo, Th. Gautier and even Byron."

Baudelaire, his publisher and the printer were successfully prosecuted for creating an offense against public morals. They were fined, but Baudelaire was not imprisoned. Six of the poems were suppressed, but printed later as *Les Épaves* (The Wrecks) (Brussels, 1866). Another edition of *Les Fleurs du mal*, without these poems, but with considerable additions, appeared in 1861. Many notables rallied behind Baudelaire and condemned the sentence. Victor Hugo wrote to him: "Your fleurs du mal shine and dazzle like stars... I applaud your vigorous spirit with all my might." Baudelaire did not appeal the judgment,

Christa Ludwig

Christa Ludwig (1928—) is a retired German dramatic mezzo-soprano, distinguished for her performances of opera, Lieder, oratorio, and oratorios, and religious works like masses and passions, and solos contained in her extensive literature. Her career spanned from the late 1940s until the early 1990s, and she is widely recognized as one of the most significant and distinguished singers of the 20th century.

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Christian Felix Weisse

Christian Felix Weiße (1726–1804) was a German writer and pedagogue. Weiße was among the leading representatives of the Enlightenment in Germany and is regarded as the founder of German children's literature.

Weiße was born as twin on 28 January 1726 in Annaberg in the Ore Mountains as the son of Christian Heinrich Weiße and his wife, Christian Elisabeth. His father was rector at a Latin school and teacher for oriental and modern European languages. When Weiße was one year old, the family moved to Altenburg, Thuringia, 45 km south of Leipzig, where he then attended the Gymnasium and made his first attempts at writing poetry. His father had died in 1730.

His family moved then to Leipzig, where he studied philology and theology from 1745 until 1750 at the University of Leipzig. During this time, he became acquainted with Christian Fürchtegott Gellert, Gotthold Ephraim Lessing, Friederike Caroline Neuber, Gottlieb Rabener and Ewald Christian von Kleist.

After he finished his studies, Weiße became a private tutor to the Count Geyersberg, also a student in Leipzig. Friedrich Nicolai asked Weiße in 1759 to become editor of the magazine *Bibliothek der schönen Wissenschaften* (Library of the Beautiful Sciences) which Nicolai had founded two years before; Weiße published this magazine and its successor until 1788. The same year, 1759, Weiße travelled to Paris; on his return, he relinquished the tutor position and became social companion to Count Schulenburg on the count's castle in Burgscheidungen.

Weiße became district tax collector in Leipzig in 1762 and married in the following year Christiane Platner, the daughter of a renowned Leipzig surgeon and sister of Ernst Platner. In 1790, the patronage of Count Schulenburg allowed him to acquire the castle in Stötteritz (today part of Leipzig). He redesigned it completely and established an English garden. The property changed from an estate to a summerhouse and garden where a salon sees guests like Christian Garve, Christoph Martin Wieland, Moritz August von Thümmel and Jean Paul.

Apart from his poetry and plays, Weiße had great success with his magazine *Der Kinderfreund* (The Children's Friend) which he published from 1775 until 1782 in 24 volumes; it is regarded as the first magazine for children in Germany. Four of his poems were set to music by Wolfgang Amadeus Mozart. Weiße was not appreciated by the literary representatives of the then new movement, *Sturm und Drang*. His most lasting success were the librettos to Johann Adam Hiller's *Singspiele*.

Weiße died on 16 December 1804 in Stötteritz; he is buried in the Alter Johannisfriedhof in Leipzig. He was survived by his wife who died in 1813. A notable child from this marriage was the historian and jurist Christian Ernst Weiße.

Christian Reinhold

Christian Reinhold Köstlin: a German novelist, legal scholar of criminal law, and poet: 1813-1856.

Christian Reinhold Köstlin, son of the professor of theology and chief councilor Nathanael Friedrich von Köstlin (1776-1855), and Heinrike Schnurrer (1788-1819), showed an interest in art as a high school student in Stuttgart, but studied law at the request of his father (1831, study with Carl Joseph Anton Mittermaier, friendship with the poet Nikolaus Lenau), Berlin (1832), the University of Tübingen (friendship with the literary writers Berthold Auerbach, Hermann Kurz and Ludwig Seeger, participation in Ludwig Uhlands Stilistikum) and Vienna (1834). At the same time, Köstlin worked artistically: he composed songs, dramas and novellas. In autumn 1834, Köstlin passed the First State in Tübingen with distinction. There followed a few years at the Court of Appeals in Esslingen and at the Criminal Court in Stuttgart. In 1836 he graduated from the Second State Examination and later settled as a lawyer in Stuttgart. Here, with his compositions and dramatic experiments, he took an active part in court and theater life. His drama "The Sons of the Doge" was performed on 28 March 1838 at the Court Theater. On the recommendation of his teacher, Karl Georg von Wächter (1797-1880), who had been elected President of the Chamber of Deputies in 1839 and was no longer able to take his chair at the University of Tübingen, Köstlin became a lecturer in the fall of the same year. In the winter semester of 1839/40, he began with lectures in the field of criminal law. Two years later he took over as assistant professor and in 1851 became a full professor. But as early as 1853 a severe throat disease prevented him from teaching. He died of the consequences of this illness on September 14, 1856. His grave is in the Tübingen Municipal Cemetery. In 1904, the university town named a road: Reinhold Köstlin.

Köstlin was active throughout his time in Tübingen. In his main legal work, "New Revision of the Fundamental Concepts of Criminal Law," he attempted to re-form criminal law on the basis of Hegel's philosophy of law, which could not be without contradiction.

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Christian Schubart

Christian Friedrich Daniel Schubart (24 March 1739 – 10 October 1791), was a German poet, organist, composer, and journalist. He was repeatedly punished for his writing and spent ten years in severe conditions in jail.

Born at Obersonthem in Swabia, he entered the University of Erlangen in 1758 as a student of theology. He led a dissolute life, and after two years' stay was summoned home by his parents. After attempting to earn a livelihood as private tutor and as assistant preacher, his musical talents gained him the appointment of organist in Geislingen an der Steige. Meeting Schubart in Ludwigsburg in 1772, Charles Burney called him "the first, real great harpsichord player that I had hitherto met with in Germany ... He is formed on the Bach school; but is an enthusiast, and original in genius. Many of his pieces are printed in Holland; they are full of taste and fire. He played on the Clavichord, with great delicacy and expression; his finger is brilliant, and fancy rich." Schubart was unappreciated in Ludwigsburg, according to Burney: "The common people think him mad, and the rest overlook him." As a consequence of his wild life and blasphemy, found expressed in a parody of the litany, he was later expelled from the country.

He then visited in turn Heilbronn, Mannheim, Munich and Augsburg. In Augsburg, he made a considerable stay, began his *Deutsche Chronik* (German Chronicle, 1774–1778) and eked out a subsistence by reciting from the latest works of prominent poets.

In 1775, Schubart witnessed a piano playing competition in Munich between Wolfgang Amadeus Mozart and Franz Ignaz von Beecke. He wrote in his *Teutsche Chronik* (27 April 1775) that in his opinion, von Beecke played far better than Mozart: "In Munich... I heard two of the greatest clavier players, Mr Mozart and Captain von Beecke. Mozart's playing had great weight, and he read at sight everything that we put before him. But no more than that; Beecke surpasses him by a long way. Winged agility, grace and melting sweetness."

Owing to a bitter attack upon the Jesuits, he was expelled from Augsburg and fled to Ulm, where he was arrested in 1777 and confined in the fortress of Hohenasperg.

Here he met with lenient treatment, and he spent the time by a study of mystical works and in composing poetry. His *Sämtliche Gedichte* (Complete Poems) appeared in two volumes at Stuttgart in 1785/1786 (new edition by Gustav Hauff, Leipzig, 1884, in Reclams Universal-Bibliothek); in this collection most of the pieces are characterized by the "Sturm und Drang" period. One of the poems he wrote there and published in the *Schwäbischer Musenalmanach* in 1783 was "Die Forelle", set to music by Franz Schubert in 1817.

He was set free in 1787 by Frederick the Great, king of Prussia, and expressed his gratitude in "Hymnus auf Friedrich den Grossen" ("Hymn to Frederick the Great"). Schubart was now appointed musical director and manager of the theatre at Stuttgart, where he continued his *Deutsche Chronik* and began his autobiography, *Schubarts Leben und Gesinnungen* ("Schubart's Life and Thoughts", 2 vols, 1791–1793), but he died before its completion in Stuttgart. His *Gesammelte Schriften und Schicksale* (Collected Writings and Fates) appeared in 8 volumes (Stuttgart, 1839–1840).

Among Schubart's musical works are the operetta *Die glücklichen Reisenden*, the melodrama *Evas Klage bei des Messias Tod*, three books of *Musikalische Rhapsodien* (1786), a "Salve Regina", and various songs and piano pieces.

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Christian Weisse

Christian Hermann Weisse (Weiße in modern German; 10 August 1801 – 19 September 1866) was a German Protestant religious philosopher. He was the son of theologian Christian Ernst Weisse (de) (1766–1832).

Weisse was born at Leipzig, and studied at the university there, at first adhering to the Hegelian school of philosophy. In the course of time, his ideas changed, and became close to those of Schelling in his later years. He developed (along with I. H. Fichte) a new speculative theism, and became an opponent of Hegel's pantheistic idealism. In his addresses on the future of the Protestant Church (*Reden über die Zukunft der evangelischen Kirche*, 1849), he finds the essence of Christianity in Jesus' conceptions of the heavenly Father, the Son of Man and the kingdom of Heaven. In his work on philosophical dogmatics (*Philosophische Dogmatik oder Philosophie des Christentums*, 3 vols., 1855–1862) he seeks, by idealizing all the Christian dogmas, to reduce them to natural postulates of reason or conscience.

Weisse was the first theologian to propose the two-source hypothesis (1838), which is still held by a majority of biblical scholars today. In the two-source hypothesis, the Gospel of Mark was the first gospel to be written and was one of two sources to the Gospel of Matthew and the Gospel of Luke, the other source being the Q document, a lost collection of Jesus's sayings. He died in his native city of Leipzig, aged 65.

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Chrysothemis

Chrysothemis was a daughter of Agamemnon and Clytemnestra. Her sister, Electra, Chrysothemis did not protest or enact vengeance against her mother for having an affair with Aegisthus and then killing their father.

She appears in Sophocles's *Electra* and the opera *Electra* by R. Strauss.

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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 together with her husband, the baritone Kennerley Rumford. She made numerous recordings.

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Clemens Krauss

Clemens Heinrich Krauss (1893–1954) was an Austrian conductor and impresario, particularly associated with the music of Richard Strauss.

Krauss was born in Vienna out of wedlock to Clementine Krauss, 15-year-old dancer in the Vienna Imperial Opera Ballet, later a leading and operetta singer, niece of the prominent nineteenth-century operatic soprano Gabrielle Krauss. His natural father, Chevalier Hector Baltazzi (1851–1913) 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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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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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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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 Sisternans 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.

Constance Hope

Constance Hope (1908 -1977) had a successful 40 year career as a press agent, publicist, etc., with an impressive roster of clients operating across the US (with offices in New York and Los Angeles) and working in Europe. Music publicist Alix Williamson (who originated the idea for the book written by Barone 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 first and best known client), criticizes Constance as a self-publicizing “woman about-town” and accusing her of almost Simon Cowellesque control of her client.

And she was that famous, being profiled in *Opera News* and starring in a 1957 edition of *This is Your Life*—hosted by Ronald Reagan. Publicity *Broccoli* 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 You Meet 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 for a fascinating article in *Columbia Library Column* written in 1976.

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Crooks

Richard Alexander Crooks (1900–1972) was an American tenor and a leading singer at the New York Metropolitan Opera.

He was born in Trenton, New Jersey. Following several concert seasons as an oratorio and song recital specialist, including the American premiere of Mahler's *Das Lied von der Erde*, he traveled to Germany where he made his operatic debut in Hamburg as Cavaradossi in Puccini's *Tosca* in 1927. After his tour in other European cities such as Berlin, Crooks returned to the United States and made his American debut in 1930 in Philadelphia. He became a star of the Metropolitan Opera, specializing in French and Italian operas. He participated in the farewell gala on March 29, 1936, for Italian soprano Lucrezia Bori, which was broadcast nationally and preserved on transcription discs.

From 1928 to 1945, Crooks was the host of "The Voice of Firestone" radio broadcasts, in which he sang operatic arias, patriotic songs, folk songs, and popular hits such as "People Will Say We're in Love" from Rodgers and Hammerstein's *Oklahoma!* in 1943. He also appeared on radio broadcasts with Bing Crosby, who remained a friend until Crooks's death.

Health problems forced Crooks to retire in early 1945. He continued to sing, however, at his church and elsewhere. Some of his performances were taped. He had married his childhood sweetheart and spent his later years in Portola Valley, California. An entire room in his house was devoted to framed, autographed photographs of singers, conductors, and U.S. presidents he had known. In conversations, he often praised two of the other great tenors he had heard in person: Enrico Caruso and Jussi Björling.

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Curtis Institute of Music

The Curtis Institute of Music is a conservatory in Philadelphia that offers courses of study leading to a performance diploma, Bachelor of Music, Master of Music in Opera, or Professional Studies Certificate in Opera. It is renowned for being the most selective higher learning institution in the United States, with a 3.2% admissions rate.

The institute was established in 1924 by Mary Louise Curtis Bok, who named it in honor of her father, Cyrus Curtis, a notable American publisher. After consulting with musician friends including Josef Hofmann and Leopold Stokowski on how best to help musically gifted young people, Bok purchased three mansions on Philadelphia's Rittenhouse Square and had them joined and renovated. She established a faculty of prominent performing artists and eventually left the institute with an endowment of \$12 million.

The institute formerly served as a training ground for orchestral musicians to fill the ranks of the Philadelphia Orchestra, although composers, organists, pianists, guitarists, and singers were offered courses of study as well.

All pupils attend on full scholarship and admission is extremely competitive. With the exception of composers, conductors, pianists, and guitarists, admission is granted only to the number of students to fill a single orchestra and opera company. Accordingly, enrollment is in the range of 150 to 170 students.

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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 awards 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 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 Johannesevi, among others. Annually, she gives recitals throughout the world, participating in many leading international music festivals such as Marlboro, Ravinia, Mozart and Santa Fe.

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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 ACO 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 Artur Schnabel, 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 including jazz music often recorded under different names, such as The Odeon Orchestra, 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.

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Dan Jacobson

Daniel C. Jacobson is a professor of music at Western Michigan University where he teaches musicology, theory and general education courses in the School of Music. Jacobson received a Bachelor of Arts degree from Westminster College in vocal performance and the Master of Arts degree from California State University-Long Beach in music history. He also completed Ph.D. programs in musicology and music theory at the University of California-Santa Barbara. Jacobson came to WMU from a teaching position at the University of North Dakota.

Jacobson has taught a wide range of graduate and undergraduate courses in music theory, history, technology, guitar and voice. He has served as the executive producer and artistic director for a gala Mozart bicentennial performance at the University of North Dakota and as the music director for the Grove Shakespeare Festival, various college ensembles, and at Trinity Evangelical Lutheran Church in Santa Barbara. Jacobson has performed as a vocalist and guitarist for university, church and civic concerts. He has professionally sung the role of Antonio in Mozart's *The Marriage of Figaro* and has appeared as a soloist in various capacities at the University of North Dakota.

Jacobson's research includes several publications in books, journals and CD-ROM/multimedia. He has co-authored two CDs: *The Norton CD-ROM MasterWorks Series, Vol. 1: 12 Pieces from The Norton Scores* and *CD-ROM Listening Guides for The Enjoyment of Music*. Articles by Jacobson have appeared in the journal of the International Franz Schubert Society, the *Mozart-Jahrbuch*, *The Journal of Musicology*, *Musicus* (the journal of the International Computers in Teaching Initiative), *The Opera Quarterly*, *the Reader's Guide to Music*, and *the Journal of the National Association of Teachers of Singing*. In addition, Jacobson has served as a contributing author, book reviewer, book editor, and newsletter editor. He has also presented lectures and papers for international forums in Canada, Germany, England, Taiwan, and the United States.

In 2002, Jacobson received the WMU College of Fine Arts Outstanding Service Award. At the University of North Dakota, he received a 1993 Outstanding Research/Creativity Award and a 1994 Dean's Award from the College of Fine Arts, and the 1995 university-wide Outstanding Faculty Award for Teaching, Research, Creativity, and Service. In 1996, 1998, 2002, 2003, 2004, and 2005 he was selected to *Who's Who Among America's Teachers*, and he has been listed over a dozen times in various *Who's Who* publications including *Who's Who in the World* (1999). His professional affiliations include membership in the American Musicological Society, the Society for Music Theory, the College Music Society, Music Theory Midwest, the Association for Technology in Music Instruction and the International Schubert Society. He is also a member of Pi Kappa Lambda, the music honors society.

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 Korngold with libretto by Hans Müller-Einigen, which was a pseudonym for the composer himself. The October 1927 premiere occurred in Hamburg and Lehmann sang the Vienna premiere in November of that same year. Though not a particularly successful opera, Lehmann did sing it also in Hamburg and recorded an important 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, frequent contributor to Gramophone and Opera News magazine.

Newspapers: Philadelphia Inquirer classical music critic (2000 present) and 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 (1986-1989).

Film: Screenwriter for two Lawrence Kramer documentaries, David Kramer: The First 80 Years (to be premiered in November) and The Face of 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 lives in Philadelphia.

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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.

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 supertitles for numerous operatic productions.

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Der Erlkönig

"Erlkönig" (also called "Der Erlkönig") is a poem by Johann Wolfgang von Goethe. It depicts the death of a child assailed by a supernatural Erlking or "Erlkönig." It was originally composed by Goethe as part of a Singspiel entitled *Die Fischerin*.

The poem has been set to music by several composers; most importantly, the 17 year old Schubert.

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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 in his 1833 satirical novel *The Memoirs of Mister von Schnabeleughausen* (*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 the plot. The leitmotifs are all introduced in the overture, which begins with a well-known ocean or 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 Freeshooter) is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind. It premiered in 1821 at the Schauspielhaus Berlin. It is considered the first important Romantic opera, especially in its national identity and stark emotional plot is based on the German folk legend of the Freischütz and many were thought to be inspired by German folk music, but this is a misconception. Its unearthly portrayal of the supernatural in the famous Glen scene has been 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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Der Opernball

Der Opernball (The Opera Ball) is an operetta in three acts with music by Richard Heuberger, and libretto by Victor Léon and Heinrich von Doeringer, based on the 1876 comedy Die Rosa-Dominos by Alfred Charlemagne and Alfred Hennequin. Alexander von Zemlinsky assisted Heuberger with the orchestration. Its premiere was at the Theater an der Wien, Vienna, on January 5, 1898. The most famous number from the opera is the "Komm mit mir ins Chambre séparée" (known colloquially as "Im Chambre séparée"). The operetta remains in the repertoire of German-language opera companies, such as the Vienna Volksoper.

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Der Rosenkavalier

Der Rosenkavalier is a major opera by Richard Strauss to the libretto by Hugo von Hofmannsthal. It was first performed in 1911 in Dresden. This is one of the most successful Strauss operas because, although a comic opera, Der Rosenkavalier also operates at a deeper level. Conscious of the difference in age between herself and Octavian, the Marschallin muses in a bittersweet fashion about 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 previously performed the other soprano roles: Sophie and Octavian.

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Der Widerspänstigen Zähmung

Der Widerspänstigen Zähmung (also: Der Widerspenstigen Zähmung, The Taming of the Shrew) is a German-language comic opera in five acts by the German composer Hermann Goetz. It was written between 1861 and 1862 and first performed at the National Theatre Mannheim on 11 October 1862 under the conductor Ernst Frank. The libretto, by Joseph Victor Widmann and 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 Britain, where it received high praise from George Bernard Shaw.

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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 1986. 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.

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Detlev von Liliencron

Baron Detlev von Liliencron born Friedrich Adolf Axel Detlev Liliencron (June 3, 1844 in Kiel – July 22, 1909) was a German lyric poet and novelist from Kiel.

Liliencron was the son of Louis (Ludwig) Freiherr von Liliencron and Adeline von Harten. He entered the Prussian army and took part in the campaigns of 1866 and 1870–71 (Franco-Prussian War), in both of which he was wounded. In 1875, he retired with the rank of captain and spent some time in America (1875 to 1877), afterwards settling at Kellinghusen in Holstein, where he remained until 1887. After some time at Munich, he settled in Altona and later at Alt-Rahlstedt, now a part of Hamburg.

Liliencron was one of the most eminent of German lyric poets of his time; his *Adjutantenritte*, with its fresh original style, broke with the well-worn literary conventions then prevalent which had been handed down from the middle of the century. Rainer Maria Rilke, among others, was heavily influenced by Liliencron's poems. According to the *Encyclopædia Britannica* Eleventh Edition, Liliencron's work is somewhat uneven, since he lacked the sustained power which makes a prose writer successful.

He first attracted attention by the volume of poems, *Adjutantenritte und andere Gedichte* (1883), which was followed by several unsuccessful dramas, a volume of short stories, *Eine Sommerschlacht* (1886), and a novel *Breide Hummelsbüttel* (1887).

Other collections of short stories appeared under the titles *Unter flatternden Fahnen* (1888), *Der Mäcen* (1889), *Krieg und Frieden* (1891); of lyric poetry in 1889, 1890 (*Der Heidegänger und andere Gedichte*), 1893, and 1903 (*Bunte Beute*). Interesting, too, is the humorous epic *Poggfred* (1896; 2nd ed. 1904).

Liliencron's complete works were published in 14 volumes (1904–1905); his *Gedichte* having been previously collected in four volumes under the titles *Kampf und Spiele*, *Kämpfe und Ziele*, *"Nebel und Sonne* and *Bunte Beute* (1897–1903).

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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 piano 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 the 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.

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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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Die Fledermaus

Die Fledermaus (The Bat) is an operetta composed by Johann Strauss II with German libretto by Karl Haffner(de) and Richard Genée.

The original source for Die Fledermaus is Das Gefängnis (The Prisoner) a farce 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 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 a fresh translation from scratch but that he had never even read Haffner's.

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.

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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 composed from 1911 until 1915 or perhaps even 1917. The premiere occurred on 10 October 1919. Lehmann never recorded any music from this opera.

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Die Meistersinger

Die Meistersinger is the only comic opera of Wagner, and is one of operas still performed. It was first heard in 1868. As usual, Wagner wrote the libretto and the music. Lehmann was the highly praised soprano who sang the lead female role of Eva in Vienna and New York.

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Die schöne Müllerin

Die schöne Müllerin (Op. 25, D. 795), is a song cycle by Franz Schubert 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 part falls in the range of a tenor or soprano voice, but is often sung by lower voices, transposed to a lower range. Since the story of the cycle is about a young man, the work is most often sung by men. The piano part bears most of the expressive burden of the work, and is only seldom a mere "accompaniment" to the singer.

A typical performance lasts around sixty to seventy minutes.

Lehmann was the first woman to perform the cycle.

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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(de) 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.

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Die toten Augen

Die toten Augen is an opera by Eugen d'Albert to a libretto by Hans Ewers and Marc Henry, after the latter's own play. It was first performed in Dresden in 1916. Lehmann began singing the role of Myrtole in 1916 that same year. She also sang the role in Vienna and recorded the aria several 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. The opera received its premiere in 1870. Lehmann had sung various smaller roles in the opera. In 1918 found the lead role of Sieglinde congenial as character and recorded excerpts and finally the complete opera in 1935, with Bruckner conducting.

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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 repertoire 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.

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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Dorothy Warenskjold

Dorothy Warenskjold (1921–2010 in Lenexa, Kansas) was an American soprano who had an active career in operas and concerts from the 1940s through the early 1960s. She made several recordings for Capitol Records.

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Dr. [Richard] Lert

Richard Lert (1885 - 1980) was an American conductor of Austrian birth. Born in Vienna, he was the younger brother of stage director Ernst Lert. After graduating with a music degree from the University of Vienna, he took a conducting post at the Opernhaus Düsseldorf in 1910. He left there in 1912 to take a similar position at the Opera in Darmstadt where he remained for four years. In 1916 he married novelist Vicki Baum and that same year joined the conducting staff of the Opern- und Schauspielhaus Frankfurt.

From 1919-1923 Lert served as the music director of the Staatsoper Hannover and from 1923-1928 he was music director of the National Theatre Mannheim. He was thereafter active as a guest conductor with several opera companies and orchestras during the late 1920s and early 1930s. His base of operations during that period was Berlin and he appeared as a guest conductor frequently with the Berlin Philharmonic and the Staatsoper Unter den Linden.

From 1936-1972 Lert served as the music director and conductor of the Pasadena Symphony. In 1947 he co-founded the Music Academy of the West in Santa Barbara, California, serving on the faculty there for many years. In 1964 he was awarded the Golden Baton Award from the American Symphony Orchestra League. He died at the age of 94 in Mountain View, California. His papers are held in the collection at the library of the University of Southern California where he was also a faculty member.

Related Glossary Terms

Dr. Daniel Jacobson

Daniel C. Jacobson is a professor of music at Western Michigan University where he teaches musicology, theory, and general education courses in the School of Music. You may read more about his Lehmann connection in a chapter called “Enduring Fame.”

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DusolinaGiannini

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.

Edna St Vincent Millay

Edna St. Vincent Millay (February 22, 1892 – October 19, 1950) was an American poet and playwright. She received the Pulitzer Prize for Poetry in 1923, the third woman to win the award for poetry, and was also known for her feminist activism. She used the pseudonym Nancy Boyd for her poetry. The poet Richard Wilbur asserted, "She wrote some of the best sonnets of the century."

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Eduard von Bauernfeld

Eduard von Bauernfeld (13 January 1802 – 9 August 1890), Austriandramatist, was born at Vienna.

Having studied jurisprudence at the University of Vienna, he entered the government service in a legal capacity, and after holding various minor offices was transferred in 1843 to a responsible post on the Lottery Commission. He had already embarked upon politics, and severely criticized the government in a pamphlet, *Pie Desideria eines österreichischen Schriftstellers* (1842); and in 1845 he made a journey to England, after which his political opinions became more pronounced. After the Revolution, in 1848, he quit the government service in order to devote himself entirely to letters. He lived in Vienna until his death, and was ennobled for his work.

As a writer of comedies and farces, Bauernfeld takes high rank among the German playwrights of the century; his plots are clever, the situations witty and natural and the diction elegant. His earliest essays, the comedies *Leichtsinn aus Liebe* (1831); *Des Liebes-Protokoll* (1831) and *Die ewige Liebe* (1834); *Bürgerlich und Romantisch*, (1835) enjoyed great popularity. Later he turned his attention to so-called *Salonstücke* (drawing-room pieces), notably *Aus der Gesellschaft* (1866); *Moderne Jugend* (1869), and *Der Landfrieden* (1869), in which he portrays in fresh, bright and happy sallies the social conditions of the capital in which he lived.

A complete edition of Bauernfeld's works, *Gesammelte Schriften*, appeared in 12 vols. (Vienna, 1871-1873); *Dramatischer Nachlass*, ed. by F. von Saar (1893); selected works, ed. by E. Homer (4 vols., 1905). See A. Stern, *Bauernfeld, Ein Dichterporträt* (1890), Rudolf von Gottschall, "E. von Bauernfeld" (in *Unsere Zeit*, 1890), and E. Homer, *Bauernfeld* (1900).

From about 1825 (though he had met him earlier, and enjoyed some of his stage works) until his death in 1828, Bauernfeld was a close friend of the composer Franz Schubert. The famous Schubert song *An Sylvia* used Bauernfeld's translation of Shakespeare: Schubert also set a handful of original Bauernfeld poems. At his death Schubert left an unfinished opera *Der Graf von Gleichen* to a libretto by Bauernfeld. There are *Memoirs of Schubert and his circle* (including the painter Moritz von Schwind who Bauernfeld had known from the *Gymnasium* (school) in Vienna and remained close friends with until old age) from Bauernfeld in Deutsch's book *Schubert Memoirs by his friends*.

Bauernfeld's immortal beloved was Clotilde Neilreich Dornau (1805-1885).

He also used the pseudonyms "Rusticocampus" or "Feld".

Edward Downes

Sir Edward Thomas ("Ted") Downes, CBE (1924–2009) was a conductor, specializing in opera.

He was associated with the Royal Opera House from 1952, and Australia from 1970. He was also well known for his long working relationship with the BBC Philharmonic and for working with the Netherlands Orchestra. Within the field of opera, he was particularly known as a conductor of Verdi.

He and his wife, Lady (Joan) Downes, committed assisted suicide at the Dignitas clinic in Switzerland on 10 July 2009, an event that received significant media coverage.

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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.

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 singing included Wagnerian soprano parts such as Sieglinde, Eva, and Elisabeth. She was also an accomplished singer of Lieder.

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Elsa

The lead soprano role of Wagner's Lohengrin.

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Emanuel Bay

Emanuel Bay (1891-1968) graduated from the Imperial Conservatory Petersburg in 1914, winning First Prize (Piano). From 1914 to 1922, he toured Russia, Siberia, Germany, and the Scandinavian Countries. At that time, he was associated with the Moscow Conservatoire as Professor of Instruction.

Efrem Zimbalist, who had met Mr. Bay in Russia, invited him to come to America as pianist, an invitation which Mr. Bay accepted, touring with Zimbalist for 7 years.

Sometime later he joined Jascha Heifetz as his accompanist, an association which lasted over 20 years. During this time Mr. Bay and Mr. Heifetz recorded a complete book of the Beethoven Sonatas for piano and violin.

In 1954, Mr. Bay decided to retire from the concert stage and devote himself to teaching. He was a member of the faculty of the Music School of the University of Southern California and taught piano and chamber music at the Music Academy of West in Santa Barbara, California.

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Emanuel von Geibel

Emanuel von Geibel (17 October 1815 – 6 April 1884), German poet and playwright.

He was born at Lübeck, the son of a pastor. He was originally intended for his father's profession and studied at Bonn and Berlin, but his real interests lay not in theology but in classical and romance philology. In 1838 he accepted a tutorship at Athens, where he remained until 1840. In the same year he published, in conjunction with his friend Ernst Curtius, a volume of translations from Greek. His first poems were published in a volume entitled *Zeitstimmen* in 1841. In 1842 he entered the service of Frederick William IV, the king of Prussia, with an annual stipend of 300 thalers; under whom he produced *König Roderich* (1843), a tragedy, *König Sigurds Brautfahrt* (1846), an epic, and *Juniuslieder* (1848), lyrics in a more spirited and manlier style than his early poems.

In 1851, he was invited to Munich by Maximilian II of Bavaria as an honorary professor at the university, and he relinquished his Prussian stipend. While in Munich he was at the center of the literary circle called *Die Krokodile* (Crocodile Society), which was concerned with traditional forms. In 1852 he married Amanda Trummer and the next year they had a daughter, Ada Marie Caroline. A volume of *Neue Gedichte*, published at Munich in 1857, and principally consisting of poems on classical subjects, denoted a further considerable advance in his objectivity. The series was worthily closed by the *Spätherbstblätter*, published in 1877. He had left Munich in 1869 and returned to Lübeck, where he remained until his death.

His works further include two tragedies, *Brunhild* (1858, 5th ed. 1890), and *Sophonisbe* (1869), and translations of French and Spanish popular poetry (*Spanisches Liederbuch* (1852), with Paul Heyse). Beginning as a member of the group of political poets who heralded the revolution of 1848, Geibel was also the chief poet to welcome the establishment of the Empire in 1871. His strength lay not, however, in his political songs but in his purely lyric poetry, such as the fine cycle *Ada* and his popular love-songs. He may be regarded as the leading representative of German lyric poetry between 1848 and 1870.

Émile Paladilhe

Émile Paladilhe (3 June 1844 – 6 January 1926) was a French composer of the late romantic period.

Émile Paladilhe was born in Montpellier. He was a musical child prodigy, and moved from his home in the south of France to Paris to begin his studies at the Conservatoire de Paris at age 10. He became an accomplished pianist, and was the youngest winner of the Prix de Rome, three years after Bizet, in 1860. For a time Galli-Marié was his lover, and she helped create some of his works. Paladilhe married the daughter of the librettist Ernest Legouvé. He formed a friendship with the elderly Charles Gounod.

He wrote a number of compositions for the stage, a symphony, over a hundred mélodies, piano works, and a wide range of sacred music, including cantatas, motets, masses, chorales, and a noted oratorio, *Les Saintes-Marie de la mer*.

His opera *Patrie!* of 1886 was his greatest success, and was one of the last grand operas to premiere at the Paris Opéra. It was a piece d'occasion, created for a gala in honor of the French colony in Monaco, but had a Flemish-nationalist theme. The librettists were Victorien Sardou and Louis Gallet.

A few of Paladilhe's works for solo woodwind and solo voice are still performed today, the most notable being his *Solo pour hautbois*, alternatively titled *Solo de concert*, written in 1898.

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Eugene Onegin

Eugene Onegin, Op. 24, (Russian: Евгений Онегин, Yevgény Onegin) is a lyric opera ("lyrical scenes") in 3 acts (7 scenes), composed by Pyotr Ilyich Tchaikovsky. The libretto, organized by the composer Konstantin Shilovskiy, closely follows certain passages in Alexander Pushkin's novel in verse, with much of his poetry. Shilovskiy contributed M. Triquet's verses in Act 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, but Tchaikovsky added music of a dramatic nature. The story concerns a young hero who lives to regret his blasé rejection of a young woman's love, and his careless incitement of a fatal duel with his best friend.

The opera was first performed in Moscow in 1879. There are many recordings of it, and it is regularly performed. The work's title role is the protagonist.

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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 while Lehmann sang Strauss songs.

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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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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 Ulanowsky.

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.

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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*, loosely based on Johann Wolfgang von Goethe's *Faust*, Part 1. It debuted at the Théâtre Lyrique on the Boulevard du Temple in Paris on 19 March 1864.

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Fidelio

Fidelio is the only opera written by Beethoven, which was first performed in its present form in 1814. The libretto was prepared by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly. Successful, but not popular, its political message has made it especially appropriate for historical moments. It was chosen for the re-opening of the Vienna Opera in 1955 (which Lehmann attended) and Lehmann sang in the centennial Beethoven memorial in 1927 and this became her most performed role throughout Europe. She never sang it in the United States. Melchior often performed the triumphant final duet on tour.

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Flagstad, Kirsten

Kirsten Flagstad (1896-1962) was a Norwegian Wagnerian soprano. After an unremarkable career in Scandinavia, she made her debut at the Metropolitan Opera in 1934 where she became a star. Roles included Isolde, Kundry, Fidelio. She appeared 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 and she was diagnosed with bone marrow cancer in 1960.

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Floris Juynboll

Floris Juynboll was a respected Dutch discographer of classical singing, including 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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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.

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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.

Franz von Schober

Franz Adolf Friedrich Schober, since 1801 von Schober (born 17 July 1796, Torup Castle at Malmö, Sweden; died 13 September 1882 in Dresden) was an Austrian poet, librettist, lithographer, actor in Breslau and Legationsrat in Weimar.

Schober was born to Austrian parents in Sweden. Educated at the Schnepfenthal Salzmann School, Akademisches Gymnasium (Vienna) and Kremsmünster Abbey, he returned to Vienna, where he began to study philosophy and met the composer Franz Schubert, his friends Johann Mayrhofer, Joseph von Spaun and the painters Leopold Kupelwieser and Moritz von Schwind. Between 1823 and 1825, Schober was an actor at the theatre in Breslau under the pseudonym "Torupson". In the 1840s, Schober was in contact with Franz Liszt. In 1856 he married the author Thekla von Gumppenberg; afterwards he lived in Budapest, Munich and Dresden.

Schober wrote lyric poetry and in 1821 the libretto for Franz Schubert's opera *Alfonso und Estrella* and other vocal pieces.

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Frau ohne Schatten

Die Frau ohne Schatten (The Woman without a Shadow), is an opera in three acts by Richard Strauss with a libretto by his long-time collaborator Hugo von Hofmannsthal. It was written between 1911 and either 1915 or 1916. When it premiered in Vienna on 10 October 1919, critics and audiences were unenthusiastic. Many cited problems with Hofmannsthal's completely new and heavily symbolic libretto. However, it is now a standard part of the operatic repertoire in Germany and Austria.

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Frauenliebe und -Leben

Frauenliebe und -leben (A Woman's Love and Life) is a cycle of Adelbert von Chamisso, written in 1830. They describe the course of love for her man, from her point of view, from first meeting through his death, and after. Selections were set to music as a song-cycle by German Lied, namely Carl Loewe, Franz Paul Lachner and Robert Schumann. The setting by Schumann (his opus 42) is now the most widely known. He set it in 1840, the same year he wrote so many famous songs including Dichter und D.

Lehmann sang this cycle frequently and recorded it with Bruno W.

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Frauenliebe und Leben

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Lehmann sang this cycle frequently and recorded it with Bruno Walter.

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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.

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.

Friedrich Fleischmann

Johann Friedrich Anton Fleischmann (19 July 1766 at Marktheidenfeld – 30 November 1798 in Meiningen) was a German composer. (Some sources give his first name as Josef rather than Johann.)

He studied at Mannheim with Ignaz Holzbauer and Georg Joseph Vogler before going to the University of Würzburg. He then became private secretary and tutor to the Regierungs-präsident at Regensburg in 1786, before going on to be cabinet secretary to Georg I, Duke of Saxe-Meiningen. 1792 he married at Themar Johanna Christiane Louise von Schulthes (1771-1856, daughter of Johann Adolf von Schultes). They had several children.

He composed orchestral and chamber works, songs and Singspiele. His main work was the Singspiel *Die Geisterinsel* after Shakespeare's *The Tempest*, that premiered in 1798 in Weimar.

According to Goretzki/Krickenberg (see sources below), the song "Schlafe mein Prinzchen Schlaf ein", often attributed to Mozart (KV350) or Bernhard Flies, was composed by Fleischmann.

His son W. Th. Fleischmann (1794–1886), had a son F.C.W. Alexander J. Fleischmann (1826–1891). Alexander J. Fleischmann translated the book *Looking Backward* by Edward Bellamy into German. („Ein Rückblick aus dem Jahre 2000 auf das Jahr 1887“, Wiegand, Leipzig 1890). During one year seven editions were printed.

B.A. Johanna Müller (artist name: Müller-Koburg, 1860–1947), daughter of Alexander Fleischmann, was a writer, painter and translator; she painted landscapes (Baltic Sea, Berlin, Coburg and the artist colony Ahrenshoop).

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Friedrich Rückert

Friedrich Rückert (16 May 1788 – 31 January 1866) was a German poet, translator, and professor of Oriental languages.

Rückert was born in Schweinfurt and was the eldest son of a lawyer. He was educated at the local Gymnasium and at the universities of Würzburg and Heidelberg. From 1816–1817, he worked on the editorial staff of the *Morgenblatt* at Stuttgart. Nearly the whole of the year 1818 he spent in Rome, and afterwards he lived for several years at Coburg (1820–1826). Rückert married Luise Wiethaus-Fischer there in 1821. He was appointed a professor of Oriental languages at the University of Erlangen in 1826, and, in 1841, he was called to a similar position in Berlin, where he was also made a privy councillor. In 1849 he resigned his professorship at Berlin, and went to live full-time in his Gut (estate) at Neuses (now a part of Coburg).

When Rückert began his literary career, Germany was engaged in her life-and-death struggle with Napoleon; and in his first volume, *Deutsche Gedichte* (German Poems), published in 1814 under the pseudonym *Freimund Raimar*, he gave, particularly in the powerful *Geharnischte Sonette* (Sonnets in Arms/Harsh Words), vigorous expression to the prevailing sentiment of his countrymen. During 1815 to 1818 appeared *Napoleon, eine politische Komödie in drei Stücken* (Napoleon, a Political Comedy in Three Parts) of which only two parts were published; and in 1817 *Der Kranz der Zeit* (The Wreath of Time).

He issued a collection of poems, *Östliche Rosen* (Eastern Roses), in 1822; and from 1834 to 1838 his *Gesammelte Gedichte* (Collected Poems) were published in six volumes, a selection which has passed through many editions.

Rückert was master of thirty languages and made his mark chiefly as a translator of Oriental poetry and as a writer of poems conceived in the spirit of Oriental masters. Much attention was attracted by a translation of the *maqamat* of Al-Hariri of Basra (*Hariris Makamen*) in 1826, *Nal und Damajanti*, an Indian tale, in 1828, *Rostem und Suhrab, eine Heldengeschichte* (Rostem and Suhrab, a Story of Heroes) in 1830, and *Hamasa, oder die ältesten arabischen Volkslieder* (Hamasa, or the Oldest Arabian Folk Songs) in 1846.

Among his original writings dealing with Oriental subjects are:

- *Morgenländische Sagen und Geschichten* (Oriental Myths and Poems) (1837)
- *Erbauliches und Beschauliches aus dem Morgenland* (Establishments and Contemplations from the Orient) (1836–1838)
- *Brahmanische Erzählungen* (Brahmin Stories) (1839).

The most elaborate of his works is *Die Weisheit des Brahmanen* (The Wisdom of the Brahmins), published in six volumes from 1836 to 1839. The former and *Liebesfrühling* (Spring of Love) (1844), a cycle of love-songs, are the best known of all Rückert's productions.

From 1843 to 1845 he issued the dramas *Saul und David* (1843), *Herodes der Große* ("Herodes the Great") (1844), *Kaiser Heinrich IV* (1845) and *Christofero Colombo* (1845), all of which are greatly inferior to the work to which he owes his place in German literature. At the time of the Danish war in 1864 he wrote *Ein Dutzend Kampflieder für Schleswig-Holstein* (A Dozen Fight Songs for Schleswig-Holstein), which, although published anonymously, made considerable impression on audiences.

Rückert died in 1866 in Neuses (de), now part of Coburg. He is buried in the cemetery there.

He continues to exert a strong influence on Oriental studies in Germany (c.f. Annemarie Schimmel).

Rückert's poetry was a powerful inspiration to composers and there are about 121 settings of his work — behind only Goethe, Heine and Rilke in this respect. Among the composers who set his poetry to music are Schubert, Robert and Clara Schumann, Brahms, Josef Rheinberger, Mahler (song cycles *Kindertotenlieder*, *Rückert-Lieder*), Max Reger, Richard Strauss, Zemlinsky, Hindemith, Bartók, Berg, Hugo Wolf, Heinrich Kaspar Schmid, and Jah Wobble.

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Friedrich Wilhelm Gotter

Friedrich Wilhelm Gotter (3 September 1746 – 18 March 1797) was a German poet and dramatist.

He was born at Gotha. He started out studying law, but early on was influenced to write for the theatre. After the completion of his university course at Göttingen, he was appointed second director of the Gotha Archive. He subsequently went to Wetzlar, the seat of the imperial law courts, as secretary to the Saxe-Coburg-Gotha legation. In 1768 he returned to Gotha as tutor to two young noblemen, and here, together with H. C. Boie, he founded the famous Göttinger Musenalmanach. In 1770 he was once more in Wetzlar, where he belonged to Goethe's circle. Four years later he returned to live permanently in Gotha, where he worked until his death.

Gotter was the chief representative of French taste in the German literary life of his time. His poetry is elegant and polished, and largely free from the trivialities of the Anacreontic lyric of the earlier generation of imitators of French literature; but he lacked imaginative depth.

His plays, of which *Merope* (1774), an adaptation in blank verse of the tragedies of Maffei and Voltaire, and *Medea* (1775), a melodrama, are best known, were mostly based on French originals and had considerable influence in counteracting the formlessness and irregularity of the Sturm und Drang drama. *Medea* served as a libretto for an opera by Jiří Antonín Benda (1778).

Gotter's collected *Gedichte* appeared in 2 vols. in 1787 and 1788; a third volume (1802) contains his *Literarischer Nachlass*. See B. Litzmann, *Schröder und Gotter* (1887), and R. Schlösser, *F. W. Gotter, sein Leben und seine Werke* (1894).

His best known work is the lyrics to the well known lullaby *Schlafe, mein Prinzchen, Schlaf ein*.

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Chapter 4 - Song Master Classes

Fritz Busch

Fritz Busch (1890–1951) conducted most famously (in Germany) in Berlin, where he led the Berlin Philharmonic in the world premiere of *Intermezzo* by Strauss. 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 brother of cellist Hermann Busch.

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Fritz Lehmann

Lotte Lehmann's brother lived from 1882-1963.

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Fritz Zweig

Fritz Zweig (1893-1984) was a private student of Arnold Schoenberg and Berlin. From 1913-1933 he conducted at various German opera houses including the Volksoper, and Berlin opera houses.

In 1933 he lost the possibility of further work and went to France. In 1934 he conducted at the German Theater in Prague, but in 1938 he fled and conducted as guest in London and Moscow.

He finally ended up in the U.S. and with his wife Tilly, taught at the Juilliard School of Music and the Eastman School of Music, and the Eastman School of Music Academy of the West.

He and his wife were often the “preparers” of singers who later worked with Mme Lehmann.

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Gabor Rejto

Gabor Rejto (1916–1987) was a Hungarian cellist who performed with the finest artists and chamber music ensembles of the 20th century.

Rejto was born in Budapest. His first 'cello teacher was Frederick Teller, a local teacher whose ideas, for the time, were exceptionally forward looking. At sixteen, Rejto entered the Academy of Music under Adolf Schiffer (a pupil of and later assistant to David Popper), and two years later, with his Artist's Diploma, he began his European concert career.

From the age of twenty, he studied with Pablo Casals for two years, first in Barcelona and then in Prades. Casals had revolutionized the approach to the 'cello and when he worked with Rejto, they spent almost a month on just basic technique. Rejto then played in concerts throughout Europe, with major symphony orchestras such as those in Vienna, Budapest, Rome and Warsaw, as well as in solo recitals.

In 1952, Gabor Rejto and Yaltah Menuhin undertook a tour of New Zealand together. Over a period of five weeks, they gave twenty-five concerts to great critical acclaim.

Rejto was a resident of the United States from 1939 until his death. During his career, he was on the faculty of the Manhattan and Eastman Schools of Music. From 1954 to his death he was professor of 'cello at the University of Southern California. He was also one of the 'cellists in the Paganini Quartet and the Hungarian Quartet, and was a founding member of the Alma Trio, a piano trio, and remained with that ensemble from 1942 until it disbanded in 1976; in the early 1980s, the trio reformed, with Rejto again as the cellist. Mr. Rejto taught for a number of years at the Music Academy of the West summer program for gifted students, where his master classes were extremely popular, and not just to cellists. His experience in chamber music attracted many students to his 'cello workshops held throughout the United States.

In 1972 Rejto was chosen Artist Teacher of the Year at the American String Teachers Association's 25th Anniversary Conference.

Ganna Walska

Ganna Walska (born Hanna Puacz 1887–1984) was a Polish opera singer and garden enthusiast who created the Lotusland botanical gardens at her mansion in Montecito, California. She was married six times, four times to very wealthy husbands. The lavish promotion of her lackluster opera career by her fourth husband, Harold Fowler McCormick, inspired aspects of the screenplay for *Citizen Kane*.

Ganna Walska was born in Brest-Litovsk, Russian Empire to Napoleon Puacz and Karolina Massalska. Ganna is a Russian form of Hannah, and Walska "reminiscent of her favorite music, the waltz".

In 1922, after her marriage to Harold F. McCormick, Ganna Walska purchased the Théâtre des Champs-Élysées in Paris. She told the *Chicago Tribune* that she had invested her own funds, not those of her wealthy husband, and said, "I will never appear in my own theatre until I have gained recognition based solely on my merits as an artist."

Walska pursued a career as an opera singer. The lavish promotion of her opera career by McCormick—despite her apparent renown as a terrible singer—inspired aspects of the screenplay for Orson Welles's *Citizen Kane*. Roger Ebert, in his DVD commentary on *Citizen Kane*, suggests that the character of Susan Alexander was based on Walska. McCormick spent thousands of dollars on voice lessons for her and even arranged for Walska to take the lead in a production of *Zazà* by Ruggero Leoncavallo at the Chicago Opera in 1920. Reportedly, Walska got into an argument with director Pietro Cimini during dress rehearsal and stormed out of the production before she appeared. Contemporaries said Walska had a terrible voice, pleasing only to McCormick.

New York Times headlines of the day read, "Ganna Walska Fails as Butterfly: Voice Deserts Her Again When She Essays Role of Puccini's Heroine" (January 29, 1925), and "Mme. Walska Clings to Ambition to Sing" (July 14, 1927).

"According to her 1943 memoirs, *Always Room at the Top*, Walska had tried every sort of fashionable mumbo jumbo to conquer her nerves and salvage her voice," reported *The New York Times* in 1996. "Nothing worked. During a performance of Giordano's *Fedora* in Havana she veered so persistently off key that the audience pelted her with rotten vegetables..."

In 1926 Walska purchased the Duchess of Marlborough Fabergé egg that had been offered by Consuelo Vanderbilt at a charity auction. It was later acquired by Malcolm Forbes as the first Easter egg in his Fabergé egg collection.

Ganna Walska died on March 2, 1984 at Lotusland, leaving her garden and her fortune to the Ganna Walska Lotusland Foundation.

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Garmisch

Garmisch-Partenkirchen is a mountain resort town in Bavaria, Germany. It is the administrative centre of the district of Partenkirchen, in the Oberbayern region, and the district is on the border with Austria. Nearby is Germany's highest mountain, Zugspitze, at 2961m.

Richard Strauss and his wife had a large house (villa) here. Lehmann to this house to learn the role of the Dyer's Wife from his Schatten. While she was there she also sang many of his Lieder with piano.

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Gens, Véronique

Véronique Gens (1966-) French soprano, was awarded First Prize of 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 Minkowski, 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 production of *Le Nozze di Figaro*. That same season, she sang Mozart's Requiem and J.S. 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, Auditorium of the 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 Chant Prize 'Musical Revelation of the Year' in 1995.

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Georg Daumer

Georg Friedrich Daumer (Nuremberg, March 5, 1800 - Würzburg, December 14, 1875) was a German poet and philosopher. He was educated at the gymnasium of his native city, at that time directed by the famous philosopher Hegel. In 1817 he entered the University of Erlangen as a student of theology, but abandoned that study for philosophy. For a number of years Daumer was professor at the gymnasium of Nuremberg; owing to ill-health he was pensioned in 1832 and henceforth devoted himself entirely to literary work. While at Erlangen he came strongly under the influence of Pietism. Soon, however, he became skeptical and exhibited decided leanings towards pantheism. From an orthodox Protestant he gradually became a bitter enemy of Christianity, which he attacked in a number of writings and for which he strove to substitute a new religion "of love and peace", formulated in his work *Religion des neuen Weltalters* (Hamburg, 1850). Karl Marx and Frederick Engels joined in writing a critical review of Daumer's *Die Religion des Neuen Weltalters* in January through February 1850 which was published in the *Neue Rheinische Zeitung: Politisch-Ökonomische Revue*. Marx and Engels criticized Daumer's theory of history from class point of view. Instead of a struggle between economic classes in society, Daumer saw only a struggle between "coarseness" and "culture."

Prior to writing *Die Religion des Neuen Weltalters*, Daumer had published a number of works, all of a distinctly anti-theological tendency, of which the more important are: *Philosophie, Religion, und Altertum* (Nuremberg, 1833); *Züge zu einer neuen Philosophie der Religion und Religionsgeschichte* (Nuremberg, 1835); *Der Feuer- und Molochdienst der Hebräer* (Brunswick, 1842); *Die Geheimnisse des christlichen Altertums* (Hamburg, 1847). Shortly after 1850 Daumer left Nuremberg and settled at Frankfurt, where a great change soon came over him. In 1858 at Mainz he publicly embraced the Catholic faith and thenceforth became its zealous defender. Among the works written after his conversion are: *Meine Konversion* (Mainz, 1859); *Aus der Mansarde* (1860–62); *Das Christentum und sein Urheber* (Mainz, 1864); *Das Wunder, seine Bedeutung, Wahrheit und Notwendigkeit* (Ratisbon, 1874). The last mentioned work is directed expressly against the opinions of David Strauss.

Undoubtedly the best part of Daumer's work is his poetry. His *Hafis* (Hamburg, 1846; a second collection, 1852) contains graceful but very free imitations of the songs of the famous Persian poet. In fact, these poems are really original productions, and some of them have become widely known through the musical settings of Brahms, such as the *Liebeslieder* and *Neue Liebeslieder Waltzes*. This collection, as well as *Mahomed und sein Werk* (Hamburg, 1848), is distinctly directed against the hypocrisy and asceticism which at that time Daumer believed to be inseparable from orthodox Christianity. Among other poems may be mentioned: *Glorie der heiligen Jungfrau Maria* (Nuremberg, 1841); *Frauenbilder und Huldigungen* (Leipzig, 1853); *Marianische Legenden und Gedichte* (Munster, 1859) and *Schöne Seelen* (Mainz, 1862).

Daumer was also known as host and teacher of the mysterious foundling Kaspar Hauser in 1828-30 and wrote several books about the case.

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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 tradition. He studied law in Jena and Göttingen 1786 until 1790, then changed to theology and in the end to medicine. In Jena he made friends with the writers Sophie Mereau and Johann Gottfried Herder. After some travels through Germany he worked as civil servant for the Danish government until 1829.

His most famous poem is *Der Wanderer* which was set by Franz 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 Massary, 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 Frauen, Bel ami; Ob blond, ob braun, ich liebe alle Frauen; Ich spür in mir, ich fühl in mir; Wie ein Wunder kam die Liebe; Immer nur lächeln und immer vergnügt; Gern hab' ich die Frau 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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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 director 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 Donal Henahan, with having built it into "what many critics regarded as the world's best 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 Dörmann remarked, "We give 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, Johannes Brahms, Robert Schumann, Hans Hotter, Elisabeth Schwarzkopf, Victoria de los Angeles, and Pablo 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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Gerard Manley Hopkins

Gerard Manley Hopkins SJ (28 July 1844 – 8 June 1889) was a poet, Catholic and Jesuit priest, whose posthumous fame established him as one of the leading Victorian poets. His manipulation of prosody (particularly his invention of sprung rhythm and use of imagery) established him as an important writer of verse. Two of his major themes were nature and religion.

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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.

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Gerhard Albersheim

Gerhard Albersheim (born Cologne, 1902; died Basel, 1996), German pianist and writer on music. Albersheim first studied piano, cello, and music theory in Cologne, then worked with Schenker for three years, 1926-29. While giving private tuition and working as a répétiteur, he took a PhD in musicology at Vienna University, 1933-38, publishing his dissertation on Schenker's theory. He emigrated to the United States in 1939, holding teaching positions at the University of California, Los Angeles, working as a pianist and accompanist to singers (including Clara Schumann, Ezio Pinza, and Dietrich Fischer-Dieskau), and writing articles on music theoretical and educational topics. After retirement he took up residence in Switzerland.

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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 associated with the Italian lyric-dramatic repertory, although he sang French operatic roles to great acclaim as well. Martinelli was one of the most famous tenors of the 20th century, enjoying a long career at the Metropolitan Opera in New York City and appearing at other major international theaters.

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Giuseppe Torelli

Giuseppe Torelli (22 April 1658, Verona – 8 February 1709, Bologna) was an Italian violist, violinist, teacher, and composer.

Torelli is most remembered for contributing to the development of the instrumental concerto (Newman 1972, p. 142), especially concerti grossi and the solo concerto, for strings and continuo, as well as being the most prolific Baroque composer for trumpets (Tarr 1974).

Torelli was born in Verona. It is not known with whom he studied violin though it has been speculated that he was a pupil of Leonardo Brugnoli or Bartolomeo Laurenti, but it is certain that he studied composition with Giacomo Antonio Perti (Schnoebelen and Vanscheeuwijk 2001). On 27 June 1684, at the age of 26, he became a member of the Accademia Filarmonica as suonatore di violino (Schnoebelen and Vanscheeuwijk 2001). On 1687 Giuseppe Corsi da Celano, played Torelli's music, from Op. 3, in Parma at the Sanctuary of Santa Maria della Steccata.(Ciliberti and Tribuzio 2014) By 1698 he was maestro di concerto at the court of Georg Friedrich II, Margrave of Brandenburg-Ansbach, where he conducted the orchestra for *Le pazzie d'amore e dell'interesse*, an idea drammatica composed by the maestro di cappella, and the castrato Francesco Antonio Pistocchi, before leaving for Vienna in December 1699. He returned to Bologna sometime before February 1701, when he is listed as a violinist in the newly re-formed cappella musicale at San Petronio, directed by his former composition teacher Perti (Schnoebelen and Vanscheeuwijk 2001).

He died in Bologna in 1709, where his manuscripts are conserved in the San Petronio archives. Giuseppe's brother, Felice Torelli, was a Bolognese painter of modest reputation, who went on to be a founding member of the Accademia Clementina. The most notable amongst Giuseppe's many pupils was Francesco Manfredini.

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, playing 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 coach 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 Glass's 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 a consulting and contributing editor of the *Opera Quarterly*, and wrote definitive scholarly editions of Lieder by Schumann, Schubert, Wolf, Brahms, and Strauss published by Leyerle.

Here's a more complete bio: BEAUMONT GLASS (opera coach and stage director)—Began professional career in opera in 1956 as stage director with the Northwest Grand Opera in Seattle, has been equally involved in the musical and dramatic sides of opera. Zurich Opera for 19 years, as coach, eventually Studienleiter. Coach, recital accompanist, Festival of Aix-en-Provence. Stage director, International Opera Center, Zurich. Director of Opera at University of Iowa for 18 years; staged over 50 different operas in US and Europe, and accompanied Lieder recitals in the Salzburg, Aix-en-Provence, and Holland Festivals for such artists as Grace Bumbry, Martina Arroyo, and Simon Estes. Was assistant to Lotte Lehmann for two and a half years, and her official biographer. Glass was also studio accompanist for Maggie Teyte. Published complete song texts of Schubert, Schumann, Brahms, Wolf, and Strauss, with word-for-word translations, IPA pronunciation, and commentary. His final book, *The Memoirs of an Opera Bug*, was published in June 2006 by Leyerle Publications. Stage director of four productions for Maine Grand Opera, 2001-2004. Stage director of *The Crucible* (January 2007) and *Carmen* (March 2008) for Chamber Opera Chicago. Host of weekly radio program of opera, Sunday evening 6 to 7: www.wrfr.org. Weekly opera lectures at three different towns in Maine. Coached every summer since 2000, together with his wife, Evangeline Noël Glass, at the American Institute of Musical Studies ("AIMS") in Graz, Austria

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Glass, Evangeline Noël

Evangeline Noël Glass studied with Lehmann from January 1958 until the spring of 1959 and again in the summer of 1961, in Vienna in 1964 and Salzburg during Lehmann's annual visits to Europe.

Here's a more complete bio: **EVANGELINE NOËL GLASS**—(soprano) studied opera and Lieder with Lotte Lehmann (in Santa Barbara, in Vienna, and in Salzburg) and Dusolina Giannini. Operatic roles range from Musetta to Isolde (in “Autour de Tristan” at the Théâtre de la Monnaie in Brussels), via the Figaro Countess, the Marschallin, Nedda, Santuzza, Marguerite, Thaïs, and Jenny, in the opera houses of Naples (San Carlo), Cologne, Brussels, Geneva, Zurich, Bern, and Koblenz. Sang the role of “Vita Mondana” in the premiere of *Rappresentazione di anima e di corpo* in the Salzburg Festival. Active as recitalist in the U.S. and Europe. A coach every summer since 2000 at the American Institute of Musical Studies (“AIMS”) in Graz, Austria, together with her husband Beaumont Glass. In January 2007 assisted Professor Glass in coaching and directing *The Crucible* for Chamber Opera Chicago, and did the same for *Carmen* in March 2008. The Glasses maintained a coaching studio in Camden, Maine, and were often asked to give master classes at various universities.

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Glenda Maurice

Glenda Maurice (1940–2013). Her field of expertise was art song, mentored by Elly Ameling, Gerard Souzay, Dalton Baldwin, David C. Harold Heiberg. She also worked with Pierre Bernac and Lotte Lehner. There are many recordings of her work available on CD.

Ms. Maurice was a retired faculty member of the University of Wisconsin School of Music.

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Goering

Hermann Wilhelm Göring (or Goering); (1893–1946) was a German politician, military leader, and leading member of the Nazi Party (NSDAP). A veteran World War I fighter pilot ace, he was a recipient of the coveted Pour le Mérite, also known as the "Blue Max". He was the last commander of Jagdgeschwader 1, the fighter wing once led by "Red Baron" Manfred von Richthofen.

A member of the NSDAP from its earliest days, Göring was wounded in 1923 during the failed coup known as the Beer Hall Putsch. He became addicted to morphine after being treated with the drug for his injuries. After helping Adolf Hitler take power in 1933, he became the second-most powerful man in Germany. He founded the Gestapo in 1933, and later gave command of it to Heinrich Himmler. Göring was appointed commander-in-chief of the Luftwaffe (air force) in 1935, a position he held until the final days of World War II. By 1940, he was at the peak of his power and influence; as minister in charge of the Four Year Plan, he was responsible for much of the functioning of the German economy in the build-up to World War II. Hitler promoted him to the rank of Reichsmarschall, a rank senior to all other Wehrmacht commanders, and in 1941 Hitler designated him as his successor and deputy in all his offices.

Göring's standing with Hitler was greatly reduced by 1942, when the Luftwaffe failed to fulfill its commitments and the German war effort was stumbling on all fronts. Göring largely withdrew from the military and political scene and focused on the acquisition of property and artwork, much of which was confiscated from Jewish victims of the Holocaust. Informed on 22 April 1945 that Hitler intended to commit suicide, Göring sent a telegram to Hitler requesting permission to assume control of the Reich. Considering it an act of treason, Hitler removed Göring from all his positions, expelled him from the party, and ordered his arrest.

After World War II, Göring was convicted of war crimes and crimes against humanity at the Nuremberg trials. He was sentenced to death by hanging, but committed suicide by ingesting cyanide the night before the sentence was to be carried out.

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 bi-centennial of his birth.

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Chapter 3 - Master Class Videos

Chapter 4 - Song Master Classes

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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Gregor Piatigorsky

Gregor Piatigorsky (1903–1976) was a Russian-born American cellist.

Piatigorsky was born in Ekaterinoslav (now Dnipropetrovsk in Ukraine) into a Jewish family. As a child, he was taught violin and piano by his father. After seeing and hearing the cello, he determined to become a cellist and was given his first cello when he was seven.

He won a scholarship to the Moscow Conservatory, studying with Alfred von Glehn, Anatoliy Brandukov, and a certain Gubariov. At the same time he was earning money for his family by playing in local cafés.

He was 13 when the Russian Revolution took place. Shortly afterwards he started playing in the Lenin Quartet. At 15, he was hired as the principal cellist for the Bolshoi Theater.

The Soviet authorities, specifically Anatoly Lunacharsky, would not allow him to travel abroad to further his studies, so he smuggled himself and his cello into Poland on a cattle train with a group of artists. One of the women was a heavy-set soprano who, when the border guards started shooting at them, grabbed Piatigorsky and his cello. The cello did not survive intact, but it was the only casualty.

Now 18, he studied briefly in Berlin and Leipzig, with Hugo Becker and Julius Klengel, playing in a trio in a Russian café to earn money for food. Among the patrons of the café were Emanuel Feuermann and Wilhelm Furtwängler. Furtwängler heard him and hired him as the principal cellist of the Berlin Philharmonic.

In 1929, he first visited the United States, playing with the Philadelphia Orchestra under Leopold Stokowski and the New York Philharmonic under Willem Mengelberg. In Ann Arbor, Michigan, in January 1937 he married Jacqueline de Rothschild, daughter of Édouard Alphonse James de Rothschild of the wealthy Rothschild banking family of France. That fall, after returning to France, they had their first child, Jephtha. Following the Nazi occupation in World War II, the family fled the country back to the States and settled in Elizabethtown, New York, in the Adirondack Mountains. Their son, Joram, was born in Elizabethtown in 1940.

From 1941 to 1949, he was head of the cello department at the Curtis Institute of Music in Philadelphia, and he also taught at Tanglewood, Boston University, and the University of Southern California, where he remained until his death. The USC established the Piatigorsky Chair of Violoncello in 1974 to honor Piatigorsky.

Piatigorsky participated in a chamber group with Arthur Rubinstein (piano), William Primrose (viola) and Jascha Heifetz (violin). Referred to in some circles as the "Million Dollar Trio", Rubinstein, Heifetz, and Piatigorsky made several recordings for RCA Victor.

He played chamber music privately with Heifetz, Vladimir Horowitz, Leonard Pennario, and Nathan Milstein. Piatigorsky also performed at Carnegie Hall with Horowitz and Milstein in the 1930s.

In 1965 his popular autobiography *Cellist* was published.

Gregor Piatigorsky died of lung cancer at his home in Los Angeles, California, in 1976. He was interred in the Westwood Village Memorial Park Cemetery in Los Angeles.

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Gretchen am Spinnrad

Op. 2 in D minor, Gretchen am Spinnrade (Gretchen at the Spinning Wheel) was composed by Franz Schubert using the text from Part One, Scene 1 of Johann Wolfgang von Goethe's Faust. With Gretchen am Spinnrade, Schubert contributed to the Lied, the German art song of the 19th century written for one voice and accompaniment. Schubert composed for soprano, however the song has also been transcribed to accommodate mezzo-soprano.

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Grete Stückgold

Grete Stückgold (originally Grete Schneidt) (1895-1977) was a German soprano 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 at 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 Hesselmann, 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.

Gyorgy Sandor

György Sándor (1912–2005) was a Hungarian pianist and writer.

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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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Hampson, Thomas

Thomas Hampson (1955-) American baritone equally at home on Broadway and opera stages, he has recorded art song extensively and has a number of 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 Martial Singher at MAW.

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Hans Bethge

Hans Bethge (9 January 1876 – 1 February 1946) was a German poet whose reputation abroad rests above all on the versions of Tang dynasty poetry set in Gustav Mahler's "Das Lied von der Erde". The Max-Eyth-Haus in Kirchheim unter Teck houses a permanent exhibit of Hans Bethge's books, photographs and other artifacts, while his manuscripts are preserved at the Deutsches Literaturarchiv Marbach.

Hans Bethge was born in 1876 in Dessau. He studied modern languages and philosophy at the universities of Halle, Erlangen and Geneva. After graduation, he spent two years as a teacher in Spain. In 1901 he set himself up as a freelance writer in Berlin. In 1943, at the height of the air campaign, he moved to the Swabian countryside where he spent his last years.

Hans Bethge treasured friendships as well as all that was beautiful; many writers and artists were his friends, including the poet Prince Emil von Schoenaich-Carolath, the painters Willi Geiger and Karl Hofer, and the art historian Julius Meier-Gräfe, as well as other artists from the Worpswede artist colony. The Jugendstil painter Heinrich Vogeler illustrated three of his books, and the sculptor Wilhelm Lehmbruck, an early recognizer of his genius, made several portraits of him.

He died in Göppingen in 1946, aged 70; he was buried in Kirchheim unter Teck.

Bethge published several volumes of poems (chiefly on love and nature), diaries, travelogues, short stories, essays and plays. He had great success as an editor of modern poetry, German and foreign. But above all, his poetic translations of oriental classics (starting in 1907) gained him wide recognition, in spite of their reliance on previous translators. The first such book, "The Chinese Flute", had a printing of 100,000 copies. Gustav Mahler used seven of its poems in *Das Lied von der Erde*. The fresh, musical rhythm of Bethge's language and his free versification inspired settings by more than 180 other composers, among them Richard Strauss, Karol Szymanowski, Arnold Schoenberg, Anton Webern, Hanns Eisler, Viktor Ullmann, Gottfried von Einem, Ernst Krenek, Artur Immisch, Ludvig Irgens-Jensen, Paul Graener, Bohuslav Martinů, Ernst Toch, Fartein Valen, Krzysztof Penderecki and Egon Wellesz.

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's 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 Lieder 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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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 *Palestrina*, loosely based on the life of the great sixteenth-century composer Pierluigi da Palestrina. He also wrote many Lieder which Lehmann said

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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. 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-KaufmannHedwig, singer, (1881; 1948) studied in V
Dresden, making her debut in the 1898/99 season at the Stadtthea
From 1899–1902 she sang at the Hoftheater Wiesbaden, 1902,
Hoftheater München, 1903–08 at the Berliner Hofoper und Komis
1908–12 at the Vienna Hofoper, 1912–17 at the Stadttheater Ha
from 1917 sang as guest in various opera houses and made concert
was made Kammersängerin om 1912.

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Heger, Robert

Robert Heger (1886-1978) German conductor and composer who conducted Lotte Lehmann's famous *Rosenkavalier* recording and set some of her music.

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Heine, Heinrich

Heinrich Heine (1797-1856) was born in Düsseldorf, Germany. His Jewish, which made him feel like an outsider. He converted to Christianity in 1825. Heine is most famous today for his poetry, especially as set to music by Robert Schumann and Franz Schubert. He was also a journalist, editor, and literary critic. He spent the last 25 years of his life as an exile in Paris.

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Chapter 4 - Song Master Classes

Heinrich Hart

The brothers Heinrich and Julius Hart were German writers and literary critics who collaborated closely. They were among the pioneers of naturalism in German literature.

Heinrich was born 30 December 1855, in Wesel and died 11 February 1927 in Tecklenburg. Julius was born 9 April 1859, in Münster and died 7 October 1927 in Berlin.

The Hart brothers published works of literary criticism, notably *Waffengänge* (parts 1–6, 1882–1884), in which they opposed the literary tastes chosen by the bourgeoisie.

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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.

Heinz Tietjen

Heinz Tietjen (1881 - 1967) was a German conductor and music producer born in Tangier, Morocco.

His music teachers included Arthur Nikisch. At age twenty-three, he held the position of producer at the Opera House in Trier and was appointed director in 1907, holding the dual roles until 1922. Simultaneously, he was director at Saarbrücken and Breslau (now Wrocław, Poland) from 1919 to 1922.

Tietjen was the director of the Deutsche Oper Berlin between 1925 and 1927, then in 1927 he became director of the Prussian State Theatre. Among his productions at this time was the Berlin premiere of Hans Gál's 1923 opera *Die heilige Ente*. From 1931 to 1944, Tietjen served as artistic director at Bayreuth Festspielhaus for Winifred Wagner with whom he had a romantic liaison.

In 1948 he returned to direct the Deutsche Oper Berlin, serving until 1959 when he was appointed manager and artistic director of the new Hamburg State Opera, a job he held until 1959.

Heinz Tietjen died in 1967 in Baden-Baden.

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Henri Cazalis

Henri Cazalis; 9 March 1840, Cormeilles-en-Parisis, Val-d'Oise – 1 July 1909, Geneva) was a French physician who was a symbolist poet and man of letters and wrote under the pseudonyms of Jean Caselli and Jean Lahor. His works include:

- Chants populaires de l'Italie (1865)
- Vita tristis, Reveries fantastiques, Romances sans musique (1865)
- Melancholia (1868)
- Le Livre du néant (1872)
- Henry Regnault, sa vie et son œuvre (1872)
- L'Illusion (1875-1893)
- Cantique des cantiques (1885)
- Les Quatrains d'Al-Gazali (1896)
- William Morris (1897).

The author of the *Livre du néant* had a predilection for gloomy subjects and especially for pictures of death. His oriental habits of thought earned for him the title of the *Hindou du Parnasse contemporain* (cf. *Le Parnasse contemporain*).

Some of his poems have been set to music by Camille Saint-Saëns, Henri Duparc, Charles Bordes, Ernest Chausson, Reynaldo Hahn, Edouard Trémisot and Paul Paray.

He also maintained a correspondence of interest with the poet Stéphane Mallarmé from 1862 to 1871.

See a notice by Paul Bourget in *Anthologie des poètes fr. du XIXième siècle* (1887-1888); Jules Lemaître, *Les Contemporains* (1889); Émile Faguet in the *Revue bleue* (October 1893). George Santayana's *Poetry and Religion* (1900) has an essay on his concept of *La gloire du néant*.

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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–) 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 Cornwell, 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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Hermann Allmers

Hermann Allmers (11 February 1821, Rechtenfleth – 9 March 1883) was a German poet.

He was an only child, and was privately tutored. He began his education at a public school, but took over the family farm after the death of his father in 1849.

Through travel, he met a number of influential people who inspired him to take writing seriously, leading to his publication of his *Marschenbuch* in 1850.

He wrote the poem *Feldeinsamkeit* which was then made into a song by Johannes Brahms.

Allmers was born in Rechtenfleth, where he also died.

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Chapter 4 - Song Master Classes

Hermann Götz

Hermann Gustav Goetz (1840–1876) was a German composer.

Goetz was born in Königsberg, then in East Prussia. After s
Berlin, he moved to Switzerland in 1863. After ten years spent as a cr
and conductor as well, he spent the last three years of his life comp
conductor Felix Weingartner found it "incomprehensible that his
opera comique, *Der Widerspänstigen Zähmung*, should hav
disappeared from the repertoire." Another great admirer o
compositions was George Bernard Shaw, who praised Goetz's *Sym*
above anything in the genre by Mendelssohn, Schumann, and Brahms

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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 von Gilm zu Rosenegg

Hermann von Gilm, or Hermann Gilm von Rosenegg (1 November 1810 – 11 May 1864) was an Austrian lawyer and poet.

Born in Innsbruck, he studied law there. He worked from 1840 as a judicial official in Schwaz, Bruneck and Rovereto. From 1846 he worked in Vienna.

Richard Strauss set several of his Sophienlieder to music. Von Gilm died in Linz.

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Chapter 4 - Song Master Classes

Hermann von Lingg

Hermann (Ritter von) Lingg (22 January 1820 – 18 June 1905) was a German poet who also wrote plays and short stories. His cousin, Maximilian von Lingg, was Bishop of Augsburg.

He was born in Lindau. Lingg studied medicine at the universities of Munich, Freiburg, Berlin, and Prague, and became a doctor in the Bavarian Army. From 1839, he was a member of the Corps Suevia München. His battalion was used to quell revolutionary uprisings in Baden; forced to act against his convictions, he fell into severe depression, entered a mental hospital in 1851 and soon submitted his resignation. From that point on, he lived in Munich and devoted himself to historical and poetic studies, financially supported by King Maximilian II. His marriage to a forester's daughter in 1854 improved his mental stability, and a pension (with occasional financial support from friends, such as Max von Pettenkofer and Justus von Liebig, and the German Schiller Foundation) improved their living standards.

Lingg first gained attention with a collection of poems introduced by Emanuel Geibel (Stuttgart 1853). His most famous work is *Die Völkerwanderung* ("The Great Migration", Stuttgart, 1866–68, 3 vols). He was ennobled in 1890.

His manuscripts are now located in the Bavarian State Library. There are streets named after him in both Munich and Lindau.

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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 thirteen 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 a few years later. He was the husband, accompanist and, voice teacher of the 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.

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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.

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.

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 coached with Lotte Lehmann.

She died, aged 71, in Klosterneuburg.

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Hilmar Thate

Hilmar Thate (born 17 April 1931) is a German actor. He has appeared in numerous films and television shows since 1955.

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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 that of classical musicians. A native of New York City, she was educated at Smith College and Columbia University.

Holden was the first woman appointed to the psychology faculty at New 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 Orplid 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 Claudio Abbado, 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.

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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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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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Hugo Conrat

Originally Hugo Cohn (born in Breslau, Poland 1845–1906, died
businessman, merchant, poet, composer.

He was an avid music lover and friends with Johannes Brahms and
Mahler.

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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.

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 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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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 toured extensively to all continents and appeared at music festivals such as the Edinburgh Festival in Edinburgh. His career lasted over 60 years.

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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 opera singers.

Among Steane's works are critical studies of Christopher Marlowe and Alfred Tennyson, and a series of books on music, concentrating on singing and voice. He contributed to a range of musical journals, including *Gramophone*, *Musical Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

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J. B. Weckerlin

Jean-Baptiste Théodore Weckerlin or Wekerlin (November 9, 1821, Guebwiller – May 20, 1910) was an Alsatian French composer and music publisher.

He was born at Guebwiller, Alsace. In 1844, he began his musical career, studying singing with Ponchard and composition with Fromental Halévy at the Paris Conservatory. In 1847, he brought out his heroic symphony Roland. In 1853, Weckerlin was most successful in the production of a one-act comic opera, *L'organiste dans l'embarras*. In 1869, he was appointed assistant librarian to the Conservatory.

In 1863, he produced his comic opera *Die dreifach Hochzeit im Bäsethal*, and in 1879 *Der verhäxt Herbst*. These were both in Alsatian dialect. In 1877, he brought out the one-act opera *Après Fontenoy*. In 1876, he became Félicien David's successor as librarian at the Conservatory and published in 1885 a biographical catalogue. Later he became librarian of the Société des Compositeurs. He gained great renown as a composer of choral works. He married the daughter of the prima donna of Rossini's late Paris operas *Madame Laure Cinti-Damoreau*.

Weckerlin is best remembered for his piano arrangements of traditional French songs, notably the *bergerette*, a particular kind of pastoral air, originally for voice accompanied by harpsichord, harp or guitar. His major work, *Bergerettes, romances et chansons du XVIII siècle*, was published in 1860.

It is record that "He died in Trotberg" but an obituary on his death in 1910 ran:

Death has taken Jean Baptiste Weckerlin, the "dean of French composers, who passed away at Geubweiler, Alsace, where he was born eighty-nine years ago. He was the composer of a successful opera, and has written a number of songs. Weckerlin became librarian at the Conservatory of Paris in succession to Felicien David, and became interested in research work appertaining to the folk-songs of various countries. - Etude

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 best remembered for her musical films of the 1930s with Maurice Chevalier (The Love Parade, Love Me Tonight, The Merry Widow and One Hour with You) and Nelson Eddy (Naughty Marietta, Rose-Marie, and Maytime). In the 1930s and 1940s she starred in 29 feature films, four nominated for Picture Oscars (The Love Parade, One Hour with You, Naughty Marietta, and San Francisco), and recorded extensively, earning three gold records. She appeared in opera, concerts, radio, and television. MacDonald was one of the most influential sopranos of the 20th century, introducing opera to new audiences and inspiring a generation of singers. She coached the young soprano 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.

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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*), Djamileh 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 Moret'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 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 from the West*.

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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.

Related Glossary Terms

Johann Ludwig Tieck

Johann Ludwig Tieck (31 May 1773 – 28 April 1853) was a German poet, translator, editor, novelist, writer of Novellen, and critic, who was one of the founding fathers of the Romantic movement of the late 18th and early 19th centuries.

Tieck was born in Berlin, the son of a rope-maker. His siblings were the sculptor Christian Friedrich Tieck and the poet Sophie Tieck. He was educated at the Friedrichswerdersches Gymnasium (de), where he learned Greek and Latin, like most preparatory schools required. He also began learning Italian at a very young age from a grenadier he became acquainted with. Through this friendship, Tieck was given a firsthand look at the poor, which could be linked to his work as a Romanticist. Later, he attended the universities of Halle, Göttingen and Erlangen. At Göttingen, he studied Shakespeareand Elizabethan drama.

In 1794 he returned to Berlin, and attempted to make a living by writing. He contributed a number of short stories (1795–1798) to the series of *Straussfedern*, published by the bookseller C. F. Nicolai and originally edited by J. K. A. Musäus, and wrote *Abdallah* (1796) and a novel in letters, *William Lovell* (3 vols. 1795–1796).

Tieck's transition to Romanticism is seen in the series of plays and stories published under the title *Volksmärchen* von Peter Lebrecht (3 vols., 1797), a collection which contains the fairy-tale *Der blonde Eckbert*, which blends exploration of the paranoiac mind with the realm of the supernatural, and the witty dramatic satire on Berlin literary taste, *Der gestiefelte Kater*. With his school and college friend Wilhelm Heinrich Wackenroder (1773–1798), he planned the novel *Franz Sternbalds Wanderungen* (vols. i–ii. 1798), which, with Wackenroder's *Herzensergiessungen* (1796), was the first expression of the romantic enthusiasm for old German art.

In 1798 Tieck married and in the following year settled in Jena, where he, the two brothers August and Friedrich Schlegeland Novalis were the leaders of the early Romantic school (also known as Jena Romanticism). His writings between 1798 and 1804 include the satirical drama, *Prinz Zerbino* (1799), and *Romantische Dichtungen* (2 vols., 1799–1800). The latter contains Tieck's most ambitious dramatic poems, *Leben und Tod der heiligen Genoveva*, *Leben und Tod des kleinen Rotkäppchens*, which were followed in 1804 by the "comedy" in two parts, *Kaiser Oktavianus*. These dramas are typical plays of the first Romantic school; although formless, and destitute of dramatic qualities, they show the influence of both Calderón and Shakespeare. Kaiser Oktavianus is a poetic glorification of the Middle Ages.

In 1801 Tieck went to Dresden, then lived for a time at Ziebingen near Frankfurt, and spent many months in Italy. In 1803 he published a translation of *Minnelieder aus der schwäbischen Vorzeit*, between 1799 and 1804 an excellent version of *Don Quixote*, and in 1811 two volumes of Elizabethan dramas, *Altenglisches Theater*. From 1812 to 1817 he collected in three volumes a number of his earlier stories and dramas, under the title *Phantasus*. In this collection appeared the stories *Der Runenberg*, *Die Elfen*, *Der Pokal*, and the dramatic fairy tale, *Fortunat*.

In 1817 Tieck visited England in order to collect materials for a work on Shakespeare (which was never finished) and in 1819 he settled permanently in Dresden; from 1825 on he was literary adviser to the Court Theatre, and his semi-public readings from the dramatic poets gave him a reputation which extended far beyond the Saxon capital. The new series of short stories which he began to publish in 1822 also won him a wide popularity. Notable among these are *Die Gemälde*, *Die Reisenden*, *Die Verlobung*, and *Des Lebens Überfluss*.

More ambitious and on a wider canvas are the historical or semi-historical novels, *Dichterleben* (1826), *Der Aufruhr in den Cevennen* (1826, unfinished), *Der Tod des Dichters* (1834); *Der junge Tischlermeister* (1836; but begun in 1811) is a story written under the influence of Goethe's *Wilhelm Meister*; *Vittoria Accorombona* (1840), the story of Vittoria Accoramboniwritten in the style of the French Romanticists, shows a falling-off.

In later years Tieck carried on a varied literary activity as critic (*Dramaturgische Blätter*, 2 vols., 1825–1826; *Kritische Schriften*, 2 vols., 1848); he also edited the translation of Shakespeare by August Wilhelm Schlegel, who was assisted by Tieck's daughter Dorothea (1790–1841) and by Wolf Heinrich, Graf von Baudissin (1789–1878); Shakespeares *Vorschule*(2 vols., 1823–1829); the works of Heinrich von Kleist (1826) and of Jakob Michael Reinhold Lenz (1828). In 1841 Friedrich Wilhelm IV of Prussia invited him to Berlin where he had a pension for his remaining years. He died on 28 April 1853 in Berlin.

Tieck's importance lay in the readiness with which he adapted himself to the emerging new ideas which arose at the close of the 18th century, as well as his Romantic works such as *Der blonde Eckbert*. His importance in German poetry, however, is restricted to his early period. In later years it was as the helpful friend and adviser of others, or as the well-read critic of wide sympathies, that Tieck distinguished himself.

Tieck also influenced Richard Wagner's *Tannhäuser*. It was from *Phantasus* that Wagner based the idea of *Tannhäuser* going to see the pope and Elisabeth dying in the song battle.

Tieck's *Schriften* appeared in twenty vols. (1828–1846), and his *Gesammelte Novellen* in twelve (1852–1854). *Nachgelassene Schriften* were published in two vols. in 1855. There are several editions of *Ausgewählte Werke* by H. Welti (8 vols., 1886–1888); by J. Minor (in *Kirschner's Deutsche Nationalliteratur*, 144, 2 vols., 1885); by G. Klee (with an excellent biography, 3 vols., 1892), and G. Witkowski (4 vols., 1903) and Marianne Thalmann (4 vols., 1963–66).

A translation of "Vittoria Accorombona" was published in 1845. A translation of *Des Lebens Überfluss* (*Life's Luxuries*), by E. N. Bennett appeared in German *Short Stories* in the Oxford University Press *World's Classics* series in 1934, but the wit of the original comes over more strongly in *The Superfluities of Life. A Tale Abridged from Tieck*, which appeared anonymously in Blackwood's *Edinburgh Magazine* in February 1845. *The Journey into the Blue Distance* (*das Alte Buch: oder Reise ins Blaue hinein*, 1834). "The Romance of Little Red Riding Hood" (1801) was translated by Jack Zipes and included in his book "The Trials and Tribulations of Little Red Riding Hood."

Tieck's biggest influence was 16th-century Italian poet Torquato Tasso, who is featured in Tieck's novel, *Vittoria Accorombona*, as a secondary character.

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 Miriam (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 at the end of 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 was 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 *Zigeunerbaron* are the best known.

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Johann von Salis-Seewis

Johann Gaudenz Gubert Graf (& Freiherr) von Salis-Seewis (born 26 December 1762, Malans; died 29 January 1834, Malans) was Swiss poet.

Salis-Seewis came from an old Swiss aristocracy. His father, baron Johann Ulrich von Salis-Seewis (1740–1815), was created a (primogenitive) Comte (count) at Versailles on 1 February 1777 having married Freiin Jakobea von Salis-Bothmar (1741–1791) in 1760. The Reichs-freiherrdom dated back to 20 January 1588, for Dietegan v. Salis.

Between 1779 and 1789 Salis served as an officer in the Swiss Guards in France in Paris, France, until the French revolution made him quit. Salis-Seewis was one of the favourites of Marie Antoinette. In the next year Salis-Seewis undertook a journey to the Netherlands and Germany (including Weimar), meeting Goethe, Herder, Schiller, Wieland, and Matthisson. He particularly connected with Matthisson, and an intimate friendship developed.

The poet colleagues shared a sense of Sturm und Drang and empathy, calling it the ""Bündner Nachtigall" (Graubündennightingale). Salis-Seewis returned to Switzerland in 1791, living in Chur and marrying there, on 26 December 1793, the 22-year-old Ursina v. Pestalozzi (Chur 29 September 1771 - Malans 27 June 1835). They had two sons; Johann-Ulrich Dietegan (Comte) v. Salis-Seewis (1794–1844) and Johann-Jakob (Freiherr) v. Salis-Seewis (1800–1881). He had a lively involvement in the political changes in his homeland over the next years lively involved, endorsed the alliance of the Three Leagues of Switzerland to the new France, and the proclaimed Helvetic Republic. After the area was occupied by Austria in the following year, Salis-Seewis and his family had to flee to Zurich. There, he was appointed inspector general of the Helvetican troops. This activity brought him the nickname "poet general". He later went to Bern and received a place on the Court of cassation. When the Act of Mediation was issued by Napoleon Bonaparte in 1803, it became possible for Salis-Seewis to return to Graubünden. There he held several public offices until 1817, then he withdrew as Swiss federal colonel. His father had died two years before.

Salis-Seewis and Matthisson had similar writing styles, both being inclined to write about natural topics, and about their homeland. The poems of Salis Seewis are characterized however by more masculinity, freshness, popularity as well as a deeper sense of yearning. His elegies have always had a firm and determining reason. Done of the revolutionary thoughts of the French revolution, he was a progressive representative of human rights and separated from the conservative, oligarchic tradition of his family, which controlled the Three Leagues unquestioned over decades.

Franz Schubert has set many poems of Salis-Seewis to music, like Abschied von der Harfe, Das Grab or Zum Rundtanz. His best known work is the Herbstlied, written in 1782, set to music in 1799 by Johann Friedrich Reichardt.

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 Henry MacKay

John Henry Mackay (6 February 1864 – 16 May 1933) was an individualist anarchist, thinker and writer. Born in Scotland and raised in Germany, Mackay was the author of *Die Anarchisten* (The Anarchists, 1891) and *Der Freiheitsucher* (The Searcher for Freedom, 1921). Mackay was published in the United States in his friend Benjamin Tucker's magazine, *Liberty*.

Mackay was born in Greenock on February 6, 1864. His mother came from a prosperous Hamburg family. His father was a Scottish marine insurance broker who died when the child was less than two years old, at which point mother and son returned to Germany, where Mackay grew up.

Mackay lived in Berlin from 1896 onwards, and became a friend of scientist and *Gemeinschaft der Eigenen* co-founder Benedict Friedlaender.

Mackay died in Stahnsdorf on 16 May 1933, ten days after the Nazi book burnings at the Institut für Sexualwissenschaft. Adolf Hitler had become Reichskanzler on 30 January 1933 and all activities of the German homosexual emancipation movement soon ceased. Allegations that Mackay's death may have been a suicide have been disputed:

Mackay died on 16 May 1933 in the office of his doctor, only a few houses from his own, apparently of a heart attack. He was also suffering from stones in his bladder.

— Kennedy, Hubert. *Anarchist of Love: The Secret Life of John Henry Mackay*

Using the pseudonym Sagitta, Mackay wrote a series of works for pederastic emancipation, titled *Die Bücher der namenlosen Liebe* (Books of the Nameless Love). This series was conceived in 1905 and completed in 1913 and included the *Fenny Skaller*, a story of a pederast. Under his real name he also published fiction, such as *Der Schwimmer* (1901) and, again as Sagitta, he published a pederastic novel of the Berlin boy-bars, *Der Puppenjunge* (literally "The Boy-Doll", but published in English as *The Hustler*) (1926). In a note to the American publisher of this book, Christopher Isherwood said, "It gives a picture of the Berlin sexual underworld early in this century which I know, from my own experience, to be authentic."

From 1906, the writings and theories of Mackay had a significant influence on Adolf Brand's organisation *Gemeinschaft der Eigenen*. Mackay was also a key populariser of the work of Max Stirner (1806–1856) outside Germany, writing a biography of the philosopher which also added greatly to the understanding of the work of Friedrich Nietzsche in the English-speaking world.

Richard Strauss's well-known songs from his *Vier Lieder* (Op. 27), a wedding gift to his wife in 1894, include settings to music of two of Mackay's poems: "Morgen!" and "Heimliche Aufforderung". Other uses of Mackay's poems by Strauss include "Verführung" (Op. 33 No. 1) and "In der Campagna" (Op. 41 No. 2).

Arnold Schoenberg set music to his poem "Am Wegrand."

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John Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar, and teacher, with a particular interest in singing and the human 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 opera singers.

Among Steane's works are critical studies of Christopher Marlowe and Alfred Tennyson, and a series of books on music, concentrating on singing and the human voice. He contributed to a range of musical journals, including *Gramophone*, *Musical Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

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John Wustman

JOHN WUSTMAN, 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.

Johnson, Graham

Graham Johnson (1950-) pianist, a recipient of the 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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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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Josef Marx

Josef Marx (1882-1964) was an Austrian composer, teacher, and conductor. He is best remembered for his Lieder, he knew Lehmann, who performed his songs at his 50th birthday concert.

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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 Wotan at Bayreuth. Other cities' opera houses included Chemnitz, Düsseldorf, Essen, Hannover, Paris, and Vienna.

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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.

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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Joseph von Scheffel

Joseph Victor von Scheffel (16 February 1826 – 9 April 1886) was a German poet and novelist.

He was born at Karlsruhe. His father, a retired major in the Baden army, was a civil engineer and member of the commission for regulating the course of the Rhine; his mother, née Josephine Krederer, the daughter of a prosperous tradesman at Oberndorf am Neckar, was a woman of great intellectual powers and of a romantic disposition. Young Scheffel was educated at the lyceum at Karlsruhe and afterwards (1843–1847) at the universities of Munich, Heidelberg and Berlin.

After passing the state examination for admission to the judicial service, he graduated Doctor juris and for four years (1848–1852) held an official position at the town of Säckingen. Here he wrote his poem *Der Trompeter von Säckingen* (The trumpeter of Saeckingen) (1853), a romantic and humorous tale which immediately gained extraordinary popularity. It has reached more than 250 editions and was made into an opera by Viktor Nessler in 1884. Scheffel next undertook a journey to Italy.

Returning home in 1853 he found his parents more than ever anxious that he should continue his legal career. But in 1854, defective eyesight incapacitated him; he quit the government service and took up his residence at Heidelberg, with the intention of preparing himself for a post on the teaching staff of the university. His studies were, however, interrupted by eye disease, and in search of health he proceeded to Switzerland and took up his abode on the Lake of Constance, and elaborated the plan of his famous historical romance *Ekkehard* (1857); (Eng. trans. by Sofie Delffs, Leipzig, 1872).

The first ideas for this work he got from the *Monumenta Germaniae Historica*. It was hardly less popular than the *Trompeter von Säckingen*. In 1901 it reached the 179th edition. Scheffel next returned to Heidelberg, and published *Gaudeamus, Lieder aus dem Engeren und Weiteren* (1868), a collection of joyous and humorous songs, the subject-matter of which is taken partly from German legends and partly from historical subjects. In these songs the author shows himself the light-hearted student, a friend of wine and song; and their success is unexampled in German literature and encouraged numerous imitators. One example is *Im schwarzen Walfisch zu Askalon*, the lyrics reflect an endorsement of the bacchanalian mayhem of student life. The song describes a 'old assyrian' drinking binge with some references to the Classics. The large invoice is being provided in cuneiform on six brick stones. However the carouser has to admit that he left his money already in Nineves' Lamb inn and gets kicked out. In typical manner of Scheffel, it contains an anachronistic mixture of various times and eras, parodistic notions on current science, as e.g. Historical criticism. There are various additional verses, including political parody and verses mocking different sorts of fraternities or even one just and only one for mathematics. The song has been used as name for traditional students inns, e.g. in Heidelberg. Scheffel however had some melancholic notions as well, as for the unsuccessful German revolution of 1848 and his personal disappointment in vowing for the love of his live, Emma Heim, 1851 had him disappointed as well. He also used natural science to mock the political environment, as he mocked Hegel with his *Guano* poem or referred to the course of time in his *Ichthyosaurus* poem. Indirectly, Scheffel coined the expression *Biedermeier* for the pre 1848 age, as two of Scheffel poems *Biedermanns Abendgemütlichkeit* and *Bummelmaiers Klage*, based on the poetry of teacher and poet Samuel Friedrich Sauter, published 1848, were used in later satires about the reactionary petty bourgeois.

For two years (1857–1859) Scheffel was custodian of the library of Prince Egon von Fürstenberg at Donaueschingen, but giving up his appointment in 1850, visited Joseph von Laßberg, at Meersburg on the Lake of Constance, stayed for a while with the grand duke Charles Alexander of Saxe-Weimar at the Wartburg in Thuringia, then, settling at Karlsruhe, he married in 1864 Caroline von Malzen, and, in 1872, retired to his Villa Seehalde near Radolfzell on the lower Lake of Constance. On the occasion of his jubilee (1876), which was celebrated all over Germany, he was granted a patent of hereditary nobility by the grand duke of Baden. He died at Karlsruhe on 9 April 1886.

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Judith Anderson

Dame Judith Anderson, AC, DBE (1897–1992) was an Australian actress who had a successful career in stage, film and television. A preeminent stage actress in her era, she won two Emmy Awards and a Tony Award and was nominated for a Grammy Award and an Academy Award. She is considered one of the 20th century's greatest tragediennes.

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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.

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 published by 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 biography and contains a word-sketch of Holden.

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Jules Massenet

Jules Émile Frédéric Massenet (1842–1912) was a French composer of the Romantic era 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.

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).

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Julius Mosen

Julius Mosen (8 July 1803 – 10 October 1867) was a German poet and author of Jewish descent, associated with the Young Germany movement, and now remembered principally for his patriotic poem the *Andreas-Hofer-Lied*.

Julius Mosen (Julius Moses) was born at Marieney in the Saxon Vogtland, the son of Johannes Gottlob Moses, the cantor and schoolmaster of Marieney. He studied at the Gymnasium in Plauen from 1817 to 1822, and afterwards studied law at the University of Jena. During a two-year-long visit to Italy, he received the inspiration that resulted several years later in his major works (*Ritter Wahn*, *Cola Rienzi*, *Der Kongreß von Verona*).

On his return, he finished his law studies at Leipzig, where he then worked as a lawyer. From 1835 to 1844 he was an independent advocate in Dresden. He had meanwhile shown great literary promise in his *Lied vom Ritter Wahn* (1831). This was followed by the more philosophical *Ahasvar* (1838), and by a volume of poems, *Gedichte* (1836, 2nd ed., 1843), among which *Andreas Hofer* and *Die letzten Zehn vom vierten Regiment* became popular. As an active freemason in Dresden he encountered several important literary figures, including Ludwig Tieck, Ludwig Uhland, Georg Herwegh, Richard Wagner and Gottfried Semper, and was soon himself reckoned to be among the best-known German poets.

He also wrote the historical plays *Heinrich der Fünfte* (Leipzig, 1836), *Cola Rienzi*, *Die Bräute von Florenz*, *Wendelin und Helene* and *Kaiser Otto III* (the four last being published in his *Theater* 1842). His tragedies were very well received and were performed at the Dresden court theatre (*Dresdner Hofbühne*). For his services to German theatre the faculty of Philosophy at the University of Jena awarded him an honorary doctorate.

In addition he tried his hand at fiction, in his only novel, the politico-historical *Der Kongress von Verona* (1842), and in a collection of short stories published in 1846, *Bilder im Moose*.

In 1844 the Grand Duke Paul Friedrich August von Oldenburg offered him the appointment of dramaturgist at the Court Theatre in Oldenburg, which he accepted, in the hope of putting into practice his vision of German national theatre. In the same year he had his family name changed from "Moses" to "Mosen" by Dresden ministerial decree. In 1846 he was stricken with paralysis as the result of a rheumatic illness, and after remaining bed-ridden for the rest of his life, died at Oldenburg on 10 October 1867. He was buried in the churchyard of St. Gertrude's Chapel (*Gertrudenfriedhof*) in Oldenburg.

Of his later works may be mentioned *Die Dresdner Gemäldegalerie* (1844), and the tragedies *Herzog Bernhard* (1855) and *Der Sohn des Fürsten* (1858). A collection of his works, *Sämtliche Werke*, appeared in 8 volumes in 1863 (a new edition was produced by his son, with a biography, in 6 volumes in 1880).

His best-known poem is the text of the "*Andreas-Hofer-Lied*" ("*Zu Mantua in Banden*"), the present anthem of the Austrian Bundesland of the Tyrol. Robert Schumann wrote a lied using as lyrics his poem '*Der Nussbaum*' (the walnut tree).

There are three principal themes in Mosen's life and work: love of the home country, the battle for freedom, and the now-destroyed German-Jewish symbiosis.

In *Erinnerungen* ("Memories"), he writes of the "dependency on the soil of home, the Vogtland" that draws and holds the gaze "as though yonder, far back in the distance beneath the sap-dripping pines, there where the mountains rise up like terraces in dark blue, some secret were hidden that lures us to it and that would gladly reveal itself to us".[1] The Vogtländer for him are the "Saxon Tyrolese, only pleasanter, livelier, more persistent in the pursuit of their goal, but just as sober, if also rougher."

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Julius Sturm

Julius Sturm (July 21, 1816 - May 2, 1896), German poet, was born at Köstritz in the principality of Reuss.

He studied theology at Jena from 1837 to 1841, and was appointed preceptor to the hereditary prince Heinrich XIV, Prince Reuss Younger Line. In 1851 he became pastor of Göschitz near Schleiz, and in 1857 at his native village of Köstritz. In 1885 he retired with the title of Geheimkirchen rat. He died in Leipzig.

Sturm was a writer of lyrics and sonnets and of church poetry, breathing a spirit of deep piety and patriotism.

His religious poems were published in:

- Fromme Lieder (Devout Songs and Poems; pt. i., Leipzig, 1852; 12th ed., 1893; pt. ii., 1858; pt. iii., 1892)
- Zwei Rosen, oder das hohe Lied der Liebe (Two Roses, or the Canticle of Love; Leipzig, 1854; 2nd ed., 1892)
- Israelitische Lieder (Israelite Songs; 3rd ed., Halle, 1881)
- Palme und Krone (Palm and Crown; Leipzig, 1888)

His chief lyrics were issued in:

- Gedichte (6th ed., Leipzig, 1892)
- Neue Gedichte (2nd ed., Leipzig, 1880)
- Lieder und Bilder (2nd ed., 1892)
- Kampf- und Sieergedichte (Poems of Battle and Victory; Halle, 1870)
- Neue Lieder (1880, 2nd ed., 1888)
- Neue lyrische Gedichte (Leipzig)
- In Freud und Leid, letzte Lieder (1896).

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Julliard

Julliard, also known as The Julliard 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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Manhattan School of Music (MSM)

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Justinus Kerner

Justinus Andreas Christian Kerner (18 September 1786 – 21 February 1862) was a German poet, practicing physician, and medical writer.

He was born at Ludwigsburg in Württemberg. After attending the classical schools of Ludwigsburg and Maulbronn, he was apprenticed in a cloth factory, but, in 1804, owing to the good services of Professor Karl Philipp Conz, was able to enter the University of Tübingen. He studied medicine but also had time for literary pursuits in the company of Ludwig Uhland, Gustav Schwab and others. He took his doctor's degree in 1808, spent some time travelling, and then settled as a practicing physician in Wildbad.

Here he completed his *Reiseschatten von dem Schattenspieler Luchs* (1811), in which his own experiences are described with caustic humour. He next collaborated with Uhland and Schwab in the *Poetischer Almanach* for 1812, which was followed by the *Deutscher Dichterwald* (1813), and in these some of Kerner's best poems were published. In 1815 he obtained the official appointment of district medical officer (*Oberamtsarzt*) in Gaildorf, and in 1818 was transferred to Weinsberg, where he spent the rest of his life

His house, the site of which at the foot of the historical Schloss Weibertreu was presented to him by the townspeople, became a mecca for literary pilgrims, all of whom were made welcome. Gustav IV Adolf of Sweden came with a knapsack on his back. The poets, Christian Friedrich Alexander von Württemberg and Nikolaus Lenau were constant guests, and in 1826 Friederike Hauffe (1801–1829), the daughter of a forester in Prevorst, a somnambulist and clairvoyante, arrived; she forms the subject of Kerner's famous work *Die Seherin von Prevorst, Eröffnungen über das innere Leben des Menschen und über das Hineinragen einer Geisterwelt in die unsere* (The Seeress of Prevorst, revelations of the human inner life and about the penetrations of the spirit world into ours, 1829; 6th ed., 1892). In 1826 he published a collection of *Gedichte* which were later supplemented by *Der letzte Blütenstrauß* (1852) and *Winterblüten* (1859). Among others of his well-known poems are the charming ballad *Der reichste Fürst*; a drinking song, *Wohlauf, noch getrunken*, and the pensive *Wanderer in der Sägemühle*.

In addition to his literary productions, Kerner wrote some popular medical books, dealing with animal magnetism, the first treatise on sebatic acid and botulism, *Das Fettgift oder die Fettsäure und ihre Wirkung auf den tierischen Organismus* (1822), and a description of Wildbad and its healing waters, *Das Wildbad im Königreich Württemberg* (1813).[1] He also gave a vivid account of his youthful years in *Bilderbuch aus meiner Knabenzeit* (1859) and, in *Die Bestürmung der württembergischen Stadt Weinsberg im Jahre 1525* (1820), showed considerable skill in historical narrative.

In 1851 he was compelled, owing to increasing blindness, to retire from his medical practice, but he lived, carefully tended by his daughters, at Weinsberg until his death. He was buried beside his wife, who had died in 1854, in the graveyard of Weinsberg, and the grave is marked by a stone slab with an inscription he himself had chosen: *Friederike Kerner und ihr Justinus*.

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 German Democratic Republic, some concert halls bestowed this designation.

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Karan Armstrong

Karan Armstrong (1941–) is an American operatic soprano, who is celebrated as a singing-actress.

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 *Unsunk 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 August Candidus

Born in 1817 in Bischweller (Lower Saxony) and died 1872, in
(Crimea).

Famous as a theologian, clergyman, and poet.

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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.

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 Ivo Goggin and was considered by many the ideal Evangelist in the St. Matthew Passion of Johann Sebastian Bach.

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Karl Friedrich Henckell

Karl Friedrich Henckell (17 April 1864, Hanover – 30 July 1929, Linz)
German author, poet, and publisher.

Henckell studied at the universities of Berlin, Heidelberg and Zurich. He lived abroad, in Switzerland, in Zurich and much (Bern), in Italy (Milan), and in Belgium (Brussels), and was well acquainted with the modern literatures of Europe, on which he frequently lectured, giving readings from his own poems. From 1896 until 1905 he was a publisher, as well as the publisher of other literature, in Zurich and then settled in Munich in 1908. His poetry is revolutionary and socialist in tendency.

The composer Richard Strauss set nine of Henckell's poems to music, the first one in 1894, "Ruhe, meine Seele!" (Rest, my soul).

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Karl Gottlieb Lappe

Karl Lappe (24 April 1773 in Wusterhusen , 28th October 1843 in Stralsund , full name: Karl Gottlieb Lappe) was a Pomeranian poet . He was co-founder of the literary weekly magazine Sundine .

Karl Lappe was the youngest son of the priest of Wusterhusen (located between Wolgast and Greifswald). After the early death of his father, he attended the municipal school in Wolgast from 1780, whose rector was Ludwig Gotthard Kosegarten. From 1790 he studied theology, philosophy and philology at the University of Greifswald . Here he met Ernst Moritz Arndt , with whom he was linked by a long-term friendship.

After completing his studies, he worked as a home tutor, at Kosegarten in Altenkirchen (Rügen) . In 1801 he moved to the Stralsund Gymnasium. For his pupils, he published a poetical magazine. Some of his works deal with the events of 1813; he was revered as a "patriotic freedom singer".

In 1817, he had to give up the teaching profession after a serious illness. He settled down in Pütte, and from then on devoted himself to writing and the education of his children. His wife, Ulrica, b. Schindler (6 December 1780 in Gustow – 3 February 1851 in Greifswald) had children by a previous marriage. Numerous poems testify to this very happy time. On March 10, 1824, his house, together with his library and the writings which had previously been published in his own autograph, fell victim to a fire . Thanks to the immense willingness of people who appreciated him as a poet, he was able to build a new house. After his two sons and his daughters became self-employed, he sold the house in Pütte in autumn 1842 and moved to Stralsund.

In addition to love poems, Lappe mainly composed poems about his native Vorpommern. He traveled to almost every spot in the country. The most frequent theme of his lyric works was the island of Rügen. In his poems he praised the beauty of the sea, the country and its inhabitants. He also described the life of some of his countrymen. Together with Friedrich Joachim Philipp von Suckow, he founded the literary weekly newspaper Sundine in 1827 in Stralsund.

In 1843 Karl Lappe died in Stralsund. He was buried at the Frankenfriedhof. On his tomb, erected by the Masonic lodge "Sundia to Truth", lines of a poem written by him were memorialized: "sleep or death, bright shines the morning glow." The grave was destroyed in 1960.

The Karl-Lappe-Verein maintains the poet's heritage in Wusterhusen. In the parsonage there is a permanent exhibition on the life and work of Karl Lappe.

Karl Haffner

Karl Haffner (1804-1876) was a German librettist.

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Karl Lappe

Karl Lappe (1773-1843) was a German poet

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Karl Schmitt-Walter

Karl Schmitt-Walter (1900 - 1985) was a prominent German opera singer, particularly associated with Mozart and the more lyrical Wagner baritone roles.

Schmitt-Walter was born in Germersheim. He studied in Nuremberg with Gustav Landauer, and made his debut there in 1921. He subsequently appeared at provincial opera houses in Oberhausen, Saarbrücken, Dortmund and Wiesbaden, building a reputation for vocal excellence as he went along. Schmitt-Walter made his key debut at the Berlin State Opera in 1935, as Luna in *Il trovatore*, which led to a long association with this important theatre, where he would sing wide repertory of lyric parts for the baritone voice. He also performed often at the Hamburg State Opera, the Vienna State Opera, the Salzburg Festival, the Bayreuth Festival, and, from 1950, the Munich State Opera.

Outside the Austro-German operatic heartland, he made guest appearances at the Paris Opéra, the Royal Opera House, Covent Garden, in London, the Liceo in Barcelona, La Monnaie in Brussels and the Holland Festival, among other major European venues.

Schmitt-Walter possessed a comparatively light, high-baritone voice of great beauty and was equipped with an exceptionally good singing technique. He was particularly admired in Mozart and Wagner roles, notably Papageno, Wolfram von Eschenbach, and Beckmesser, which role he often sang at Bayreuth. Schmitt-Walter also performed in Verdi operas such as *Ernani*, *La traviata* and *Un ballo in maschera*, mostly in German translation. He enjoyed considerable success in light German operas by Lortzing and also in operetta. He was an excellent lieder interpreter, too. From 1962, he taught in Munich and Copenhagen and died in Bavaria at the age of 84.

Karl von Lemcke

Carl von Lemcke, or Karl (von) Lemcke, who sometimes wrote as Karl Manno (26 August 1831 – 7 April 1913) was a German aesthetician and art historian who also wrote songs and novels.

He was born in Schwerin. Between 1852 and 1856 he studied art history and philosophy at the universities of Göttingen and Munich, and finally at the University of Heidelberg, where he obtained his doctorate in 1856. He studied and worked in Berlin, Paris and Munich before returning to the University of Heidelberg. There Lemcke gained his habilitation in 1862 with his book *Zur Einleitung in die Ästhetik* ("An Introduction to Aesthetics"). He taught German literature, aesthetics, and history for five years before being appointed associate professor. The frequently-translated *Populäre Ästhetik* dates from those years.

In 1871, Lemcke moved to the University of Munich and joined the Munich circle of writers *Die Krokodile*, taking the nickname "Hyena." Just two years later he accepted a position at the *Rijksakademie van Beeldende Kunsten* in Amsterdam, where he was given a full professorship of aesthetics and art history. After the establishment of a chair in 1870 at the *Polytechnikum Aachen*, Lemcke moved to that city in 1876, where he was the first professor of art history and general aesthetics. Here another important piece was created for his series on the history of German poetry, *From Opitz to Klopstock*, as well as numerous biographies and monographs, especially on Dutch painters, for Robert Dohme's *Kunst und Künstler* and the *Allgemeine Deutsche Biographie*.

Finally, he moved in 1885 to the University of Stuttgart, where in the same position as Wilhelm Lübke he worked until his retirement in 1903. From 1892 to 1895 he succeeded Jakob Johann Weyrauch as rector of the university and at the same time became the temporary director of the Museum of Fine Arts, now the State Gallery in Stuttgart. In this role Lemcke advocated realism as exemplified by Dutch painting and contemporary art. He was responsible for the museum's purchase of a larger collection of paintings by the impressionist Christian Landenberger.

Ever after his stay in Munich, Lemcke was a sought-after writer of lyrics for major composers of his time such as, for example, Johannes Brahms, Joseph Rheinberger, and Anton Rubinstein. He also wrote novels under the pseudonym Karl Manno.

He spent his retirement quietly and died in Munich.

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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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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.

Klaus Groth

Klaus Groth (24 April 1819 – 1 June 1899) was a Low German poet.

He was born at Heide, in Ditmarsh, the western part of the Holstein. After studying at the normal school in Tondern (1838–) became a teacher at the girls school in his native village, devoting his s to the study of philosophy, mathematics, and the natural sciences. But he went to Kiel to qualify for a higher educational post. Ill health interrupted his studies, and he retired to the island of Fehmarn, in the Baltic Sea, where he remained five years, and where most of his poems were written.

It was not until 1853 that he was able to resume his studies at Kiel. In 1854 he took the degree of Doctor of Philosophy at Bonn, and then spent a year through Germany and Switzerland for two years. In 1858, he was appointed as Privatdozent in German literature and languages at Kiel, where, in 1861, he was made professor, and where he lived until his death.

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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 Gablonsky's 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, Leonore, and Chrysothemis, 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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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 the music composed in Hollywood in the 1930s and 1940s.

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Krauss, Clemens

Clemens Krauss (1893-1954) was a highly respected Austrian conductor associated both professionally and personally with Richard Strauss. He was the director of the Vienna State Opera in 1929 and was also connected to 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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Kundry

The only lead soprano role in Wagner's *Parsifal*.

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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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L'Enfant Prodigue

L'enfant prodigue (The Prodigal Son) is a scène lyrique or cantata in G major by Claude Debussy with a text by Édouard Guinand. The cantata premiered in Paris on 27 July 1884 as part of the Prix de Rome for composition of which was awarded to Debussy with this piece by 22 out of 28 votes. This work garnered Debussy a scholarship to the Académie des Beaux-Arts which included a four-year residence at the Villa Medici, the French Academy in Rome, to further his studies (1885-1887).

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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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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 a wide range of 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 vocal 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 Musikverein with Riccardo Muti, the Vienna Philharmonic, and 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 Bayreuth from 1928-38, and the Metropolitan Opera from 1933-34.

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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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Léon Dierx

Léon Dierx; March 31, 1838 – June 11, 1912) was a French poet born in
Denis in 1838.

He came to Paris to study at the Central School of Arts and Manufactures,
subsequently settled there, taking up a post in the education office. He was
disciple of Leconte de Lisle and one of the most distinguished poets of
the Parnassians. At the death of Stéphane Mallarmé in 1898 he was
prince of poets by les jeunes. His works include: Aspirations (1858);
poésies (1864); Lèvres closes (1867); Paroles d'un vaincu (1871) ; La R
dramatic scene (1875) and Les Amants (1879). His Poésies complètes
crowned by the French Academy. A complete edition of his works was
in 2 vols., 1894-1896. He was made Chevalier of the Legion of Honour

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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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Levée

The levée (from the French word lever, meaning "getting up" or "rising") has traditionally been a daily moment of intimacy and accessibility to a monarch or leader. It started out as a royal custom, but in America, it later came to be used in the reception by the King's representatives and, even later, by the president.

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Lied

Lied, plural: Lieder, the German word for a piano-accompanied lyric

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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

Actor known for *The Deserter* (2003), *April Morning* (1988) and *The Revolution* (1994), studied with Lehmann and besides singing, had directing.

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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 epic Parzival. There is another tradition that weaves its way into the story: the legend of the Swan. Lehmann's role as Elsa has been preserved in a Metropolitan Opera radio broadcast as well as in individual arias that she recorded.

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Lois Alba

Originally from Houston, Texas, Ms. Alba studied at Juilliard and at the Conservatory of Music in Paris where she studied the role of the Marschallin with Mme Lehmann. She also worked with Rosa Ponselle and Elena Nikolaidi.

In Europe she sang at the Liceo in Barcelona, Rome Opera, Teatro Massimo in Sicily, La Fenice in Venice and Teatro Verdi in Trieste.

In the U.S. she sang in the Houston Grand Opera's first season and at New York's Opera Rediviva with Richard Kapp and the Philharmonic.

She is now coaching in Houston.

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Lothar Wallerstein

Lothar Wallerstein (1882–1949) was a director, conductor and stage Austria. From 1927–1938 he was the stage director of the Vienna staged more than 70 operas there. From 1929 he was also active in the Festival.

After the Anschluss he first moved to The Hague and finally where, from 1941–1946 he worked as the major stage director for the

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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 remembered 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 also played the murderous and sadistic Rosa Klebb in the James Bond movie *Russia with Love* (1963).

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Lucine Amara

Lucine Amara (1924-), was born Lucine Armaganian in Hartford, Connecticut, of Armenian heritage, before moving to San Francisco where she was raised. She studied at the San Francisco's Community Music School under Stella Eisner-Eyn and sang in the chorus of the San Francisco Opera, 1945–46. In 1946, Amara made her concert debut at the War Memorial Opera House. Continuing her studies at the Music Academy of the West with Richard Bonelli in 1947, she won a contest to appear at the Hollywood Bowl in 1948. She continued as a student at the University of Southern California and as a soloist for the San Francisco Symphony for the following two years. Amara appeared in the title role of *Ariadne auf Naxos* and as Lady Billows in Britten's *Albert Herring* in 1949.

Amara made her Metropolitan Opera debut as the "Voice from Heaven" in Verdi's *Don Carlos*, the opening night of Sir Rudolf Bing's inaugural season as general manager, on November 6, 1950. She continued at the Met over the course of 41 seasons until 1991, singing 56 roles in 882 appearances, nearly 60 of which were broadcast on radio and television. Appearing regularly as Micaëla in *Carmen*, Cio-Cio-San in *Madame Butterfly*, and Tatiana in *Eugene Onegin*, Antonia in *Les contes d'Hoffmann*, Donna Elvira in *Don Giovanni*, Nedda in *Pagliacci*, Mimi in *La bohème*, her repertoire also included Leonora in *Il trovatore* and *Aida*.

In the mid-1970s, Amara was given only a "cover" contract—essentially a contract to be a stand-by for an indisposed singer—and was scheduled for fewer and fewer performances. In 1976 at the age of 51, she successfully sued the Met for age discrimination, but sang only sporadically with the company after that, and was absent from the roster from 1977 until 1981. In the last years of her Met career, she sang only one or two performances a season (one performance each in 1985, 1986, 1988, 1989 and 1991, and two in 1987; the 1985 performance took place at the Kennedy Center where the Met was on tour; the 1986 performance was presented by the Met in Brooklyn's Prospect Park). Amara did not appear with the company at its Lincoln Center home between 1983 and 1987.

Amara also performed in Europe, Asia, and South America, including at Glyndebourne (1954–55, 1957–58), the Edinburgh Festival (1954), the Vienna State Opera (1960), Russia (1965), and China (1983.)

Amara made a few recordings, notably as Musetta in *La bohème*, opposite Victoria de los Ángeles, Jussi Björling and Robert Merrill under Thomas Beecham, and as Elsa in *Lohengrin*, opposite Sandor Konya, Rita Gorr, and Jerome Hines. Under Erich Leinsdorf she recorded the role of Nedda in *Pagliacci* twice, opposite Richard Tucker in 1951 and opposite Franco Corelli in 1960. Amara was also recorded singing the soprano solo in Verdi's *Messa da Requiem*. Made in 1964–65, the recording also features Maureen Forrester (Mezzo-Soprano), Richard Tucker (Tenor), George London (Bass), and the Philadelphia Orchestra, conducted by Eugene Ormandy.

After retiring, Amara became the artistic director of the New Jersey Association of Verismo and taught master classes in the United States, Canada and Mexico. On January 23, 2005, she performed as a special guest artist with the Musica Bella Orchestra. The Times called Amara "the greatest lyric soprano of our time." Time Magazine wrote that "she brought to the stage the kind of dazzling vocal splendor that made the Met famous." In 1989 she was inducted into the Academy of Vocal Arts Hall of Fame.

Ludwig Heinrich Christoph Hölty

Ludwig Christoph Heinrich Hölty (21 December 1748 – 1 September 1776) was a German poet, known especially for his ballads.

Hölty was born in the Electorate of Hanover in the village of Mariensee (today part of Neustadt am Rübenberge) where his father was pastor. In 1769, he went to study theology at the University of Göttingen. There he formed a close friendship with Johann Martin Miller, Johann Heinrich Voss, Heinrich Christian Boie, the brothers Stolberg, and others, and became one of the founders of the famous society of young poets known as the Hain, or Göttinger Hainbund. By the time he left the university in 1774, he had abandoned all intention of becoming a clergyman, but he was not to enter any profession. He died of consumption at Hanover.

Hölty was the most gifted lyric poet of the Göttingen circle. He was influenced by Johann Uz and Friedrich Klopstock, but his love for the Volkslied and his delight in nature preserved him from the artificiality of Uz and the unworldliness of Klopstock. A strain of melancholy runs through all his lyrics. His ballads are the pioneers of the rich ballad literature on English models, which sprang up in Germany over the next few years. Among his most familiar poems are: "Üb' immer Treu' und Redlichkeit" (1776), "Tanzt dem schönen Mai entgegen", and "Wer wollte sich mit Grillen plagen" (1776).

To many, the opening lines of Hölty's poem "Der alte Landmann an seinen Sohn" ("The Old Farmer to His Son") are the very embodiment of all Prussian virtues. This poem was set to music by Mozart to a melody adapted from the aria "Ein Mädchen oder Weibchen" from his 1791 opera *The Magic Flute*. It was played daily by the carillon of the Potsdam Garrison Church^[1] where Frederick the Great was initially buried. The text reads as follows: "Üb' immer Treu und Redlichkeit / Bis an dein kühles Grab; / Und weiche keinen Fingerbreit / Von Gottes Wegen ab." Translation: "Use always fidelity and honesty / Up to your cold grave; / And stray not one inch / From the ways of the Lord."

Hölty's collection *Gedichte* (poems) was published by his friends Count Friedrich Leopold zu Stolberg and J. H. Voss (Hamburg, 1783). A new edition, enlarged by Voss with a biography, came out in 1804, followed by a more complete but still imperfect edition by F. Voigts (Hanover, 1857). The first complete edition was that of Karl Halm (Leipzig, 1870), who had access to manuscripts not hitherto known.

Many of Hölty's poems were set to music by composers including Mozart, Beethoven, Schubert, Mendelssohn, and Brahms. Several streets and schools in Germany are named after him, including the Hölty-Gymnasium in Wunstorf near Hanover; in 2008, the biennial poetry prize Hölty-Preis was created in his name.

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Ludwig Uhland

Johann Ludwig Uhland (1787–1862), was a German poet, philologist, and literary historian.

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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 premiere 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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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 beginning as a neighborhood music school, it now occupies the former Juilliard buildings.

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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 Adam (1856) (*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* (1894), involving the Chevalier des Grieux as an older man. The composer worked at 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 "quickly 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!

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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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 Lotfi 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 supra-titles, which are now universal.

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Maralin Niska

Maralin Niska (1926–) is an acclaimed operatic soprano, well known as a singing-actress.

Born in San Pedro, California, Niska studied under Louise Mansfield and Lehmann, and primarily Ernest St. John Metz. Niska sang extensively in southern California during the 1950s, including performances with the Los Angeles Opera, UCLA Opera, Los Angeles Opera, Redlands Bowl and other opera companies. Her extensive national and international career began with the opening of the Metropolitan Opera National Company as Susan Bright in the Carlisle Floyd work, in Indianapolis in 1965. She currently lives in Albuquerque, New Mexico, and is married to William Mullen.

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Margaret Harshaw

Margaret Harshaw (1909–1997) was an American opera singer and voice teacher who sang for 22 consecutive seasons at the Metropolitan Opera from November 1942 to March 1964. She began her career as a mezzo-soprano in the early 1930s but then began performing roles from the soprano repertoire in 1950. She sang a total of 39 roles in 25 works at the Met and was heard in 40 of the Metropolitan Opera radio broadcasts. She was also active as a guest artist with major opera houses in Europe and North and South America.

Harshaw possessed a wide vocal range, was a convincing actress, and was particularly regarded for her portrayals of Wagnerian heroines. She has the distinction of portraying more Wagner roles on the stage of the Metropolitan Opera than any other singer in history. After retiring from the stage, she became a highly regarded singing teacher, serving on the voice faculties of the Curtis Institute of Music and the Jacobs School of Music at Indiana University.

Born in Philadelphia, Pennsylvania to a family of Scottish and English descent, Harshaw had her earliest musical experiences singing in church choirs as a child. She often performed duets with her sister Miriam as well but never seriously contemplated a vocal career during her youth. After graduating from high school she worked for a telephone company. From 1928 to 1932 she was a member of the alto section of the Mendelssohn Club, a historic choir which at that time performed often with the Philadelphia Orchestra under conductor Leopold Stokowski. She entered the Curtis Institute of Music in 1932 and then proceeded to win a series of vocal competitions in the early 1930s which led to performances in Philadelphia and Washington D.C.

Harshaw made her professional opera debut with the Philadelphia Operatic Society as Azucena in Giuseppe Verdi's *Il trovatore* on April 30, 1934. That same year she sang the Voice of the Mother of Antonia in *The Tales of Hoffmann* and the shepherd boy in *Tosca* with the Philadelphia Orchestra under conductor Alexander Smallens. She performed in a few more operas with the orchestra the following year, singing *Giovanna* in *Rigoletto*, *Mamma Lucia* in *Cavalleria rusticana*, and *Katisha* in *The Mikado*. She also portrayed *Dame Hannah* in Gilbert & Sullivan's *Ruddigore* with *The Savoy Company* on May 10, 1935 at the Academy of Music.

In 1935 Harshaw won the National Federation of Music Clubs singing competition which gave her a \$1,000 cash prize and led to her New York City concert debut on July 21 of that year at Lewisohn Stadium under conductor José Iturbi. Later that summer she appeared in several operas with the Steel Pier Opera Company in Atlantic City. In 1936 she entered the graduate program at the Juilliard School where she studied voice with Anna Schoen-René who had been taught by the legendary Pauline Viardot, daughter of the Spanish singer and pedagogue Manuel García. While there she sang the role of Dido in a 1939 student production of Henry Purcell's *Dido and Aeneas*. Walter Damrosch attended the performance and approached her afterwards, saying "My child, one day you will be Brünnhilde". In 1940 she sang in productions of *The Bartered Bride*, *Carmen*, *The Devil and Daniel Webster*, *Le donne curiose*, *Faust*, and *The Gondoliers* at the Chautauqua Opera. She also appeared frequently at the Worcester Music Festival during the early 1940s.

In 1942 Harshaw won the Metropolitan Opera's "Auditions of the Air" (precursor to the National Council Auditions) which led to her début at that house as the Second Norn in Richard Wagner's *Götterdämmerung* on November 25, 1942 under the baton of Erich Leinsdorf. Over the next nine seasons she sang several other mezzo-soprano roles at the Met, largely in operas by Wagner and Verdi. Her Wagner roles during these years included *Brangäne* in *Tristan und Isolde*, *Erda*, *Flosshilde*, and *Fricka* in *Das Rheingold*, *Erda* in *Siegfried*, the First Norn and *Waltraute* in *Götterdämmerung*, *Fricka* and *Schwertleite* in *Die Walküre*, *Magdalene* in *Die Meistersinger von Nürnberg*, *Mary* in *The Flying Dutchman*, *Ortrud* in *Lohengrin*, *Venus* in *Tannhäuser*, and *Kundry* and the Voice from Above in *Parsifal*. Other roles in her Met repertoire included *Amelfa* in *Le Coq d'Or*, *Auntie* in *Peter Grimes*, *Azucena*, *Amneris* in *Aida*, *Frugola* in *Il Tabarro*, *Geneviève* in *Pelléas et Mélisande*, *Gertrud* in *Hänsel und Gretel*, *Herodias* in *Salome*, *La Cicca* in *La Gioconda*, *Mistress Quickly* in *Falstaff*, the *Mother* in *Louise*, the *Third Lady* in *The Magic Flute*, and *Ulrica* in *Un Ballo in Maschera*.

Harshaw made her first foray into the soprano repertoire singing the role of Senta in *The Flying Dutchman* opposite Paul Schöffler in the title role on November 22, 1950. By 1954 she had completely left the mezzo repertoire, with the exception of *Ortrud*, and effectively succeeded Helen Traubel in the Wagnerian heroine roles of Brünnhilde, Elisabeth, *Isolde*, *Kundry*, and *Sieglinde*. Her only non-Wagnerian role during her soprano years at the Met was *Donna Anna* in Wolfgang Amadeus Mozart's *Don Giovanni*. She remained with the Metropolitan until the close of the 1963–1964 season. Her final and 375th performance at the Met was as *Ortrud* on March 10, 1964 with Jess Thomas as *Lohengrin*, *Leonie Rysanek* as *Elsa*, and Joseph Rosenstock conducting.

During her many years at the Met, Harshaw was also active as a guest artist with opera houses throughout North America and Europe. She was committed to the San Francisco Opera between 1944–1947, portraying such parts as Amneris, Azucena, Brangäne, Fricka, Geneviève, Herodias, La Cicca, *Mistress Quickly*, *Ortrud*, *Ulrica*, and the *Nurse* in *Boris Godunov*. In 1948 she sang at the Opéra National de Paris as Amneris, Brangäne, and *Dalila* in *Samson et Dalila*. In 1950 she made her first appearance with the Philadelphia Civic Grand Opera Company as Amneris, returning there in 1952 to sing *Isolde*. She was engaged at the Royal Opera, London from 1953–1956 and again in 1960, where she excelled as Brünnhilde in Rudolf Kempe's Ring Cycles. In 1954 she sang *Donna Anna* at the Glyndebourne Festival. In 1961 she made her debut with the Philadelphia Lyric Opera Company as *Ortrud*. She portrayed the title heroine in Giacomo Puccini's *Turandot* at the 1964 New York World's Fair. She also sang with opera companies in Cincinnati, New Orleans, San Antonio, Pittsburgh, Houston, Mexico, and Venezuela. She made several Latin American tours and was a soloist with many of the major American orchestras. Other roles in her repertoire included the *Leonore* in *Fidelio*, and the title role in *Alceste*.

In 1962, Harshaw joined the voice faculty at Indiana University, where she taught until 1993, becoming a Distinguished Professor of Voice. In 1989, she was awarded an honorary Doctorate of Music from Westminster Choir College. For the Indiana University Opera Theater, Harshaw sang two performances of Puccini's *Turandot* on July 29 and August 8, 1964. She sang *Kundry* in four performances of Wagner's *Parsifal* on March 15, 1964, March 19 and March 22, 1967, and March 31, 1968. Her final operatic performance anywhere was at Indiana University on March 22, 1970 as Brünnhilde in Wagner's *Die Walküre*.

She served on the faculty at the Curtis Institute of Music from 1970–1976, when the then opera department for which she primarily taught there was dissolved.

After her retirement from Indiana University, Harshaw moved to Lake Forest, Illinois, where she taught privately until her death. Among her many students were Nancy Adams, Laura Aiken, Norman Andersson, Richard Best, Daniel Brewer, William Burden, Elizabeth Byrne, Elizabeth Canis, Katherine Ciesinski, Alexandra Coku, Vinson Cole, Jeffrey Dowd, Julia Faulkner, Constance Fee, Joseph Frank, Alberto Garcia, Franz Grundheber, Kevin Langan, Shirley Love, Mark Lundberg, Nancy Mautsby, Emily Magee, Mark McCrory, Stephen Morsheck, Harry Musselwhite, Ronald Naldi, Jan Opalach, Paula Page, Matthew Polenzani, John Reardon, Randall Reid-Smith, Christopher Schaldenbrand, Scharmal Schrock, Nadine Secunde, Martha Sheil, James A. Smith, Jr., Gregory Stapp, Sharon Sweet, Michael Sylvester, Rebecca Turner, Benita Valente, Anastasios Vrenios, Christine Weidinger, Gary E. Burgess, Jane Shaulis, Kathryn Bouleyn Day, Felicia Weathers, Laura Brooks Rice and Sally Wolf.

Harshaw died at the age of 88 in Libertyville, Illinois. She was married to Oskar Eichna for many years.(Oskar died 23 September 1992) They had one son, Oskar L. Eichna Jr. (died 22 May 2003), and a daughter Margaret Eichna (married name Baier—deceased 10 September 1993).

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, 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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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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Maria Jeritza

Maria Jeritza (1882-1982) Czech/American soprano who made her debut at 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*.

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Marjorie Lawrence

Marjorie Florence Lawrence CBE (1907–1979) was an Australian opera singer, particularly noted as an interpreter of Richard Wagner's operas. She was the first soprano to perform the immolation scene in *Götterdämmerung*, in which she threw her 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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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, WHYF-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.

Marks Levine

Lehmann's second American agent, who ran her later career smoothly

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Marlboro Music School and Festival

The Marlboro Music School and Festival is a retreat for advanced classical training and musicianship held for seven weeks each summer in Marlboro, Vermont. Public performances are held each weekend while the school is in session, with the programs chosen only a week or so in advance from the sixty to eighty works being currently rehearsed. Marlboro Music was conceived as a retreat where young musicians could collaborate and learn alongside master artists in an environment removed from the pressures of performance deadlines or recording. It combines several functions; Alex Ross describes it as functioning "variously as a chamber-music festival, a sort of finishing school for gifted young performers, and a summit for the musical intelligentsia".

Adolf Busch and his son-in-law Rudolf Serkin moved to Vermont in the 1940s as refugees from the Third Reich (Adolf Busch, who was not Jewish, left Germany as he was in opposition to National Socialist rule.) They became close friends of Walter Hendricks, who founded Marlboro College on the site of a former dairy farm. He asked their advice on the formation of a music department. On their advice, he recruited Marcel Moyse, Louis Moyse and Blanche Moyse - also refugees, and ill-situated - to Marlboro. Busch, Serkin, and the Moyse trio are the recognized founders of Marlboro Music, through their association with the College. But it was Busch, writes biographer Tully Potter, who provided the first impetus, as he "had long wanted to create an environment in which professional players and rank amateurs could make music together, studying the chamber literature in depth and giving concerts only when and if they wished to do so." An attempt to realize this wish came in 1950 with a summer school lasting from July 1–13, with few students, that is "not regarded part of the 'official' Marlboro canon". The following year, Busch and Serkin "turned down an invitation to the Edinburgh Festival to concentrate on their own project," says Potter. They attracted 54 "participating artists" (students) in what is now recognized as the first Marlboro summer festival. After Busch's untimely death in June 9, 1952, Serkin devoted great attention to continuing his beloved father-in-law's work; he became its guiding light for the rest of his life. He valued Marlboro's small size and rural environment, inviting colleagues to come to, says Ross, "lose their worldliness, to fall into a slower rhythm."

Marlboro's purpose moved away from Busch's idea of amateur participation; instead leading professionals from both solo and orchestral positions work with young musicians of the highest promise and achievement, who must pass through a rigorous audition process to be accepted. Prominent musicians associated with Marlboro have included Pierre-Laurent Aimard, Emanuel Ax, Joshua Bell, Jonathan Biss, Anner Bylisma, Pablo Casals, Jeremy Denk, Leon Fleisher, Gary Graffman, Hilary Hahn, Mieczysław Horszowski, Gilbert Kalish, Anton Kuerti, Lang Lang, James Levine, Yo-Yo Ma, Mischa Maisky, Viktoria Mullova, Siegfried Palm, Murray Perahia, Lara St. John, Richard Stoltzman, and Sándor Végh.

Marlboro has had enormous influence on American chamber music. The Guarneri Quartet was formed at Marlboro in 1964; Yo-Yo Ma and Emanuel Ax, a long-standing duo, concertized together as a duo for the first time at Marlboro, on August 3, 1973. (Ma, incidentally, met his wife Jill there, one of many musical couples to meet at Marlboro.) Other groups associated with Marlboro in various ways have included the Emerson Quartet, Juilliard Quartet, Orion String Quartet, St. Lawrence Quartet, and Beaux Arts Trio.

Marriage of Figaro

Marriage of Figaro (Le nozze di Figaro) (Hochzeit des Figaros) is a c
composed in 1786 by Mozart to a libretto of Lorenzo Da Ponte. Leh
to fear one of the arias from this opera, having been forced as a stud
it over and over again.

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Marschallin

The lead character (a soprano) in *Der Rosenkavalier* by Strauss is a charming, sophisticated married woman having an affair with a young Octavian. She's wise enough to know that he's going to want a woman of his own age and that's what happens by the end of the opera.

Lehmann was famous for her interpretation (not just the singing) of this role.

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Martha Longmire

A student of Lotte Lehmann and a teacher of Kathy H. Brown, w
major book on Lehmann.

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Marx, Josef

Josef Marx (1882-1964) Austrian composer, best known for his Lieder

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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 discovered by Serge Koussevitzky while practicing for her first concert in 1939. She became famous as a concert singer and recitalist. She coached Lehmann.

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Melchior, Lauritz

Lauritz Melchior (1890-1973) Danish/American heldentenor leading Wagnerian tenor of his generation. He sang at the Metropolitan Opera from 1926-50. Melchior toured with Lotte Lehmann in the United States.

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Mélodie

French word for art song.

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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 Hermann Mosenthal 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 work, but following the premiere at the Konigliches 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. Though the libretto and the dramaturgy may seem old-fashioned to modern audiences, the music is of such high quality that the work is now performed with increasing regularity.

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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 Grenzebach. 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.

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.

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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 Kuntschaffenden. 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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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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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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Michaëla

This soprano role in Bizet's *Carmen* is usually a sympathetic, homespun girl, the exact opposite of Carmen. She's the former girlfriend of Don Jose. Lehmann's Hamburg performance of this role brought the attention of the Vienna Opera's agent and set her on the path of international fame.

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Mignon

Mignon is an opéra comique (or opera in its second version) in three acts by Ambroise Thomas. 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 goddaughter Mignon Nevada was named after the main character.

The first performance was at the Opéra-Comique in Paris on 17 February 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.

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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 1954 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. Although 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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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.

Mitchell Lurie

Mitchell Lurie, (1922-2008) was a world-renowned clarinetist and clarinet teacher who taught for many years at USC and the Music Academy of the West in Santa Barbara.

A Brooklyn native who grew up in Los Angeles, Lurie was the principal clarinetist for the Pittsburgh Symphony and then the Chicago Symphony in the late 1940s.

He then launched a long career in Hollywood as a top clarinetist for film studios and became a distinguished chamber musician, who may have been best known for his numerous performances with the Budapest String Quartet and the Muir String Quartet.

Pablo Casals, the great Spanish cellist and conductor with whom Lurie once performed, called him the "ideal clarinetist."

"He was the preeminent clarinetist of the latter part of the 20th century, the '50s, '60s and '70s," David Howard, a longtime clarinetist for the Los Angeles Philharmonic, told The Times.

Howard praised Lurie for playing "with an incredible singing quality, with an unmistakable tone and a wonderfully refined musicality."

As a soloist, Lurie performed the 1967 West Coast premiere of Aaron Copland's Clarinet Concerto, with the composer conducting; and he later performed the U.S. premiere of Pierre Boulez's "Domaines," also with the composer conducting.

Lurie made numerous recordings over the decades, but one of the more noteworthy was his CD of the Brahms and Mozart clarinet quintets, which are the central chamber music pieces for the clarinet.

"He recorded both of those with the Muir Quartet, and he did it when he was 70 years old," Howard said. "Any clarinetist will tell you those are the definitive recordings of those pieces."

As a clarinetist for major film studios, Lurie played on the scores for movies such as "The Apartment," "Dr. Zhivago" and "Mary Poppins" and had solos written for him by composers such as Dimitri Tiomkin, Maurice Jarre, Andre Previn and Elmer Bernstein.

In a 2001 story on Lurie in the International Clarinet Assn. journal, The Clarinet, Bernstein described him as "the premiere clarinetist in motion picture music and indeed in the world."

Over the years, Lurie also developed reeds, ligatures and mouthpieces that are widely used around the world. His final design for the clarinet world was the Tyro, an inexpensive clarinet made in China for beginners that entered the market in 2004.

Lurie joined the faculty at USC in 1952 and taught clarinet and woodwind chamber music there until several years ago. For more than 20 years, he performed similar duties at the Music Academy of the West in the summer.

He also presented clinics, seminars and workshops across the United States and around the world, including heading the First International Clarinet Seminar in Sydney, Australia, in 1976.

Howard, who took private clarinet lessons from Lurie in the 1970s and later taught alongside him at USC, described Lurie, the teacher, as "gentle, generous and always caring."

Born in Brooklyn on March 9, 1922, Lurie soon moved with his family to Los Angeles, where he began playing clarinet at age 10. At 16, he played Mozart's Clarinet Concerto with the Los Angeles Philharmonic under renowned conductor Otto Klemperer.

In 1939, the Belmont High School graduate enrolled in the Curtis Institute of Music in Philadelphia.

In a 1983 interview with The Times, Lurie recalled that during his first year at the institute he was unexpectedly asked to play first clarinet with the Curtis orchestra the day legendary conductor Fritz Reiner made his first appearance of the semester.

While performing a solo during the rehearsal, Lurie noticed that Reiner continued to peer at him over his Ben Franklin glasses. At the end of the rehearsal, Reiner said he'd like to have a word with the young musician.

"We went backstage, and he said to me, 'I need a principal clarinetist in Pittsburgh,' " Lurie recalled. "My heart went straight up into my teeth. 'But not now,' he said. 'You must get your schooling; that's the important thing for you right now. But when you graduate, you are my first clarinetist.'

"Inside, I was screaming, 'No, no! Take me now!' because, as you know, in our business so many people make so many promises."

But three years later, on Lurie's graduation day, a telegram arrived.

All it said was: Now. -- Fritz Reiner.

Lurie's musical career, however, was interrupted by World War II, during which he trained as an Army Air Forces fighter pilot but did not see combat.

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Mittelmann, Norman

Norman Mittelmann (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.

Mittelmann'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 Mittelmann 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, Mittelmann 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 Shaklovity 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.

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Montecito

Montecito is a unincorporated census-designated place in Santa Barbara County, California.

As a census-designated place, Montecito had a population of 8,965 in 2010. A number of celebrities including Oprah Winfrey, Jeff Bridges, Rob Lowe, Ellen DeGeneres, Drew Barrymore, Megyn Price, and Eric Schmidt own Montecito homes. It boasts some of the most spectacular and expensive real estate in the United States, particularly above East Valley Road for its perfect micro-climate along the coast.

According to the Montecito Community Plan, Montecito is bounded on the north by East Camino Cielo Road; on the east by Ortega Ridge Road and Ladera Lane; on the South by the Pacific Ocean. Montecito does not include areas such as Coast Village Road, which while usually considered part of Montecito, are actually within the city limits of Santa Barbara, located directly to the west. Montecito occupies the eastern portion of the coastal plain south of the Santa Ynez Mountains. Parts of the town are built on the lower foothills of the range. Notable roads spanning Montecito include East Valley Road, Mountain Drive, and Sycamore Canyon Road, all of which form part of State Route 192. In addition, the U.S. 101 freeway runs along the south end of town, connecting it with other cities in Santa Barbara County and the rest of Southern California.

Montecito has 3,010 single-family dwellings. The community is consistently ranked by Forbes magazine as one of the wealthiest communities in the United States.

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 Hutzelmannlein* (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 4 - Song Master Classes

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, summer school for advanced singers and instrumentalists. Founded by Lehmann, among others, in the late 1940s, it has become a major influence in the community.

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Chapter 1 - Her Teaching Philosophy

Myrtocele

The lead soprano role in *Die toten Augen* by Eugene D'Albert.

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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.

Related Glossary Terms

Natalie Limonick

Natalie Limonick, (1920-2007) former associate director of the UCLA Opera Workshop, died 1 at her home in Los Angeles. She was 87.

Throughout her career, Limonick enriched the musical careers of many and made it her mission to take live opera into public grade schools. She dedicated her life to music and would use it as a metaphor in everyday life—including basketball, one of her many passions.

Limonick's journey into the world of music began at age 6. She studied with notable musicians such as Ignace Hilsberg at the Juilliard School in New York and continued with Hilsberg when she moved to Los Angeles. She also studied score-reading with the great Fritz Zweig and composition with Arnold Schoenberg.

At 17 she moved from New York to California by herself to launch her professional career and made her Southern California piano debut in 1942. Two years later, in 1944, she graduated from UCLA with a B.A. in music.

In the early '50s, Limonick became an assistant to Jan Popper, who directed the UCLA Opera workshop. She became acting director of the workshop when Popper went on leave and ultimately headed the workshop herself for many years. During this time, Limonick went beyond educating her college students. She was concerned that appreciation of classical culture was dying in the public school system, and so she took live opera into public grade schools.

For many summers, Limonick taught at the Music Academy of the West in Santa Barbara, where she worked with celebrated singers Lotte Lehmann and Martial Singher. She was one of the first women to coach singers at Bayreuth, Germany, home of the Wagner Festival. Limonick was also a visiting professor at many universities throughout the United States. What distinguished Limonick's playing—whether for singers or instrumentalists—was her uncanny ability to coax orchestral sounds out of the piano, an otherwise percussion instrument.

In 1974, Limonick became the general director of the opera program at the University of Southern California. She later retired to teach voice and piano privately.

Limonick's interests were not only music and basketball; she also had a passion for world affairs and politics. In 2002 she endowed the UCLA Center for Jewish Studies with the annual Natalie Limonick Symposium on Jewish Civilization, which addresses historical and cultural topics.

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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.

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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 specialities.

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.

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Nicklausse

In *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 madwoman, the poet/star of the opera, Hoffmann. She is his muse and guides him in disguise.

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Nitza Niemann

Born in 1928 in Detroit, Michigan, she began her singing career as art song and oratorio recitalist in Tel Aviv, and soon after performed in a variety of dramatic and comedic mezzo-soprano roles, in Los Angeles and Europe.

She performed many of the major dramatic mezzo-soprano roles in such as Azucena, Ulrica, Adalgiza, Ortrud, leading roles in German operettas, and Gilbert and Sullivan, with Southern California opera companies of the 1960's, along with the Seattle Opera, Washington and various opera companies in Germany.

Nitza Niemann was fortunate to have studied the art of opera and art song interpretation intensively with Lotte Lehmann, and coached many roles with Tillie and Fritz Zweig. From these three master teachers and artists, she developed a large interpretive legacy. In 1963, she was picked by the Lehmann along with other highly promising young Los Angeles based opera singers to join Lehmann for her prestigious master classes in Vienna.

In the early 1970's, Nitza returned to Los Angeles and retired from an active operatic career in Germany. She was in high demand as a voice coach and was also recognized for her exceptional talent as a piano accompanist. She had an impressive list of students and was known as "the voice coach" for professional singers and actors, and had a long list of Hollywood actors of TV and film who regularly came to her for vocal coaching. Nitza retired from teaching in 2009 and died in 2015.

Related Glossary Terms

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 scholarship, he studied at UCLA and later at the Juilliard School. While in California, he studied privately with Lotte Lehmann and at the Music Academy of the West with Martial Singher. After work with Jennie Tourel and others in New York, he returned to Japan and retrained his baritone voice into a tenor. He performed Pinkertons and Beethoven Ninth's throughout Japan. Later, he sang as a tenor (with 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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Chapter 2 - Her Impact on Students

Nixon, Marni

Marni Nixon (1930-) soprano, is known in the popular world as the singer behind the film stars of *West Side Story*, *The King and I* and *My Fair Lady*. An accomplished singer in her own right, she has sung opera, classical music and appeared on Broadway. Ms. Nixon worked with Lehmann in a production of *Ariadne auf Naxos* at the Music Academy of the West in 1953 and continued to be a friend. Besides her singing career, Marni Nixon is also an actress, having won an Ovation award. She gives master classes throughout the United States in musical theater and classical song.

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Norman Mittlemann

Norman Mittelmann (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.

Mittelmann'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 Mittelmann 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, Mittelmann 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 Shaklovity 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.

Norman, Jesseye

Jesseye Norman (1945–) is an (African)-American Grammy award-winning opera singer and recitalist. A dramatic soprano, Norman was especially particular with the Wagnerian repertoire, and with the roles of Ariadne, Alceste, and Leonore. Her performances and recordings of these roles are greatly admired. Norman has been inducted into the Georgia Music Hall of Fame and is a Spingarn Medalist. 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 Royal Academy of Music.

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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— 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 16 mm 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.

Octavian

One of the three leads in Der Rosenkavalier. Sophie and the Marschallin sing the other two. Lehmann sang all three.

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Ollmann, Kurt

Kurt Ollmann (19----) 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 American repertoire. Ollmann has sung recitals in all the major New York concert halls at Wigmore Hall, at La Scala, and in Paris, Geneva, Montreal, Chicago and many other European and American cities.

He has appeared with such distinguished pianist-colleagues as Norman Panama, Steven Blier, Dalton Baldwin, Donald St. Pierre, Mary Dibbern and John Tocco. Kurt Ollmann's recordings of songs include those of Rousseau, Leguerney for Harmonia Mundi, Bowles for BMG-Catalyst and Rore for World Records. He also sings on the AIDS Quilt Songbook (Harmonia Mundi).

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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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Ormandy, Eugene

Eugene Ormandy (1899–1985) 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 while Lehmann sang Strauss songs.

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Orplid

“Orplid” was Mörike’s name for his far-away dream island. Lehmann’s novel is *Eternal Flight* but the German title is *Orplid*, named after Mörike’s dream island. Frances Holden named their home in Santa Barbara “Orplid.” The title of Lehmann’s novel is *Eternal Flight* but the German title is *Orplid*, named after Mörike’s dream island.

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Osborne, Charles

Charles Osborne (1927-) is a journalist, theatre and opera critic and novelist. He was assistant editor of *The London Magazine* from 1966, literature director of the Arts Council of Great Britain from 1986, and chief theatre critic of *Daily Telegraph* (London) from 1990. He is the only author the Agatha Christie Estate has ever allowed to adapt works in her name.

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Otello

Otello is an opera in four acts by Giuseppe Verdi to an Italian librettist, Francesco Maria Piave, 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 new and then to encourage the revision of Verdi's 1857 *Simon Boccanegra* by introducing Francesco Piave as librettist, and finally to begin the arduous process of persuading Verdi to see Boito's completed libretto for *Otello* in July/August 1886. At that time no music had yet been written, and the composer did not guarantee that any would be written.

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Otto Bierbaum

Otto Julius Bierbaum (28 June 1865 – 1 February 1910) was a German

Bierbaum was born in Grünberg, Silesia. After studying in Leipzig, he became a journalist and editor for the journals *Die freie Bühne*, *Parasit* and *Insel*. His literary work was varied. As a poet he used forms such as the Minnesang or the folksong and the Anacreontics style.

In 1897 Bierbaum published his novel *Stilpe* which inspired Kurt Hiller and Wolzogen to establish, in 1901, the first cabaret venue ever in Leipzig, the *Überbrettel*. His novel *Zäpfel Kerns Abenteuer* was an adaptation of Collodi's *Pinocchio*. Bierbaum's final novel, *Yankeedoodlefahrt*, was published in 1909 and is the source of the winged words "Humor ist, wenn man lacht" ("Humor is when you laugh anyway"), which has become a part of modern German.

Bierbaum died at Kötzschenbroda near Dresden.

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Otto Erich Hartleben

Otto Erich Hartleben (3 June 1864 – 11 February 1905) was a German poet and dramatist from Clausthal, known for his translation of *Pierrot Lunaire*.

Orphaned as a child, Hartleben was brought up by his grandfather in Hanover. Among his youthful acquaintances there were Karl Henckel, Arthur Gutheil and the future industrialist and politician Alfred Hugenberg and together they published a volume of poetry *Quartett* in 1886. After completing his schooling in Celle in 1886 he went on to study law, first in Leipzig, where he got to know Hermann Conradi and Adolf Bartels, and later in Berlin. He studied for the civil service in Stolberg (Harz) and in Magdeburg. Giving up his legal studies, he returned to Berlin where he lived as a freelance writer, eventually moving to Munich in 1901. After the death of his grandfather in 1893, Hartleben inherited 80,000 marks and on 2 December married his lifelong companion, ex-waitress “little mop” Selma Hesse.

In 1900 he had a resounding success with his “officer’s tragedy” *Rosenmontag* (Carnival Monday) which deals with an ill-fated affair between a simple girl and a young officer from an old military family. He used the proceeds to purchase the Villa Halkyone in Salò on Lake Garda. Here he founded in 1903 the Halkyone Academy for the Pure Sciences, which included among its members Peter Behrens, Otto Julius Bierbaum, Franz Blei, Gerhart Hauptmann, Alfred Kubin, Emil Orlik and Ferdinand Pfohl, and which boasted just two rules: "1. Membership of the Halkyone Academy confers neither duties nor rights. 2. Everything else is governed by the spirit of the Halkyone community."

Hartleben’s legendary reputation in turn-of-century letters is due chiefly to the many artistic groups he founded or contributed to, from the Bavarian Bohemian Beer Brotherhood at school in Celle (1885) to the Menschenclub (a club for “humans”) in Magdeburg (1890), the Karlsbad Idealists’ Club (1891), the *Verbrechertisch* (“Rogues’ Table”) in Berlin (1896), the Berlin Naturalists’ Society known as *Durch* (“Through”), the Berlin drama movement *Freie Bühne* (“Free Stage”), the Berlin Free Literary Society, the Leipzig “Auguren College”, not to mention the lively interest he took in the Friedrichshagener Dichterkreis (Friedrichshagen Poets Circle).

He also co-produced the weekly journal *Die Jugend* (“Youth”), in which he made humorous jibes at contemporary society and its morals. One of his key characters was *Serenissimus*, the gone-to-seed ruler of an imaginary peppercorn principality.

He is especially noted today for his translations of other writers’ poetic works, often improving the poetry of the original,[neutrality is disputed] in particular of Albert Giraud’s *Pierrot Lunaire* which forms the *Sprechstimme* text of Arnold Schoenberg’s work of that name.

Hartleben died in Salò, Italy.

Otto Gruppe

Otto Friedrich Gruppe (15 April 1804 – 7 January 1876) was a German philosopher, scholar-poet and philologist who served as secretary of the Prussian Academy of Arts in Berlin. Poems by Gruppe were set to music by Johannes Brahms, Richard Strauss, Carl Loewe, and Franz Schreker. Gruppe rediscovered the cycle of Latin elegies by the Augustan poet Sulpicia and demonstrated their poetic value.

As a philosopher, he reacted against Hegel his teacher in Berlin, his work was attacked by Karl Marx, and severely criticized by others. But Gruppe was rediscovered as a philosopher by Fritz Mauthner in an article on Gruppe printed in Maximilian Harden's *Die Zukunft* 22 (Berlin 1913). More recently, Gruppe has been interpreted as a precursor of Wittgenstein by Hans Sluga in his *Gegenwart und Zukunft der Philosophie in Deutschland* (1855) reprinted in 1996.

Gruppe was born in Danzig (Gdańsk) and died in Berlin. His son was the mythographer Otto Gruppe (1851-1901).

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Chapter 4 - Song Master Classes

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 theatre where 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 time at the Kroll Opera in Berlin (1927–1931) and the Los Angeles Philharmonic (as late as 1944 in the Hollywood Bowl). As a guest conductor of the New York Philharmonic, he conducted Lehmann at Carnegie Hall. His fascinating career is certainly worth reading, but covers much more than this web-page can.

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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 Weiber von Windsor*. In addition to five operas, Nicolai composed li for orchestra, chorus, ensemble, and solo instruments.

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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 musician Giovanni Pierluigi da Palestrina, who saves the art of counterpoint music (polyphony) for the Church in the sixteenth century, through the composition of the *Missa Papae Marcelli*. The wider context is the Protestant European Reformation 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 centrepiece of Act II.

The conductor of the premiere was Bruno Walter. On 16 February 1943, 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 immortal. It has all the elements of immortality".

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 Arthurian knight Parzival by Wolfram von Eschenbach, a 13th-century epic poem about the Arthurian 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 1904, 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 then is informed by an erroneous etymology of the name Percival deriving it from its supposedly Persian origin, Fal Parsi meaning "pure fool".

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 production company, as well as a major producer of phonograph records. In 1908, Pathé invented the newsreel that was shown in cinemas prior to a film.

Today, Pathé is a major film production and distribution company, operating a great number of cinema chains, across Europe but mainly in France. It owns 66% of the Les Cinémas Gaumont Pathé a joint venture between Pathé and Gaumont Film Company, and several television networks across Europe. It is the second oldest still-operating film company in the world, predating the United States Studios and Paramount Pictures, second only to the French Gaumont Film Company studio.

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Paul Bourget

Paul Charles Joseph Bourget; 2 September 1852 – 25 December 1935) was a French novelist, poet, and critic. He was nominated for the Nobel Prize in Literature five times.

Paul Bourget was born in Amiens in the Somme département of Picardy, France. His father, a professor of mathematics, was later appointed to a post in the college at Clermont-Ferrand, where Bourget received his early education. He afterwards studied at the Lycée Louis-le-Grand and at the École des Hautes Études.

Between 1872 and 1873, he produced a volume of verse, *Au Bord de la Mer*, which was followed by others, the last, *Les Aveux*, appearing in 1882. Meanwhile, he was making a name in literary journalism and in 1883 he published *Essais de Psychologie Contemporaine*, studies of eminent writers first printed in the *Nouvelle Revue*, and now brought together. In 1884 Bourget paid a long visit to Britain, where he wrote his first published story (*L'Irréparable*). *Cruelle Enigme* followed in 1885; then *André Cornelis* (1886) and *Mensonges* (1887) - inspired by Octave Mirbeau's life - were received with much favour.

Bourget, who had abandoned Catholicism in 1867, began a gradual return to it in 1889, fully converting only in 1901. In 1893, in an interview he gave in America, he spoke about his changed views: "For many years I, like most young men in modern cities, was content to drift along in agnosticism, but I was brought to my senses at last by the growing realization that...the life of a man who simply said 'I don't know, and not knowing I do the thing that pleases me,' was not only empty in itself and full of disappointment and suffering, but was a positive influence for evil upon the lives of others." On the other hand, "those men and women who follow the teachings of the church are in a great measure protected from the moral disasters which...almost invariably follow when men and women allow themselves to be guided and swayed by their senses, passions and weaknesses." These were the themes of his novel *Le Disciple* (1889), which he wrote, as he says in his American interview, just after abandoning his "drifting and comfortable belief in agnosticism". It is the story of philosopher Adrien Sixte, whose advocacy of materialism and positivism wields a terrible influence over an admiring but unstable student, Robert Geslon, whose actions, in turn, lead to the tragic death of a young woman. *Le Disciple* caused a stir in France and became a bestseller. Exemplifying the novelist's graver side, it was one of Gladstone's favourite books. John Cowper Powys listed *Le Disciple* at number 33 in his *One Hundred Best Books*.

Études et portraits, first published in 1888, contains impressions of Bourget's stay in England and Ireland—especially reminiscences of the months which he spent at Oxford and in 1891 *Sensations d'Italie*, notes of a tour in that country, revealed a fresh phase of his powers; and *Outre-Mer* (1895), a book in two volumes, is his critical journal of a visit to the United States in 1893. Also in 1891 appeared the novel *Coeur de Femme*, and *Nouveaux Pastels*, "types" of the characters of men, the sequel to a similar gallery of female types (*Pastels*, 1890). His later novels include *La Terre Promise* (1892); *Cosmopolis* (1892), a psychological novel, with Rome as a background; *Une Idylle tragique* (1896); *La Duchesse bleue* (1897); *Le Fantôme* (1901); *Les Deux Sœurs* (1905); and some volumes of shorter stories—*Complications Sentimentales* (1896), the powerful *Drames de famille* (1898), and *Un Homme d'Affaires* (1900). *L'Etape* (1902) was a study of the inability of a family raised too rapidly from the peasant class to adapt itself to new conditions. This powerful study of contemporary manners was followed by *Un Divorce* (1904), a defence of the Roman Catholic position that divorce is a violation of natural laws. He was admitted to the Académie française in 1894, and in 1895 was promoted to be an officer of the Légion d'honneur, having received the decoration of the order ten years before.

Several new novels were to follow, including *La Vie Passe* (1910), *Le Sens de la Mort* (1915), *Lazarine* (1917), *Némésis*(1918), and *Laurence Albani* (1920), as well as three volumes of short stories and plays, *La Barricade* (1910) and *Le Tribun*(1912). Two other plays, *Un Cas de Conscience* (1910) and *La Crise* (1912) were written by him in collaboration with others. A volume of critical studies appeared in 1912, and another set of travel sketches, *Le Démon du Midi*, in 1914.

On 16 March 1914, he was present in the offices of the newspaper, *Le Figaro*when the newspaper's editor, his friend Gaston Calmette was shot and killed by Henriette Caillaux the wife of a former Prime Minister of France. Her subsequent trial caused an enormous scandal at the time.

He was a contributor to *Le Visage de l'Italie*, a 1929 book about Italy prefaced by Benito Mussolini.

Bourget died on Christmas Day 1935, aged 83, in Paris.

As a writer of verse Bourget's poems, which were collected in two volumes (1885–1887), throw light upon his mature method and the later products of his art. It was in criticism that he excelled. Notable are the *Sensations d'Italie* (1891), and the various psychological studies.

Bourget's reputation as a novelist is assured in some academic and intellectual circles but while they were widely popular in his time, his novels have long been largely forgotten by the general reading public. Impressed by the art of Henry Beyle (*Stendhal*), he struck out on a new course at a moment when the realist school was the vogue in French fiction. With Bourget, observation was mainly directed to the human character. At first his purpose seemed to be purely artistic, but when *Le Disciple* appeared, in 1889, the preface to that story revealed his moral enthusiasm. After that, he varied between his earlier and his later manner, but his work in general was more seriously conceived. He painted the intricate emotions of women, whether wronged, erring or actually vicious; and he described the ideas, passions and failures of the young men of France.

One of his poems was the inspiration for an art song by Claude Debussy titled *Beau Soir*. Other settings by Debussy of poems by Bourget include 'Romance' and 'Les Cloches'.

Paul Fleming

Paul Fleming, also spelled Flemming (October 5, 1609 – April 2, 1640), was a German physician and poet.

As well as writing notable verse and hymns, he spent several years accompanying the Duke of Holstein's embassies to Russia and Persia. He also lived for a year at Reval on the coast of Estonia, where he wrote many love-songs.

Born at Hartenstein, in Vogtland, Saxony, the son of Abraham Fleming, a well-to-do Lutheran pastor, Fleming received his early education from his father before attending a school at Mittweida and then the famous Thomasschule at Leipzig. He received his initial medical training at the University of Leipzig, where he also studied literature and graduated as a Doctor of Philosophy before gaining his medical doctorate at the University of Hamburg.

The Thirty Years' War drove Fleming to Holstein, where in 1633 Frederick III, Duke of Holstein-Gottorp, engaged him as physician, courtier and steward. Towards the end of 1633 the Duke sent Fleming with Adam Olearius as a member of an embassy to Russia and the Persian Empire headed by Otto Brüggemann and Philipp Kruse. Fleming was outside Germany for almost six years, much of them in the two foreign empires. Traveling into Russia, Fleming was in an advance party of the embassy which went to Novgorod, where he remained while negotiations went on with the Swedes and the Russians. At the end of July 1634 the ambassadors joined the party, and the embassy proceeded to Moscow, arriving on 14 August. After four months in the capital city, the Holstein embassy departed again for the Baltic on Christmas Eve, 1634, and on 10 January arrived at Reval (now Tallinn) in Swedish Estonia. While the ambassadors continued to Gottorp some of the party, including Fleming, remained in Reval. In the event, Fleming was there for about a year, during which he organized a poetry circle called "the Shepherds". Not long after his arrival in Reval, Fleming began his courtship of Elsabe Niehus, the daughter of Heinrich Niehus, a merchant originally from Hamburg. He wrote love poems for her, and they became engaged to be married. In 1636 the embassy proceeded to Persia, by way of a further visit to Moscow, and Elsabe was left behind. Fleming's *Epistolae ex Persia* were four letters in verse written during his time in Persia, between 1636 and 1638.[8] The embassy was at Isfahan in 1637. On returning to Reval, Fleming found that Elsabe had married another man and became engaged to her sister, Anna Niehus.

In 1639 Fleming resumed his medical studies at the University of Leiden, and in 1640 was awarded a doctorate. He settled in Hamburg, where he died on 2 April 1640.

With his contemporaries Martin Opitz (1597–1639), Andreas Gryphius (1616–1664), Christian Hoffmann von Hoffmannswaldau (1616–1679) and the rather later Daniel Casper von Lohenstein (1635–1683), Fleming is one of the writers now called "the Silesian poets" or "the Silesian school". As a lyricist he stands in the front rank of German poets.

Fleming's well-known poems include *Auf den Tod eines Kindes* (On the Death of a Child) and *Madrigal*. A number of his sonnets are about the places he visited in his travels. The only collections published in his lifetime were *Rubella seu Suaviorum Liber* (1631) and *Klagegedichte über das unschuldigste Leiden und Tod unsers Erlösers Jesu Christi* (Laments concerning the most innocent Suffering and Death of our Saviour Jesus Christ), printed early in 1632, the second of which begins with an invocation of Melpomene, the Muse of tragedy. His *Teutsche Poemata* (Poems in German), published posthumously in 1642, was later renamed *Geistliche und weltliche Gedichte* (Spiritual and Secular Poems) and contains many notable love-songs.

Fleming wrote in Latin as well as in German, and his Latin poems were published in a single volume in 1863, edited by Johann Martin Lappenberg. Fleming has been called a man of "real poetic genius", "the only good poet in Germany during the Thirty Years' War", "possibly the greatest German lyric poet of the seventeenth century" and "the German Herrick". Günter Grass has called him "one of the major figures in German seventeenth-century literature".

Fleming wrote the hymn in nine stanzas "In allen meinen Taten" (In all that I do) on the melody of "O Welt, ich muss dich lassen" by Heinrich Isaac, which is contained in several hymnals. Johann Sebastian Bach used the final stanza to close both cantatas *Meine Seufzer, meine Tränen* (BWV 13) and *Sie werden euch in den Bann tun* (BWV 44). The complete hymn is the base for Bach's chorale cantata *In allen meinen Taten* (BWV 97). Already in the 17th century another composer, David Pohle (1624–1695), had set twelve of Fleming's love-songs to music.

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Chapter 4 - Song Master Classes

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 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 his consummate artistry, permeated with idealism, which he has developed during his long productive career as a lyric poet, dramatist, novelist, and author of world-renowned short stories." Wirsén, one of the Nobel judges, said "Germany has not had a greater literary genius since Goethe." He is the fourth oldest laureate in literature, after Doris Lessing, Theodor Mommsen, and Jaroslav Seifert, and the first Jewish Nobel laureate.

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Chapter 4 - Song Master Classes

Paul Redl

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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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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.

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Peter Anders

Peter Anders (1908–1954) was a German operatic tenor who sang a wide range of parts in the German, Italian, and French repertoires. He began by singing lyric roles and later undertook dramatic roles with equal success.

Anders was born in Essen and studied at the Berlin Music Academy with Ernst Grenzebach, and later privately with Lula Mysz-Gmeiner, whose daughter Susanne he married. In 1931, he appeared in Berlin in *La belle Hélène*, and made his operatic debut the following year in Heidelberg, as Jacquino in *Fidelio*.

He sang in Darmstadt (1933–35), Cologne (1935–36), Hannover (1937–38), and then at the Munich State Opera (1938–40), where he took part in the creation of Richard Strauss's *Friedenstag*. He returned next to Berlin and sang at the Berlin State Opera from 1940 until 1948. His repertory at that time included lyric roles such as Belmonte, Tamino, Lyonel, Hans, Hoffmann, Leukippos, Alfredo, and Rodolfo.

Beginning in 1949, Anders undertook such heavier roles as Florestan, Max, Tannhäuser, Lohengrin, Walther, Siegmund, Radames, and Otello with equal success.

He made a few guest appearances at the Royal Opera House in London, the La Monnaie in Brussels and the San Carlo in Naples, as well as appearing at the Glyndebourne Festival.

Anders sang not only an impressive range of operatic roles but also appeared in several operetta parts. He performed regularly on German radio and in concert and was also active in oratorio and Lieder recitals.

He became a favorite of Adolf Hitler's regime and was not required to serve in the armed forces during the Second World War - instead entertaining German troops and participating in propaganda events. These activities tainted his reputation in the post-war world.

While at the height of his career, Anders died in a car accident in Hamburg at the age of 46. He made many recordings which have been reissued on 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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Pierre Corneille

Pierre Corneille Rouen, 6 June 1606 – Paris, 1 October 1684) was a French tragedian. He is generally considered one of the three great seventeenth-century French dramatists, along with Molière and Jean Racine.

As a young man, he earned the valuable patronage of Cardinal Richelieu, who was trying to promote classical tragedy along formal lines, but later quarreled with him, especially over his best-known play, *Le Cid*, about a medieval Spanish warrior, which was denounced by the newly formed Académie française for breaching the unities. He continued to write well-received tragedies for nearly forty years.

Corneille was born in Rouen, Normandy, France, to Marthe Le Pesant and Pierre Corneille, a distinguished lawyer. His younger brother, Thomas Corneille, also became a noted playwright. He was given a rigorous Jesuit education at the Collège de Bourbon(Lycée Pierre-Corneille since 1873) where acting on the stage was part of the training. At 18 he began to study law but his practical legal endeavors were largely unsuccessful. Corneille's father secured two magisterial posts for him with the Rouen department of Forests and Rivers. During his time with the department, he wrote his first play. It is unknown exactly when he wrote it, but the play, the comedy *Mélite*, surfaced when Corneille brought it to a group of traveling actors in 1629. The actors approved of the work and made it part of their repertoire. The play was a success in Paris and Corneille began writing plays on a regular basis. He moved to Paris in the same year and soon became one of the leading playwrights of the French stage. His early comedies, starting with *Mélite*, depart from the French farce tradition by reflecting the elevated language and manners of fashionable Parisian society. Corneille describes his variety of comedy as "une peinture de la conversation des honnêtes gens" ("a painting of the conversation of the gentry"). His first true tragedy is *Médée*, produced in 1635.

The year 1634 brought more attention to Corneille. He was selected to write verses for the Cardinal Richelieu's visit to Rouen. The Cardinal took notice of Corneille and selected him to be among *Les Cinq Auteurs* ("The Five Poets"; also translated as "the society of the five authors"). The others were Guillaume Colletet, Boisrobert, Jean Rotrou, and Claude de L'Estoile.

The five were selected to realize Richelieu's vision of a new kind of drama that emphasized virtue. Richelieu would present ideas, which the writers would express in dramatic form. However, the Cardinal's demands were too restrictive for Corneille, who attempted to innovate outside the boundaries defined by Richelieu. This led to contention between playwright and employer. After his initial contract ended, Corneille left *Les Cinq Auteurs* and returned to Rouen.

In the years directly following this break with Richelieu, Corneille produced what is considered his finest play: *Le Cid* (al sayyid in Arabic; roughly translated as "The Lord") is based on the play *Mocedades del Cid* (1621) by Guillem de Castro. Both plays were based on the legend of Rodrigo Diaz de Vivar (nicknamed "El Cid Campeador"), a military figure in Medieval Spain.

The original 1637 edition of the play was subtitled a tragicomedy, acknowledging that it intentionally defies the classical tragedy/comedy distinction. Even though *Le Cid* was an enormous popular success, it was the subject of a heated argument over the norms of dramatic practice, known as the "*Querelle du Cid*" or "*The Quarrel of Le Cid*". Cardinal Richelieu's Académie française acknowledged the play's success, but determined that it was defective, in part because it did not respect the classical unities of time, place, and action (Unity of Time stipulated that all the action in a play must take place within a 24-hour time-frame; Unity of Place, that there must be only one setting for the action; and Unity of Action, that the plot must be centred on a single conflict or problem). The newly formed Académie was a body that asserted state control over cultural activity. Although it usually dealt with efforts to standardize the French language, Richelieu himself ordered an analysis of *Le Cid*.

Accusations of immorality were leveled at the play in the form of a famous pamphlet campaign. These attacks were founded on the classical theory that the theatre was a site of moral instruction. The Académie's recommendations concerning the play are articulated in Jean Chapelain's *Sentiments de l'Académie française sur la tragi-comédie du Cid*(1638). Even the prominent writer Georges de Scudéry harshly criticized the play in his *Observations sur le Cid* (1637). The intensity of this "war of pamphlets" was heightened severely by Corneille's boastful poem *Excuse À Ariste*, in which he rambled and boasted about his talents, while Corneille claimed no other author could be a rival. These poems and pamphlets were made public, one after the other, as once "esteemed" playwrights traded slanderous blows. At one point, Corneille took several shots at criticizing author Jean Mairet's family and lineage. Scudéry, a close friend of Mairet at the time, did not stoop to Corneille's level of "distastefulness", but instead continued to pillory *Le Cid* and its violations. Scudéry even stated of *Le Cid* that, "almost all of the beauty which the play contains is plagiarized."

This "war of pamphlets" eventually influenced Richelieu to call upon the Académie française to analyze the play. In their final conclusions, the Academy ruled that even though Corneille had attempted to remain loyal to the unity of time, "*Le Cid*" broke too many of the unities to be a valued piece of work.

The controversy, coupled with the Academy's ruling proved too much for Corneille, who decided to return to Rouen. When one of his plays was reviewed unfavorably, Corneille was known to withdraw from public life. He remained publicly silent for some time; privately, however, he was said to be "troubled and obsessed by the issues, making numerous revisions to the play."

After a hiatus from the theater, Corneille returned in 1640. The *Querelle du Cid* caused Corneille to pay closer attention to classical dramatic rules. This was evident in his next plays, which were classical tragedies, *Horace* (1640, dedicated to Richelieu), *Cinna* (1643), and *Polyeucte* (1643). These three plays and *Le Cid* are collectively known as Corneille's "Classical Tetralogy". Corneille also responded to the criticisms of the Académie by making multiple revisions to *Le Cid* to make it closer to the conventions of classical tragedy. The 1648, 1660, and 1682 editions were no longer subtitled "tragicomedy", but "tragedy".

Corneille's popularity grew and by the mid 1640s, the first collection of his plays was published. Corneille married Marie de Lampérière in 1641. They had seven children together. In the mid to late 1640s, Corneille produced mostly tragedies, *La Mort de Pompée* (The Death of Pompey, performed 1644), *Rodogune* (performed 1645), *Théodore* (performed 1646), and *Héraclius* (performed 1647). He also wrote one comedy in this period, *Le Menteur* (The Liar, 1644).

In 1652, the play *Pertharite* met with poor critical reviews and a disheartened Corneille decided to quit the theatre. He began to focus on an influential verse translation of the *Imitation of Christ* by Thomas à Kempis, which he completed in 1656. After an absence of nearly eight years, Corneille was persuaded to return to the stage in 1659. He wrote the play *Oedipe*, which was favored by Louis XIV. In the next year, Corneille published *Trois discours sur le poème dramatique* (Three Discourses on Dramatic Poetry), which were, in part, defenses of his style. These writings can be seen as Corneille's response to the *Querelle du Cid*. He simultaneously maintained the importance of classical dramatic rules and justified his own transgressions of those rules in *Le Cid*. Corneille argued the Aristotelian dramatic guidelines were not meant to be subject to a strict literal reading. Instead, he suggested that they were open to interpretation. Although the relevance of classical rules was maintained, Corneille suggested that the rules should not be so tyrannical that they stifle innovation.

Even though Corneille was prolific after his return to the stage, writing one play a year for the 14 years after 1659, his later plays did not have the same success as those of his earlier career. Other writers were beginning to gain popularity. In 1670 Corneille and Jean Racine, one of his dramatic rivals, were challenged to write plays on the same incident. Each playwright was unaware that the challenge had also been issued to the other. When both plays were completed, it was generally acknowledged that Corneille's *Tite et Bérénice* (1671) was inferior to Racine's play (*Bérénice*). Molière was also prominent at the time and Corneille even composed the comedy *Psyché* (1671) in collaboration with him (and Philippe Quinault). Most of the plays that Corneille wrote after his return to the stage were tragedies. They included *La Toison d'or* ^(fr) (*The Golden Fleece*, 1660), *Sertorius* (1662), *Othon* (1664), *Agésilas* (1666), and *Attila* (1667).

Corneille's final play was the tragedy *Suréna* (1674). After this, he retired from the stage for the final time and died at his home in Paris in 1684. His grave in the *Église Saint-Roch* went without a monument until 1821.

The dramatist, author and philosopher Voltaire created, with the support of the Académie française, a twelve-volume annotated set of the Corneille's dramatic works, the *Commentaires sur Corneille*. It was Voltaire's largest ever work of literary criticism. Voltaire's proposal to the Académie described Corneille as doing for the French language what Homerhad done for Greek: showing the world that it could be a medium for great art. Voltaire was driven to defend classic French literature in the face of increasingly popular foreign influences such as William Shakespeare. This is reflected in the first edition of the *Commentaires*, published in 1764, which focused on Corneille's better works and had relatively muted criticisms. By the second edition, published ten years later, Voltaire had come to a more negative assessment of Corneille and a stronger view on the need for objective criticism. He added five hundred critical notes, covering more works and taking a more negative tone. Critics' opinions of Corneille were already highly polarized. Voltaire's intervention polarised the debate further and some critics saw his criticisms as pedantic and driven by envy. In the 19th century, the tide of opinion turned against Voltaire. Napoleon expressed a preference for Corneille over Voltaire, reviving the former's reputation as a dramatist while diminishing the latter's.

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Pizarro

The bad guy (a baritone role) in Fidelio. He's the one who has grievance against the imprisoned Florestan (a tenor role).

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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."

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 Gertrude 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 at the time. After an initially unpopular public reception, the Houston Grand Opera production of the opera gained popularity, eventually becoming one of the most known 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 other wind instruments.

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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 repertoire 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.

Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky, also spelled Chaikovsky, Chaikovskii, or Tschaikowsky (1840–1893), the most popular Russian composer of all time. His music 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, 11 overtures, and many songs.

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Rabindranath Tagore

Rabindranath Tagore, also written Ravīndranātha Thākura (7 May 1861 – 7 August 1941), sobriquet Gurudev, was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries. Author of *Gitanjali* and its "profoundly sensitive, fresh and beautiful verse", he became the first non-European to win the Nobel Prize in Literature in 1913. Sometimes referred to as "the Bard of Bengal", Tagore's poetic songs were viewed as spiritual and mercurial; however, his "elegant prose and magical poetry" remain largely unknown outside Bengal.

A Pirali Brahmin from Calcutta with ancestral gentry roots in Jessore, Tagore wrote poetry as an eight-year-old. At the age of sixteen, he released his first substantial poems under the pseudonym Bhānusiṃha ("Sun Lion"), which were seized upon by literary authorities as long-lost classics. By 1877 he graduated to his first short stories and dramas, published under his real name. As a humanist, universalist internationalist, and ardent anti-nationalist, he denounced the British Raj and advocated independence from Britain. As an exponent of the Bengal Renaissance, he advanced a vast canon that comprised paintings, sketches and doodles, hundreds of texts, and some two thousand songs; his legacy endures also in the institution he founded, Visva-Bharati University.

Tagore modernized Bengali art by spurning rigid classical forms and resisting linguistic strictures. His novels, stories, songs, dance-dramas, and essays spoke to topics political and personal. *Gitanjali* (Song Offerings), *Gora* (Fair-Faced) and *Ghare-Baire* (The Home and the World) are his best-known works, and his verse, short stories, and novels were acclaimed—or panned—for their lyricism, colloquialism, naturalism, and unnatural contemplation. His compositions were chosen by two nations as national anthems: India's *Jana Gana Mana* and Bangladesh's *Amar Shonar Bangla*. The Sri Lankan national anthem was inspired by his work.

Raimund Herincx

Raimund Frederick Herincx (1927–) is a British operatic bass-baritone. Through a varied international career, Herincx 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 has become 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. He now lives in Bath and is married to Astra Blair.

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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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Ravel

Maurice Ravel (1875–1937) was a French composer, pianist and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and '30s Ravel was internationally regarded as France's greatest living composer.

Born to a music-loving family, Ravel attended France's premiere music college, the Paris Conservatoire; he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the conservatoire Ravel found his own way as a composer, developing a style of great clarity, incorporating elements of baroque, neoclassicism and, in his later works, jazz. He liked to experiment with musical form, as in his best-known work, *Boléro* (1928), in which repetition takes the place of development. He made some orchestral arrangements of other composers' music, of which his 1922 version of Mussorgsky's *Pictures at an Exhibition* is the best known.

As a slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. Among his works to enter the repertoire are pieces for piano, chamber music, two piano concertos, ballet music, two operas, and eight song cycles; he wrote no symphonies or religious works. Many of his works exist in two versions: a first, piano score and a later orchestration. Some of his piano music, such as *Gaspard de la nuit* (1908), is exceptionally difficult to play, and his complex orchestral works such as *Daphnis et Chloé* (1912) require skillful balance in performance.

Ravel was among the first composers to recognize the potential of recording to bring their music to a wider public. From the 1920s, despite limited technique as a pianist or conductor, he took part in recordings of several of his works; others were made under his supervision.

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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. Since 1993 she has made Japan her home. Presently she is Coordinator of the New National Theater You Artists Program in Tokyo.

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Reginald Stewart

Reginald Stewart (1900-1984), was a Scottish conductor, pianist, and music educator who was chiefly active in the United States and Canada.

Born in Edinburgh, Stewart began his musical studies in his native city with H.T. Collinson, the choirmaster at St Mary's Cathedral. He then pursued studies with Arthur Friedheim and Mark Hambourg in Toronto, and with Nadia Boulanger and Isidor Philipp in Paris.

Stewart is best remembered as the conductor of the Baltimore Symphony Orchestra (1942-1952) and the head of the Peabody Conservatory (1941-1952). In 1933 he founded the Toronto Bach Choir and in 1934 he founded the Toronto Philharmonic Orchestra. Stewart resigned from his conducting posts with both ensembles after accepting a position with Peabody in 1941.

In 1962 Stewart became an artist-in-residence at the Music Academy of the West in Santa Barbara, California where he ultimately became chair of the piano department. He remained in Santa Barbara until his death at the age of 84 in July 1984.

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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.

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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

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Chapter 4 - Song Master Classes

René-François Sully-Prudhomme

René François Armand (Sully) Prudhomme; 16 March 1839 – 6 October 1907) was a French poet and essayist. He was the first ever winner of the Nobel Prize in Literature in 1901.

Born in Paris, Prudhomme originally studied to be an engineer, but turned to philosophy and later to poetry; he declared it as his intention to create scientific poetry for modern times. In character sincere and melancholic, he was linked to the Parnassus school, although, at the same time, his work had characteristics of its own.

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Richard Dehmel

Richard Fedor Leopold Dehmel (18 November 1863 – 8 February 1920) was a German poet and writer.

A forester's son, Richard Dehmel was born in Hermsdorf near Wendisch Buchholz (now a part of Münchehofe) in the Brandenburg Province of the Prussian Kingdom.

He got his first impressions of nature, wandering the oak forests tended by his father, and first attended school in his hometown. He then attended the Sophiengymnasium (a Berlin gymnasium) yet was expelled after clashing with the headteacher. He finished his school days in Danzig and, subsequently, studied the natural sciences, economics, literature, and philosophy at Humboldt-Universität zu Berlin in Berlin and then at Leipzig University, where he obtained a doctorate in economics with a thesis on the insurance industry. He then worked as a secretary at a fire insurance association, and remained in this position, after the publication of his second volume of poetry, he turned full-time writer.

In 1889, Dehmel married Paula Oppenheimer, sister of Franz Oppenheimer. He became active as a writer and co-founded Pan magazine in 1894. Dehmel divorced Paula in 1899 and traveled Europe with Ida Auerbach (née Coblenz), who had formerly been engaged to Dehmel's rival Stefan George. Dehmel married Ida in 1901, and that same year they settled in Hamburg.

Dehmel's poetic volume *Weib und Welt* (Woman and World) triggered a scandal in the late 1890s: denounced by the deeply conservative poet Börries von Münchhausen, Dehmel was tried for obscenity and blasphemy. Despite being acquitted on technical grounds, the court condemned the work as obscene and blasphemous and ordered that it be burned. Dehmel would again be prosecuted for obscenity and blasphemy, but again acquitted as earlier.

Dehmel was a champion of the rights of workers. However, despite his record of fighting conservatives, Dehmel joined the many patriotic and pro-war German intellectuals who invoked the masses to support the German Empire after the outbreak of the First World War in 1914. Fifty-one at the time, Dehmel volunteered in 1914 and served until 1916, when he was wounded. He called on the Germans to keep fighting right until 1918. Dehmel died in 1920 in Blankenese from the after-effects of an injury sustained during the war.

Dehmel is considered one of the foremost German poets of the pre-World War I era. His poems are finished in form and use numerous metrical patterns. They were set to music by composers such as Richard Strauss (who met his principal librettist Hugo von Hofmannsthal at Dehmel's house), Max Reger, Alexander von Zemlinsky, Arnold Schoenberg, Oskar Fried, Alma Mahler, Anton Webern, Ignatz Waghalter, Carl Orff, and Kurt Weill, or they inspired them to write music. Dehmel's main theme was "love and sex (Eros)", which he framed as a power to break away from middle-class values and fetters.

Richard Exner

Dr. Richard Exner, musicologist, was on the faculty of the music department at UCSB at the time of the Lehmann Centennial in 1988.

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Richard Genée

Franz Friedrich Richard Genée (1823–1895) was a Prussian born librettist, playwright, and composer.

Genée was born in Danzig. One of his best-known works was the Karl Millöcker's operetta *Der Bettelstudent*, which he co-wrote with Zell (the pseudonym of Camillo Walzel). In 1857 he was conductor of the philharmonic orchestra in Mainz.

In 1876, Genée composed the operetta *Der Seekadette*. The featured a game of chess in its second act and later lent its name to an opening trap found in the match the Seekadettenmatt (German for mate). The move is usually known in English as the Légal Trap. Baden bei Wien.

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Richard Hageman

Richard Hageman (9 July 1881 – 6 March 1966) was a Dutch-born American conductor, pianist, composer, and actor.

Hageman was born and raised in Leeuwarden, Friesland, Netherlands. He was the son of Maurits Hageman of Zutphen and Hester Westerhoven of Amsterdam. A child prodigy, he was a concert pianist by the age of six. He studied in Belgium and Amsterdam. As a young man he was an accompanist for singers and with the Nederlandsche Opera, of which he conducted for the first time in 1899. He became the artistic director briefly in 1903. For a short time he was accompanist to Mathilde Marchesi in Paris. He travelled to the United States in 1906 to accompany Yvette Guilbert on a national tour. He stayed and eventually became an American citizen in 1925.

He was a conductor and pianist for the Metropolitan Opera between 1908 and 1922, and 1935-1936, coach of the opera department at the Curtis Institute from 1925 to 1930, and music director of the Chicago Civic Opera and the Ravinia Park Opera for seven years. He was a guest director of orchestras like the Chicago, Philadelphia, and Los Angeles symphony orchestras. He conducted the Philadelphia Orchestra summer concerts for four years, and from 1938-1943 he conducted at the Hollywood Bowl summer concerts.

He is known to the film community for his work as an actor and film score composer, most notably for his work on several John Ford films in the late 1930s and after the war in the late 1940s. He shared an Academy Award for his score to Ford's 1939 western *Stagecoach*. He played minor roles in eleven movies, for example as opera conductor Carlo Santi in *The Great Caruso*. He became a member of ASCAP in 1950.

Hageman also composed more serious vocal music. His 1931 opera *Caponsacchi*, first performed in Freiburg with the title *Tragödie in Arezzo* in 1932, was staged at the Metropolitan Opera in 1937 with Mario Chamlee in the title role. His "concert drama" *The Crucible* was performed in Los Angeles in 1943. While his large musical compositions are rarely heard today, a few of his art songs are well-known and highly regarded, especially "Do Not Go, My Love", a setting of a Rabindranath Tagore poem.

He was a National Patron of Delta Omicron, an international professional music fraternity. He died, aged 84, in Beverly Hills.

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*.

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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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 known for her roles as Carmen, Octavian, Dalila, and Cherubino. She coached with Lehman Engel.

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Chapter 1 - Her Teaching Philosophy

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 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 MacGimsey

Robert MacGimsey (Pineville, Louisiana 1898 - Phoenix, Arizona 1979) was an American composer. His most famous song was "Sweet Little Jesus Boy" (1934) a well-known Christmas carol written in the style of an African-American spiritual. MacGimsey also composed "Shadrack," which was a 1962 hit for Brook Benton that was also recorded by Louis Armstrong and many others.

MacGimsey is also known for the song "How Do You Do?" which was originally written for the Walt Disney live-action musical drama Song of the South. The song is also featured in the theme-park attraction Splash Mountain located in Disneyland, Walt Disney World, and Tokyo Disneyland.

Born in Pineville, Louisiana, of white parents, Robert MacGimsey spent most of his formative years in the company of blacks who lived and worked for and with his family. Due to their influence he wrote in an "African American" style, and he is often mistakenly assumed to be a black composer.

He was also famous for double whistling, or whistling duets. His library letters and works can be found in the library archives at Louisiana College, Pineville, LA.

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Robert Reinick

Robert Reinick (22 February 1805 – 7 February 1852) was a German painter and poet, associated with the Düsseldorf school of painting. One of his poems, *Dem Vaterland*, was set to music by Hugo Wolf.

Reinick was born in Danzig (Gdańsk) and died in Dresden.

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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 piano pieces were written for his wife, the pianist Clara Schumann.

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Roméo et Juliette

Roméo et Juliette (Romeo and Juliet) is an opera in five acts by Charles Gounod to a 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 (Théâtre-Lyrique Impérial du Châtelet), Paris on 25 February 1867. This opera is notable for the series of four duets for the main characters and the waltz song "Je veux vivre" for the soprano.

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Rosa Raisa

Rosa Raisa (1893–1963) was a Polish-born and Italian-trained Russian dramatic operatic soprano who became a naturalized American. She had a voice of remarkable power and was the creator of Puccini's Turandot, at La Scala, Milan.

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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 1937 to 1942, and made her debut in Teatro Colón, Buenos Aires in 1942.

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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Rose Palmier-Tenser

A student of Lehmann who was the duenna of opera in Mobile, Ala died in London on a trip with Lehmann.

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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, speeding up and then slowing down of the tempo of a piece at the discretion of the soloist or the conductor. Rubato is an expressive shaping of music, part of phrasing.

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Rudolf Serkin

Rudolf Serkin (1903–1991) was a Bohemian-born pianist. He is widely regarded as one of the greatest pianists the 20th century.

Serkin was born in Eger, Bohemia, Austro-Hungarian Empire (now Cheb, Czech Republic), to a Russian-Jewish family. His father, Mordko Serkin, "had been a Russian basso, and taught him to read music before he could read words."

Hailed as a child prodigy, he was sent to Vienna at the age of 9, where he studied piano with Richard Robert and, later, composition with Joseph Marx, making his public debut with the Vienna Philharmonic at 12. From 1918 to 1920 he studied composition with Arnold Schoenberg and participated actively in Schoenberg's Society for the Private Performance of Music. He began a regular concert career in 1920, living in Berlin with the German violinist Adolf Busch and his family, which included a then-3-year-old daughter Irene, whom Serkin would marry 15 years later.

In 1921, at age 17, he made his Berlin debut performing in Mr Busch's ensemble as the keyboard soloist in the Brandenburg Concerto no. 5. At the end of the concert, Busch told Serkin to play an encore to the enthusiastic audience. Serkin later reported that he asked Busch, "What shall I play?" and Busch "as a joke" told him to play the Goldberg Variations "and I took him seriously. When I finished there were only four people left: Adolf Busch, Artur Schnabel, Alfred Einstein and me."

In the 1920s and early 1930s, Serkin performed throughout Europe both as soloist and with Busch and the Busch Quartet. With the rise of Hitler in Germany in 1933, Serkin and the Busches (who were not Jewish but who vehemently opposed the Nazi regime) left Berlin for Basel, Switzerland.

In 1933, Serkin made his first United States appearance at the Coolidge Festival in Washington, D.C., where he performed with Adolf Busch. In 1936, he launched his solo concert career in the USA with the New York Philharmonic under Arturo Toscanini. The critics raved, describing him as "an artist of unusual and impressive talents in possession of a crystalline technique, plenty of power, delicacy, and tonal purity." In 1937, Serkin played his first New York recital at Carnegie Hall.

Shortly after the outbreak of World War II in 1939, the Serkins and Busches immigrated to the United States, where Serkin taught several generations of pianists at the Curtis Institute of Music in Philadelphia. From 1968 to 1976 he served as the Institute's director. He lived with his growing family, first in New York, then in Philadelphia, as well as on a dairy farm in rural Guilford, Vermont. In 1951, Serkin and Adolf Busch founded the Marlboro Music School and Festival in Marlboro, Vermont, with the goal of stimulating interest in and performance of chamber music in the United States. He made numerous recordings from the 1940s into the 1980s, including one at RCA Victor of Beethoven's Piano Concerto No. 4 in 1944, with the NBC Symphony Orchestra conducted by Toscanini. Most of his recordings were made for Columbia Masterworks, although in the 1980s he also recorded for Deutsche Grammophon and Telarc. Serkin admired the music of Max Reger, which he discovered while working with Adolf Busch. In 1959, he became the first pianist in the United States to record Reger's Piano Concerto, Op. 114, with Eugene Ormandy and the Philadelphia Orchestra.

Serkin was awarded the Presidential Medal of Freedom in 1963 and in March 1972 celebrated his 100th appearance with the New York Philharmonic by playing Brahms' Piano Concerto No. 1. The orchestra and board of directors also named Serkin an honorary member of the New York Philharmonic-Symphony Society, a distinction also conferred on Aaron Copland, Igor Stravinsky, and Paul Hindemith. In 1986, he celebrated his 50th anniversary as a guest artist with the orchestra. He is also regarded as one of the primary interpreters of the music of Beethoven in the 20th century.

Revered as a musician's musician, a father figure to a legion of younger players who came to the Marlboro School and Festival, and a pianist of enormous musical integrity, he toured all over the world and continued his solo career and recording activities until illness prevented further work in 1989. He died of cancer on 8 May 1991, aged 88, at home on his Guilford farm.

He and Irene were the parents of seven children (one of whom died in infancy), including pianist Peter Serkin and cellist Judith Serkin. They also had fifteen grandchildren, including the composer David Ludwig. Irene Busch Serkin died in 1998.

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.

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Ruth Michaelis

Ruth Michaelis (1909-1989) was a German contralto who, after the end of her career as a singer, became a music professor in Turkey and later the U.S.

She made her debut in Halberstadt in 1932, then sang in Berlin, Stuttgart, Augsburg. In 1939 she began in Munich, where she remained until 1961. She had sung at Salzburg Festivals, and throughout Europe.

In the U.S. Mme Michaelis found special recognition as a stage director.

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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 to be awarded the Lehmann Ring.

Sabine Meyen

Sabine Meyer (1896-1979), German soprano.

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Sacha Jacobson

Sascha Jacobsen (Helsinki, Finland, 1895–Los Angeles, California, 1971) was a Jewish-American violinist and teacher born in Russia, now Finland. He studied in St. Petersburg, then moved with his family to New York City as a boy.

He graduated from Juilliard School in 1915 as a pupil of Franz Kneisel. Upon graduation received the Morris Loeb Memorial Award. He founded the Musical Art Quartet from 1927-33. Later he taught at Juilliard; among his students were Julius Hegyi and Zvi Zeitlin.

In the 1950s Jacobsen served as concertmaster in the Los Angeles Philharmonic under Alfred Wallenstein. He played the Red Stradivarius violin.

Jacobsen is one of the subjects of George Gershwin's 1922 song "Jascha, Toscha, Sascha". Sascha also gave violin lessons to his dear friend Albert Einstein, and recorded the Chausson Concerto for Violin, Piano and Chamber Quartet with Jascha Heifetz, Jesus San Roman, and the Musical Art Quartet.

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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 days, someone who wrote the words and music and sang to his own accompaniment. In the opera, Sachs is wise enough to know that his affair with the young Eva was just that and she deserves someone of her generation.

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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 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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SchorNSTein

Dr. Herman Schornstein, psychiatrist and personal friend and companion to Lotte Lehmann.

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Chapter 2 - Her Impact on Students

Schubert, Franz

Franz Schubert (1797-1828) was an Austrian composer, who bridged of Classical and Romantic music, noted for the melody and harmony. He wrote Lieder and chamber music. Among other works are his symphonies Symphony in C Major (The Great; 1828), and Symphony in B-flat Major (Unfinished; 1822). His masses and piano works have also been enjoyed. He wrote them.

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Schumann, Elisabeth

Elisabeth Schumann (1888-1952) was a German soprano who sang operetta, oratorio, and Lieder. She left a substantial legacy of recordings. Born in Merseburg, Schumann trained for a singing career in Berlin and Hamburg. She made her stage debut in Hamburg in 1909. Her initial career started with lighter soubrette roles that expanded into mostly lyrical roles, some dramatic roles, and even a few dramatic roles. She remained at the Hamburg State Opera from 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 sang roles by Mozart, taking the roles of Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, Blonde in *Die Entführung aus dem Serail* and Susanna in *Le nozze di Figaro*.

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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 piano pieces were written for his wife, the pianist Clara Schumann.

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Schwarzkopf

Dame Elisabeth Schwarzkopf, DBE (1915–2006) was a German-British soprano. She was among the foremost singers of lieder, and was renowned for her performances of Viennese operetta, as well as R. Strauss' *Der Rosenkavalier*. After retiring from the stage, she was a voice teacher.

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Sherman Zelinsky

Sherman B. Zelinsky, (1924–2006), librarian and Lehmann enthusiast.

He graduated from Central High School in Manchester in 1941 and Boston University College of Music, where he received a master's degree in 1951. He later studied at the University of Nebraska and received a second master's at the University of Denver Graduate School of Library Science.

He taught at various schools in Colorado and Nebraska in the 1950s.

He was the dean of library service at Danville Jr. College (DACCC) from 1962 to 1980, including the first years of the college when it occupied spare rooms at Danville High School.

In 1981, he took an early retirement in order to return to Manchester, where he provided care for his mother. Later, in Manchester, he became an assistant reference librarian at St. Anselm College.

He served on the boards of the Opera League of New Hampshire and Currier Museum and was a New Hampshire Symphony Orchestra patron.

He was a volunteer on the Fitch unit at Elliot Hospital (hospice unit) from 1985-2005, when health problems caused him to end his volunteer days. He was also a volunteer at the Manchester Historical Association.

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Sieglinde

The soprano in the first act of *Die Walküre* who falls in love with her brother Siegmund.

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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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Simon Kovar

Simon Kovar (1890–1970) was a 20th-century bassoonist and one of the most renowned teachers of the instrument.

Simon Kovar was born Simon Kovarski in Vilnius, Lithuania, then a part of Russia, in 1890. He took up the bassoon at age 20 after originally studying the violin. Kovar came to the United States in June 1922, settling in New York City where he took the position of second bassoonist with the New York Philharmonic. He was highly regarded as a teacher and was head of the bassoon faculty at the Juilliard School of Music for 28 years. Kovar also taught at Teachers College at Columbia University, the Music Academy of the West, and the Curtis Institute of Music, the Manhattan School of Music, Mannes College of Music, and the Conservatoire de musique du Québec à Montréal. His students ranged from top orchestra bassoonists, including Sol Schoenbach and Bernard Garfield to jazz musicians, including saxophonists Stan Getz and Ray Pizzi.

His 24 Daily Studies for Bassoon, written in the late 1950s, are considered first-rate practice exercises for the bassoon.

In the 1950s, Kovar moved to Encino, California where he continued teaching almost until the time of his death in 1970 from complications related to emphysema. He was survived by his wife Rose Kovar and two daughters, Eleanor Imber, also a professional bassoonist, and Leah Herzberg.

Related Glossary Terms

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.

Related Glossary Terms

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Sophie

Sophie, along with the Marschallin and Octavian, one of the three leads in *The Merry Widow*, a comic opera by Franz Lehmann. *The Merry Widow* is a *Rosenkavalier* by Strauss. Often sung by a light, high soprano such as *The Merry Widow* by Schumann, Lehmann began her association with this opera singing *The Merry Widow*. Later she sang Octavian and finally, in 1924, the Marschallin.

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Sperry, Paul

Paul Sperry (1934–) American lyric tenor, is dedicated to preserving the recital.

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 Hundley, Stephen Paulus, Nicholas Thorne and Charles Wuorinen.

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Sproule, Shirley

Shirley Sproule (1924–2014), soprano, was born in Canada and trained in singing 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 also sang in Europe (Munich, Mainz, etc.) She sang in Lehmann's London classes in 1957.

In 1965 Dr. Sproule returned to Regina, Saskatchewan to teach 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 1971-72. After she returned and finished her doctoral degree in Tucson she stayed there, teaching until her retirement. From 1976-1998 Sproule operated her private studio in Tucson.

She returned to Canada after leaving Tucson.

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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.

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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 soprano, but a conductor in Lehmann's life, she was scheduled to sing with his Philadelphia Orchestra during the 1934–1935 season, but there is no record that this concert actually took place.

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Strauss

Unless otherwise noted, Strauss refers to the composer Richard Strau

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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 numerous 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.

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Suor Angelica

Suor Angelica is one of the operas the Puccini wrote for his set called...
It was performed for the first time in 1918 and Lehmann sang...
premiere of the title role in 1920 and recorded the major title-role ari...

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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.

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 divine and profane love, and redemption through love, a theme that runs through much of Wagner's mature operas. The opera had its premiere in 1845 at the Hamburg Opera. Johanna Lehmann sang the lead role of Elisabeth with great delight beginning in 1845 in Hamburg. Subsequently she performed the role in Vienna, Berlin, Paris, London, and New York.

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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 the [redacted] Europe both opera and song. She was an active teacher in New York [redacted]

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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 instrumental) part. The tessitura of a piece is not decided by the extreme range, but rather by which part of the range is most used.

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Thekla Lingen

Born:1866 in Goldingen (Kurland), died on 7 November 1931 in

Little is known about Thekla Lingen's life. She went 14 years to to become an actress. After her marriage she gave up her acting. Her "Am Scheidewege" (1898) was much noticed and reissued two years later. In 1900, the novella volume Die schöne Frauen (The Beautiful Women) and her second lyric collection (From Darkness and Dawn) appeared in which she fell silent as a writer. Thekla Lingen died in 1931 in E madhouse.

Literature: Gisela Brinker-Gabler, Karola Ludwig, Angelika Henning, in: The Encyclopedia of German-speaking Writers 1800-1945, Munich 1986

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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.

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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 50kHz, as opposed to the audio CD sampling rate of 44.1kHz.

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 1911, she married the conductor Fritz Zweig. In Prague she sang the soprano part in Zemlinsky's *Der Zwerg*, the soprano part in the world premiere of Mahler's *Symphony* and the solo vocal part in the *Three Fragments* from Berg's *Three Pieces for Opus 8*. Her operatic repertoire included *Despina*, *Eva*, and *Sophie*. She sang at the *Staatsoper Berlin* from 1926, but left Nazi Germany in 1934 and spent some time in Prague with Zweig. They fled to Paris in 1938 and emigrated to the United States in 1940.

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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.

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 had many musical colleagues, friends and lovers. Sadly, the only recorded evidence we have of them working together is a shortwave broadcast that is completely unlistenable. From their "radio broadcast" firsts in 1934 to their recordings of Fidelios the historic nature of their collaboration was evident to all, whether critics or general public.

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Town Hall

The Town Hall is a performance space, located at 123 West 41st 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 here 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 Register. It was designated a National Historic Landmark in 2012, and designated it a National Historic Landmark in 2013.

Lehmann sang many recital here 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 too 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.

Related Glossary Terms

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 A. Renato Simoni. Lehmann sang the Vienna Opera premiere and sang the role also in Berlin. She didn't consider the character suitable to her temperament, 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 Szanthy, 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, Umberto (1867–1948), was an Italian opera composer in the or “realist,” style, known for his opera *Andrea Chénier*.

Giordano, the son of an artisan, studied music at Foggia and his early operas, among them *Mala vita* (1892; *Evil Life*), were written in a forceful, melodramatic style introduced by Pietro Mascagni in his *Cavalleria rusticana* (1890). In *Andrea Chénier* (1896), based on the French revolutionary poet, he tempered violence with gentler characters and scored a lasting success. Neither *Fedora* (1898), after Victorien Sardou, nor his successors *Siberia* (1903) and *Madame Sans-Gêne* (1915) achieved the same popularity. In *La cena delle beffe* (1924; “The Feast of Jests”) he returned to a sensational manner with a story 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, 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.

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Chapter 2 - Her Impact on Students

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 deaths of Rossini, Bellini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and some of his melodies have taken on a place in popular culture, examples being "La donna è mobile" from *Rigoletto*, "L'addio, ne' lieti calici" (The Drinking Song) from *La traviata*, "Va, pensiero" (Chorus of the Hebrew Slaves) from *Nabucco*, the "Coro di zingari" (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 commitment outside the field of opera. Politically committed, he was—alongside Garibaldi and Cavour—an emblematic figure of the political reunification process (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*. "Musically, verismo composers consciously strove for the integration of an 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 style. 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). It 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* (1939) 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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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 *Toccat*a, 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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Walter Legge

Harry Walter Legge (1906–1979) 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 Lehmann'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 quarrelled 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 recording of, his second wife, Elisabeth Schwarzkopf.

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Walter Ludwig

Walther Ludwig (1902–1981, Lahr) was a German operatic lyric tenor, particularly associated with Mozart roles and Schubert Lieder.

He first studied medicine in Freiburg before turning to voice studies in Königsberg, where he made his debut in 1928. He then sang in Schwerin, where he created the title role in Paul Graeners's *Friedmann Bach* in 1931. He joined the Städtische Oper Berlin in 1932, where he established himself in Mozart roles such as Belmonte, Don Ottavio, Tamino, Idomeneo, Ferrando, etc. After the war, he began appearing at the Hamburg State Opera, and made his debut at the Vienna State Opera in 1947 and at the Salzburg Festival in 1948.

He also made guest appearances at La Scala in Milan, the Paris Opéra, the Royal Opera House in London, the Liceo in Barcelona.

A stylish and musical lyric tenor, other notable roles included light Italian roles such as Nemorino, Ernesto, Duke of Mantua, Alfredo, the French lyric role Wilhelm Meister. He left complete recordings of *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Die lustigen Weiber von Windsor*, *Zar und Zimmermann*, *Die schöne Müllerin*, *Die Schöpfung*, and a very Germanic sounding Verdi Requiem. He was the very moving Evangelist in a live 1950 Vienna performance of Bach's Matthew Passion under Karajan, in which Kathleen Ferrier sang, now available on CD.

He taught in Berlin from 1952 until 1969.

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Walter, Bruno

Bruno Walter (1876–1962) was one of Lehmann's greatest inspiration. From their first collaboration in 1924 (her first Marschallig final recitals with him in 1950, Bruno Walter was her best friend, teacher, conductor, accompanist, and advisor. Walter held Mme. L. in high esteem and chose to work with her. Their collaborations in the Festivals both in opera and in Lieder, set standards that were highly respected 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 Cocherau. 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 lead 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 WBAI chain of radio stations, it provides a vast array of original programming for its listeners in the Metropolitan New York City region and worldwide on its website.

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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 and an orchestra, and continuing in Vienna with opera, the 1922 South American tour and further in 1927 with a celebrated *Meistersinger* in Vienna, Weingartner conducted Lehmann in many concert and Wagner opera performances. He led the orchestra when Lehmann sang a cycle of his own songs called *Schmerz*.

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Wigmore Hall

The Wigmore Hall is a leading international recital venue that specialises in performances of chamber music and song. It is at 36 Wigmore Street, London, UK, and was built to provide the city with a venue that was intimate-enough for recitals of chamber music. With near-perfect acoustics, the hall quickly became celebrated across Europe and featured many of the great artistes of the 20th century. Today, the hall promotes 400 concerts a year, broadcasts a weekly concert on BBC Radio 3, attracting several thousand listeners as well as a worldwide internet audience. The hall also promotes an extensive 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 war period, his reputation, especially in the US, was badly tarnished. Because of the Nazi association, Lehmann didn't speak of him in her memoirs, but she sang under his direction many times, including concerts, operas in Berlin, 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 earned his A.B. in geology at Stanford University and became a successful Union Oil executive with a career in petroleum engineering.

Later he was famous as a discographer, author, and philanthropist. He studied and wrote about opera recordings for his whole life and became an acknowledged expert on the opera recordings of the recording of the 19th century singers especially those that recorded for Victor Records. With Thomas Moran founded the Victor Project, a comprehensive discography of the Victor Talking Machine Company from 1900 to 1955. He advised on the 19th century Lehmann discography.

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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 based on Müller's poems, the earlier being *Die schöne Müllerin* (D. 795, Op. 25, 1823), which was originally written for tenor voice but are frequently transposed to suit other voice ranges—the precedent being established by Schubert himself. These two cycles have posed interpretative demands on listeners and performers due to their musical and structural coherence. Although Ludwig van Beethoven's cycle *An die Geliebte* (To the Distant Beloved) had been published earlier, in 1816, Schubert's two cycles hold the foremost place in the history of the genre. Lehmann was the first woman 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.

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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*.

Related Glossary Terms

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.

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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Zubin Mehta

Zubin Mehta (1936-) is an Indian conductor of Western classical music. He is the Music Director for Life of the Israel Philharmonic Orchestra and the Music Director and Conductor for Valencia's opera house. Mehta is also the chief conductor of the Maggio Musicale Fiorentino festival. He began his rise to fame as conductor of the Los Angeles Philharmonic. Mehta went from L.A. to conduct the New York Philharmonic. When he left N.Y. he continued (and continues, at this time) to conduct major orchestras and operas around the world.

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