Lotte Lehmann & Her Legacy

Vol. IV

Gary Hickling

MASTER CLASSES



Lotte Lehmann & Her Legacy

Vol. IV

Song Cycles

Gary Hickling

Introduction

Lotte Lehmann's legacy in recordings, films, and writing offers as much fascination now as many years ago, and it's a joy to discover how today's technology allows easy 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 IV of the series offers some of Lehmann's teaching of song cycles (or portions of them) in master classes and a few private lessons. You can access the songs in the Index. It's alphabetized by the song cycle's title, the individual songs, as well as under the composers' works. Some of the song cycles are incomplete. We are awaiting pending orders that will help fill in the missing songs. You'll find these in a future edition of this volume.

Please excuse the variation in sound quality. These master classes weren't often professionally recorded. In fact students often brought small reel-to-reel devices and just held them on their laps. It's a miracle that so many have survived!

If you haven't already experienced the previous *Lotte Lehmann & Her Legacy* presentations, the following instructions may help you enjoy this one. 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 page with dots below signifying the individual chapters. 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. This applies for all other blue links. Also, if you use an internal (blue) link, the iPad offers you a "Back to…" or a "Go to…" option to return to where you were reading.

The Index is the most useful section for this volume. There you can locate the song cycle, opera or opera aria that you'd like to hear Lehmann teach. You'll find cross-indexed composers, titles of operas or cycles, as well as individual arias or 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 starts over. Once you set the level of the audio it will serve for the whole book, but since these recordings vary in quality, be prepared to change the volume level.

There is one tricky button • that appears at the bottom left-hand corner of the *Dichterliebe* pictures that Lehmann sketched for each song. Tap the button and you find that it offers, in a few words, an introduction to each song in Lehmann's words. This whole section was taken from Volume II, but with Lehmann's master class for each song (when they are available).

Further directions on the other buttons in *Dichterliebe*: at the top of the page with translations there's an audio button. Tap that and you'll hear Lehmann read the poem. At the bottom you'll find another audio button. Tap that and Lehmann will sing the Lied for you. The master classes are marked "MC."

Glossary: Though it's not apparent, there's a link to 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 Lehmann teaching Lieder, arias and opera scenes, Video Artists International (www.vaimusic.com) can provide the DVDs.

It's my fervent hope that you'll find knowledge, joy, beauty, and excitement in this book: *Lotte Lehmann & Her Legacy Vol. IV*.

Gary Hickling



After the Town Hall master class of 1965: Luba Tcheresky, Mme Lehmann, Benita Valente

Table of Contents

Introduction	
Index	
Copyright	
Acknowledgments	
Foreword	Carl Zytowski
	Carl remembers the early LL master classes
Dedication	To Emily Ezust
Chapter 1	LL as taught by her students
	Examples of Lehmann-inspired teaching
Chapter 2	Song Cycle Master Classes
	Lehmann's suggestions for many cycles often not usually associated with her repertoire.
Chapter 3	Die schöne Müllerin
	Hear Lehmann sing and teach most of the songs. Her drawings illustrate each song.
Chapter 4	Frauenliebe und -leben
	LL teaches a few of the songs from this cycle and sings them all.
Chapter 5	Dichterliebe
	LL teaches most of the songs from this cycle; you can hear her reading of the poetry and see her drawings for each song.
Chapter 6	Winterreise
•	Lehmann teaches most of the songs from this cycle. You can see her drawings for each song.
Chapter 7	The Author

Index

(Some of these cycles are incomplete; we await pending orders. As soon as they arrive, they will be added and will be found in a second edition.)

Cycles

Die schöne Müllerin Dichterliebe Don Quichotte à Dulcinée Frauenliebe und-leben Kindertotenlieder Les nuits d'été Lieder eines fahrenden Gesellen Liederkreis Op. 39 (Liederkreis von Joseph Freiherr von Eichendorff) Poëme d'un jour Rückert Lieder Schéhérazade Schwanengesang Songs and Dances of Death Trois chansons de Bilitis Wesendonck Lieder (Fünf Gedichte für eine Frauenstimme) Winterreise

Songs Within Cycles

Absence Adieu Allnächtlich im Traume Am Feierabend Am leuchtenden Sommermorgen An meinem Herzen, an meiner Brust (LL sings; no master class)

Asie Au cimetière: Clair de lune Auf einer Burg Aufenthalt Auf dem Flusse Aus alten Märchen winkt es (LL sings; no master class) Aus meinen Tränen sprießen Chanson à boir Chanson épique Chanson romanesque Danksagung an den Bach Das ist ein Flöten und Geigen Das Wandern Das Wirtshaus Der Atlas Der arme Peter Der Doppelgänger (LL sings; no master class) Der Engel Der greise Kopf Der Jäger Der Leiermann Der Lindenbaum Der Müller und der Bach Der Neugierige Der stürmische Morgen Der Wegweiser Des Baches Wiegenlied Des Müllers Blumen Die alten, bösen Lieder (LL sings; no master class) Die böse Farbe (LL sings; no master class) Die Krähe Die liebe Farbe Die Nebensonnen

Die Post Die Rose, die Lilie, die Taube, die Sonne Die Stille Die Wetterfahne Die zwei blauen Augen Du Ring an meinem Finger Eifersucht und Stolz Ein Jüngling liebt ein Mädchen Einsamkeit Er, der herrlichste von Allen Erstarrung Frühlingsnacht Frühlingstraum Gefror'ne Tränen Ging heut morgen übers Feld Gute Nacht Halt! Hör' ich das Liedchen klingen Helft mir, ihr Schwestern (LL sings; no master class) Ich grolle nicht Ich hab' ein glühend Messer Ich hab' im Traum geweinet Ich kann's nicht fassen, nicht glauben Ich will meine Seele tauchen Im Dorfe Im Rhein, im heiligen Strome Im Treibhaus (LL sings; no master class) In der Fremde I In der Fremde II Intermezzo Irrlicht **Kriegers** Ahnung La chevelure

La flûte de Pan La flûte enchantée Le spectre de la rose Le tombeau des Naïades Letzte Hoffnung Liebesbotschaft Liebst du um Schönheit L'île inconnue L'indifférent Im wunderschönen Monat Mai Lullaby (Songs and Dances of Death) Mein! Mit dem grünen Lautenbande Mondnacht Morgengruß Mut! Nun hast du mir den ersten Schmerz getan Nun seh' ich wohl Nun will die Sonn' so hell aufgehn Pause Rast Rencontre Rückblick Schöne Fremde Schmerzen (LL sings; no master class) Seit ich ihn gesehen (LL sings; no master class) Sérénade (Songs and Dances of Death) Süsser Freund, du blickest mich verwundert an (LL sings; no master class) Sur les lagunes: Lamento Ständchen (Leise flehen) (LL sings; no master class) Täuschung Toujours Tränenregen (LL sings; no master class)

Träume Trepak (Songs and Dances of Death) Trockne Blumen Um Mitternacht Ungeduld Und wüßten's die Blumen, die kleinen Villanelle Waldesgespräch Wasserflut Wehmut Wehmut Wenn ich in deine Augen seh Wenn mein Schatz Hochzeit macht Wohin?

Lieder Cycles by Composer

Berlioz

Les nuits d'été

Absence

Au cimetière: Clair de lune

L'île inconnue

Le spectre de la rose

Sur les lagunes: Lamento

Villanelle

Debussy

Trois chansons de Bilitis La chevelure La flûte de Pan Le tombeau des Naïades

Fauré

Poëme d'un jour Adieu Rencontre Toujours

Mahler

Kindertotenlieder Nun seh' ich wohl Nun will die Sonn' so hell aufgehn Lieder eines fahrenden Gesellen Die zwei blauen Augen Ging heut' morgen übers Feld Ich hab' ein glühend Messer Wenn mein Schatz Hochzeit macht Rückert Lieder Liebst du um Schönheit **Um Mitternacht** Mussorgsky Songs and Dances of Death Lullaby Serenade Trepak Ravel Don Quichotte à Dulcinée Chanson à boir Chanson épique

Chanson romanesque

Schéhérazade

Asie L'indifférent

La flûte enchantée

Schubert

Die schöne Müllerin (LL sings all the songs.)

Das Wandern Wohin? Halt! Danksagung an den Bach Am Feierabend

Der Neugierige Ungeduld Morgengruß Des Müllers Blumen Tränenregen (LL sings; no master class) Mein! Pause Mit dem grünen Lautenbande Der Jäger Eifersucht und Stolz Die liebe Farbe Die böse Farbe (LL sings; no master class) Trockne Blumen Der Müller und der Bach Des Baches Wiegenlied Schwanengesang Aufenthalt Der Atlas Der Doppelgänger (LL sings; no master class) **Kriegers Ahnung** Liebesbotschaft Ständchen (LL sings; no master class) Winterreise (LL sings and reads all of the poems.) Gute Nacht Die Wetterfahne Gefrorne Tränen Erstarrung Der Lindenbaum Wasserflut Auf dem Flusse Rückblick **Irrlicht** Rast

Frühlingstraum Einsamkeit Die Post Der greise Kopf Die Krähe Letzte Hoffnung Im Dorfe Der stürmische Morgen Täuschung Der Wegweiser Das Wirtshaus Mut! Die Nebensonnen Der Leiermann

Schumann

Der arme Peter Dichterliebe (LL sings and reads all the poems.) Im wunderschönen Monat Mai Aus meinen Tränen sprießen Die Rose, die Lilie Wenn ich in deine Augen seh' Ich will meine Seele tauchen Im Rhein, im heiligen Strome Ich grolle nicht Und wüssten's die Blumen Das ist ein Flöten und Geigen Hör' ich das Liedchen klingen Ein Jüngling liebt ein Mädchen Am leuchtenden Sommermorgen Ich hab' im Traum geweinet Allnächtlich im Traume Aus alten Märchen winkt es (LL sings and reads the poem; no class) Die alten, bösen Lieder (LL sings and reads the poem; no class)

Frauenliebe und-leben

An meinem Herzen (LL sings; no master class) Du Ring an meinem Finger Er, der herrlichste von allen Helft mir, ihr Schwestern (LL sings; no master class) Ich kann's nicht fassen nicht glauben Nun hast du mir den ersten Schmerz getan Seit ich ihn gesehen (LL sings; no master class) Süßer Freund (LL sings; no master class) Liederkreis Op. 39 (Liederkreis von Joseph Freiherr von Eichendorff) Auf einer Burg **Die Stille** Frühlingsnacht In der Fremde I In der Fremde II Intermezzo Mondnacht Schöne Fremde Waldesgespräch Wehmut

Wagner

Wesendonck Lieder (Fünf Gedichte für eine Frauenstimme) Der Engel Im Treibhaus (LL sings; no master class) Schmerzen (LL sings; no master class) Träume

Copyright



Lehmann coaching Bumbry and an unidentified student

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Acknowledgments



Lehmann with Bruno Walter at the reopening of the Vienna Opera in 1955

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.net 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.

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.

Alice Marie Nelson, Lehmann student, who sent cassette tapes of her private lessons.

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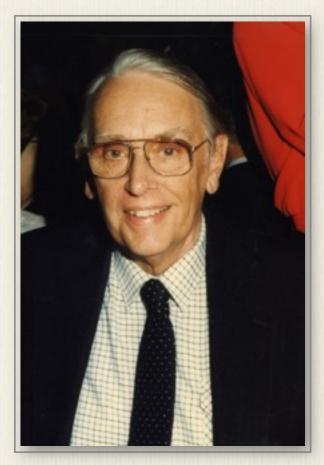
Lehmann surrounded by students

Foreword

Carl Zytowski

Over the span of eight summer sessions from 1953, I had the great experience of serving as stage assistant to Lotte for her opera productions as well as working with the vocal students on stage movement.

But my association with Lotte began a year or so earlier when, as a newly appointed member of the music faculty at the University of California, Santa Barbara, I was asked if I would help during her winter master classes at the Music Academy of the West, serving as a sort of supply tenor for students who required a partner in opera scenes. As she would also demonstrate for a soprano a scene, with me as partner, I became aware of the power and reality of her presence as an actress. She was completely intuitive, not studied or



Carl Zytowski on a cruise that he took upon retiring from UCSB in 1995 at the age of 73

technical, but drew from the text and music an expression of great intimacy. I have a particularly vivid memory of her demonstration of the St. Sulpice scene from Massenet's *Manon*, so real, so persuasive that Des Grieux was powerless to resist.

Her approach in the master classes was to work on such an intimate scale with one or two singers in a scene, exploring the development of the character. Blocking, or the movement on the stage, came I suppose, from her recollection of her own earlier performances. Thus, working with the Marschallin's monologue at the end of act one of *Der Rosenkavalier*, we were given a vision of her own memorable performance. It was certainly so for the many in the audience at the Music Academy, who were reliving an experience of years ago. In the opera productions, my function was to work the crowd scenes or multiple actors on the stage, where action involved more than just a couple of principals—the levée scene in *Rosenkavalier* or the second act of *Fledermaus*. In those early days at the Academy, when men were sometimes in short supply, Lotte would sometimes press me into service: Major Domo in



Lehmann as the Marschallin

Ariadne auf Naxos or Rosenkavalier and drunks(!) in Figaro and Fledermaus.



LL's drawing of Carl coaching Arabella

As a matter of professional interest and personal pleasure, I regularly sat in on her art song master classes. Her own interpretations, as evidenced by her demonstrations for the students, were again characterized by a profound intuition, somewhat more physical in body expression and gesture than many singers. With her, it was completely natural, but a potential trap for students who could see only the gesture but less the spirit and understanding which prompted it.

Lehmann had retired from the concert stage in 1951, and earlier from opera, and aside from recordings, I had never heard her sing. As is well known, in her master class demonstrations, she resorted either to speaking the text or employing a somewhat toneless singing an octave lower. It was both evocative and tantalizing, but not the Lehmann voice of glorious memory.

Some time after we had both retired from the Academy, I visited her one afternoon at her home in Hope Ranch. There, on the patio overlooking the Pacific Ocean, our discussion turned to vocal technique. I cannot recall in her vocal master classes Lotte Lehmann ever speaking of technique; her concentration was solely on dramatic expression. She related that her retirement from singing came at a time when she was experiencing some hoarseness of voice. As a matter of habit, it had been her practice to continue daily vocalizing. A doctor had recently suggested a change of diet, and a few days earlier she discovered her voice was again clear and free, as in the old days.

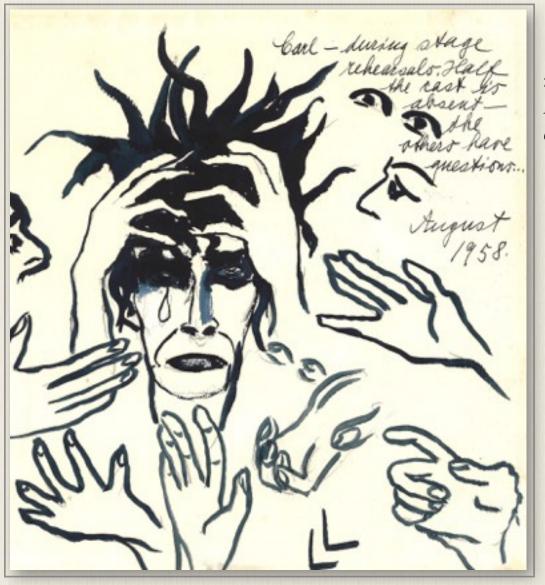
Listen, she said, and there with me as the sole audience, she burst forth in a voice full and vibrant (and in the proper register) a verse of "Tu lo sai."



At last, long last, I heard Lehmann sing!

Carl Zytowski

Professor of Music Emeritus; Professor of Music 1951-1995 University of California, Santa Barbara



Carl— during stage rehearsals[Rosenkavalier]. Half the cast is absent—the others have questions... August 1958 LL



Dedication To Emily Ezust



Lotte Lehmann & Her Legacy Volume IV is dedicated to Emily Ezust and her Lieder.net website which she began in 1995. Emily's hard work has generated the original texts and translations to thousands of songs. The texts and translations found in Volumes I—IV are based on those offered by Emily and her hundreds of translators and volunteers who work on the site. I couldn't have conceived of offering this valuable aid to these presentations without their many years' accumulation of these treasures. CHAPTER 1

LL as taught by her students



Lehmann students have continued her commitment to teaching. Jeannine Altmeyer was one of her last students and we have a long master class that she taught called "A Lehmann Workshop" in which she makes many references to her teacher. I have edited out the applause and reduced the singing. Val Underwood is the pianist. Ms. Altmeyer takes special time with Elsa's dream.

Altmeyer's LL Workshop

One of Lehmann's other successful students was Lois Townsand (later Lois Alba).

In Volume III she spoke of her art song studies with Lehmann. Here, she discusses in a 2016 recording her memories of learning the role of the Marschallin from Lehmann.

Marcella Reale studied with Lehmann in the 1950s, went on to a successful opera career in Italy, and retired to teach in Japan where she is still active. During a phone conversation in 2017 she told me that signal aspects of Lehmann's instruction have consistently informed her teaching. The attention to the word, whether in a song or an opera aria is paramount. Another seminal Lehmann focus

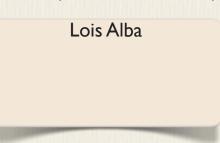
that has importance in both genres for her is the background or subtext of the word that should be considered. This exactly the element that Marni Nixon included in this short Lehmann tribute.

Lehmann student Grace Bumbry is still teaching master classes and she echoed the thoughts of Marcella and Marni in the following statement. Other former students who are still teaching include Mildred Miller, Carol Neblett, Benita Valente, and Marilyn Horne. They

have told me that they consistently remember Lehmann's instruction and can't help but include it in their teaching.



Mme Lehmann with one of her Northwestern University master class students





24

CHAPTER 2

Song Cycle Master Classes



This chapter offers master classes of song cycles (or portions of them); it 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 and include a recording to help fill out a song cycle. 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. So, thanks to Emily and all her translators.

These cycles are meant to be accessed from the alphabetical Index. But browsing can be fun.

The song performance history that Lehmann represents can be overwhelming. For instance: she teaches Mahler songs with the value of having worked with his disciple, Bruno Walter. Otto Klemperer, another Mahler protégée, conducted Lehmann performing Mahler Lieder. Sadly, Lehmann never recorded any Mahler works.

Lehmann sang, but didn't record Debussy's "La flûte de Pan" (Pan's Flute) from *Trois chansons de Bilitis*. You'll hear that she takes great delight in teaching this mélodie. The poet was Pierre Louÿs.

La flûte de Pan

Pour le jour des Hyacinthies, il m'a donné une syrinx faite de roseaux bien taillés, unis avec la blanche cire qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux; mais je suis un peu tremblante. il en joue après moi, si doucement que je l'entends à peine.

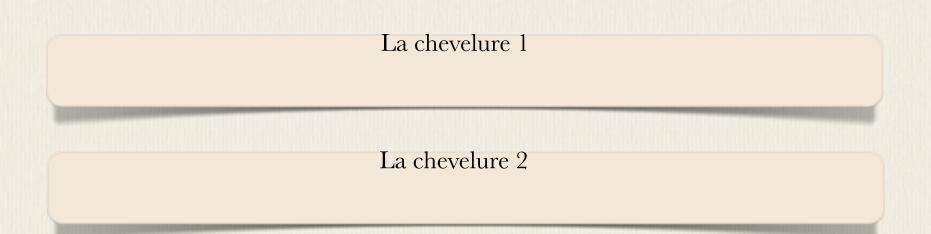
Nous n'avons rien à nous dire, tant nous sommes près l'un de l'autre; mais nos chansons veulent se répondre, et tour à tour nos bouches s'unissent sur la flûte.

Il est tard, voici le chant des grenouilles vertes qui commence avec la nuit. Ma mère ne croira jamais que je suis restée si longtemps à chercher ma ceinture perdue. For the festival of Hyacinth, He gave me a syrinx, (a set of pipes) made From well-cut reeds joined, With the white wax That is sweet to my lips like honey.

He teaches me to play, as I sit on his knees; But I tremble a little. He plays it after me, so softly, That I can scarcely hear it.

We have nothing to say, We are so close to one another; But our songs want to converse, And our mouths are joined As they take turns on the pipes.

It is late, Here comes the song of the green frogs Which begins at dusk. My mother will never believe That I spent so long Searching for my lost waistband. Debussy set "La chevelure" (The Hair) from *Trois chansons de Bilitis* to poetry of Pierre Louÿs (1870–1925). Lehmann sang this in recital but didn't record it.



Il m'a dit: « Cette nuit, j'ai rêvé. J'avais ta chevelure autour de mon cou. J'avais tes cheveux comme un collier noir autour de ma nuque et sur ma poitrine.

« Je les caressais, et c'étaient les miens ; et nous étions liés pour toujours ainsi, par la même chevelure, la bouche sur la bouche, ainsi que deux lauriers n'ont souvent qu'une racine.

« Et peu à peu, il m'a semblé, tant nos membres étaient confondus, que je devenais toi-même, ou que tu entrais en moi comme mon songe. »

Quand il eut achevé,

il mit doucement ses mains sur mes épaules, et il me regarda d'un regard si tendre, que je baissai les yeux avec un frisson. He told me: "Last night I had a dream. Your hair was around my neck. It was like a black necklace Round my nape and on my chest.

"I was stroking your hair, & it was my own; Thus the same tresses joined us forever, With our mouths touching, Just as two laurels often have only one root.

"And gradually I sensed, Since our limbs were so entwined, That I was becoming you. And you were entering me like my dream."

When he'd finished, He gently put his hands on my shoulders, And gazed at me so tenderly That I lowered my eyes with a quiver. "Le tombeau des Naïades" (the Tomb of the Water-Nymphs) from *Trois chansons de Bilitis* was written by Debussy to the poem of Pierre Louÿs (1870–1925). Lehmann's understanding of the obscure poem is useful, if controversial. She sang but didn't record this mélodie.

Le tombeau des Naïades

Le long du bois couvert de givre, je marchais;	I was walking along in the frost-covered woods;	
Mes cheveux devant ma bouche	My hair in front of my mouth	
Se fleurissaient de petits glaçons,	Flourished in tiny icicles,	
Et mes sandales étaient lourdes	And my sandals were heavy	
De neige fangeuse et tassée.	With muddy caked snow.	
Il me dit: "Que cherches-tu?"	He asked: "What are you looking for?"	
Je suis la trace du satyre.	I'm following the tracks of the satyr.	
Ses petits pas fourchus alternent	His little cloven hoof prints alternate	
Comme des trous dans un manteau blanc.	Like holes in a white cloak.	
Il me dit: "Les satyres sont morts.	He said: "The satyrs are dead.	
"Les satyres et les nymphes aussi.	"The satyrs are dead, and the nymphs too.	
Depuis trente ans, il n'a pas fait un hiver aussi terrible.	In thirty years there hasn't been such a terrible winte	
La trace que tu vois est celle d'un bouc.	That's the trail of a he-goat.	
Mais restons ici, où est leur tombeau."	But let's pause here, where their tomb is."	
Et avec le fer de sa houe il cassa la glace	With his hoe he broke the ice	
De la source ou jadis riaient les naïades.	Of the spring where the water-nymphs used to laugh	
Il prenait de grands morceaux froids,	He picked up large cold slabs of ice,	
Et les soulevant vers le ciel pâle,	And lifting them toward the pale sky,	
Il regardait au travers.	He gazed through them.	

"Nun will die Sonn' so hell aufgehn" is from Mahler's *Kindertotenlieder* to the words of Friedrich Rückert (1788–1866). Lehmann sang Mahler Lieder and may have sung this, but we don't know this for sure and there's no recording.

Nun will die Sonn'...

Nun will die Sonn' so hell aufgehn, Als sei kein Unglück die Nacht geschehn! Das Unglück geschah nur mir allein! Die Sonne, sie scheinet allgemein!

Du mußt nicht die Nacht in dir verschränken, Mußt sie ins ew'ge Licht versenken! Ein Lämplein verlosch in meinem Zelt! Heil sei dem Freudenlicht der Welt! Now the sun will rise as brightly, As if no misfortune had occurred in the night! The misfortune has fallen on me alone! The sun, it shines for everyone!

You must not keep the night inside you, You must immerse it in eternal light! A little lamp has been extinguished in my household! Joy-light of the world, be welcome! From Mahler's *Kindertotenlieder* Lehmann teaches "Nun seh' ich wohl." The words are by Friedrich Rückert. Lehmann sang some Mahler Lieder but never recorded any.

Nun seh' ich wohl

Nun seh' ich wohl, warum so dunkle Flammen Ihr sprühtet mir voll in manchem Augenblicke. O Augen, gleichsam, um in einem Blicke Zu drängen eure ganze Macht zusammen.

Doch ahnt' ich nicht, weil Nebel mich umschwammen, Gewoben vom verblendenden Geschicke, Daß sich der Strahl bereits zur Heimkehr schicke, Dorthin, von wannen alle Strahlen stammen.

Ihr wolltet mir mit eurem Leuchten sagen: Wir möchten nah dir immer bleiben gerne! Doch ist uns das vom Schicksal abgeschlagen.

Sieh' uns nur an, denn bald sind wir dir ferne! Was dir nur Augen sind in diesen Tagen: In künft'gen Nächten sind es dir nur Sterne. Now I see well, why with such dark flames You flash upon me in many glances. Oh eyes, it was as if in one glance You could concentrate your entire power.

Yet I didn't realize, because mists floated around me, Woven by blinding fate, That this beam was ready to be sent homewards, To that place from which all rays originate.

You would have told me with your brilliance: We would gladly always have stayed near you! But it was denied to us by fate.

Just look at us, for soon we'll be far away from you! What to you are only eyes these days: In future nights shall be stars to you.

We don't have master classes for: "Wenn dein Mütterlein," "Oft denk ich," and "In diesem Wetter." "Wenn mein Schatz Hochzeit macht" is one of Mahler's own poems he set as part of *Lieder eines fahrenden Gesellen*. Lehmann sang a few Mahler songs, but recorded none of them.

Wenn mein Schatz...1

Wenn mein Schatz...2

PL Wenn mein Schatz...

Wenn mein Schatz Hochzeit macht, Fröhliche Hochzeit macht, Hab' ich meinen traurigen Tag! Geh' ich in mein Kämmerlein, Dunkles Kämmerlein, Weine, wein' um meinen Schatz, Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht! Vöglein süß! Du singst auf grüner Heide. Ach, wie ist die Welt so schön! Ziküth! Ziküth! Singet nicht! Blühet nicht! Lenz ist ja vorbei! Alles Singen ist nun aus. Des Abends, wenn ich schlafen geh', Denk' ich an mein Leide. An mein Leide! When my darling has her wedding day, Her joyous wedding day, I will have my day of mourning! I will go to my little room, My dark little room, And weep, weep for my darling, For my dear darling!

Blue flower! Do not wither! Sweet little bird! You sing on the green heath. Alas, how can the world be so fair! Chirp! Chirp! Do not sing! Do not bloom! Spring is already over! All singing must now be finished. At night when I go to sleep, I think of my sorrow, Of my sorrow! "Ging heut morgen übers Feld" is Mahler's own poem that he set as part of his *Lieder eines fahrenden Gesellen*. We have only the second half of the song the second of these master classes.

Ging heut morgen...1

Ging heut morgen...2

Ging heut morgen übers Feld, Tau noch auf den Gräsern hing; Sprach zu mir der lust'ge Fink: "Ei du! Gelt? Guten Morgen! Ei gelt? Du! Wird's nicht eine schöne Welt? Zink! Zink! Schön und flink! Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld Hat mir lustig, guter Ding', Mit den Glöckchen, klinge, kling, Ihren Morgengruß geschellt: "Wird's nicht eine schöne Welt? Kling, kling! Schönes Ding! Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein Gleich die Welt zu funkeln an; Alles Ton und Farbe gewann Im Sonnenschein! Blum' und Vogel, groß und klein! "Guten Tag, ist's nicht eine schöne Welt? Ei du, gelt? Schöne Welt?"

Nun fängt auch mein Glück wohl an? Nein, nein, das ich mein', Mir nimmer blühen kann! I walked across the fields this morning, Dew still hung on every blade of grass; The merry finch spoke to me: "Hey you there! Good morning! Isn't it? You there! Isn't the world a fair one? Chirp! Chirp! Fair and bright! How the world delights me!"

Also, the bluebells in the field Merrily with good spirits, Rang out to me with little bells, ding, ding, Their morning greeting: "Isn't the world becoming fair? Ding, ding! Fair thing! How the world delights me! Hey ho!"

And then, in the sunshine, The world suddenly began to glitter; Everything gained sound and color In the sunshine! Flower and bird, great and small! "Good day, isn't it a fine world? Hey you, isn't it? A fair world?"

Now will my happiness also begin? No, no, [the happiness] I mean Can never bloom! "Ich hab' ein glühend Messer" is another of Mahler's poems he set as the set called *Lieder eines fahrenden Gesellen*. Lehmann sang a few Mahler Lieder but never recorded any. Only a portion of the Lied is taught in the private lesson.

Ich hab' ein	
PL Ich hab' ein…	

Ich hab' ein glühend Messer, Ein Messer in meiner Brust, O weh! Das schneid't so tief In jede Freud' und jede Lust. Ach, was ist das für ein böser Gast! Nimmer hält er Ruh', nimmer hält er Rast! Nicht bei Tag, noch bei Nacht, wenn ich schlief. O Weh!

Wenn ich in dem Himmel seh', Seh' ich zwei blaue Augen stehn. O Weh! Wenn ich im gelben Felde geh', Seh' ich von fern das blonde Haar Im Winde wehn! O Weh!

Wenn ich aus dem Traum auffahr' Und höre klingen ihr silbern' Lachen, O Weh! Ich wollt', ich läg auf der schwarzen Bahr', Könnt' nimmer die Augen aufmachen! I have a glowing knife, A knife in my breast, Oh woe! It cuts so deeply Into every joy and delight. Ah, what an evil guest it is! Never at peace,never at rest! Not by day or night, when I would sleep. Oh woe!

When I gaze up into the sky, I see two blue eyes there. Oh woe! When I walk in the yellow field, I see from afar her blond hair Blowing in the wind! Oh woe!

When I wake with a jolt from a dream And hear the ring of her silvery laugh, Oh woe! I wish I were lying on the black bier, Could never again open my eyes! Mahler wrote the words and music of his "Die zwei blauen Augen" for his *Lieder eines fahrenden Gesellen*. Though Lehmann worked with Bruno Walter, who was Mahler's protégé, she didn't sing as many Mahler Lieder as we would have liked and didn't record them.

Die zwei blauen...

PL Die zwei blauen...

Die zwei blauen Augen von meinem Schatz, Die haben mich in die weite Welt geschickt. Da mußt ich Abschied nehmen vom allerliebsten Platz! O Augen blau, warum habt ihr mich angeblickt? Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht Wohl über die dunkle Heide. Hat mir niemand Ade gesagt. Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum, Da hab' ich zum ersten Mal im Schlaf geruht! Unter dem Lindenbaum, Der hat seine Blüten über mich geschneit, Da wußt' ich nicht, wie das Leben tut, War alles, alles wieder gut! Alles! Alles, Lieb und Leid Und Welt und Traum! The two blue eyes of my darling, They sent me into the wide world. I had to leave this well-beloved place! Oh blue eyes, why did you gaze on me? Now I have eternal sorrow and grief.

I went out into the quiet night Far across the dark heath. No one bade me farewell. Farewell! My companions are love & sorrow!

On the road there stands a linden tree, Where for the first time I found rest in sleep! Under the linden tree, That snowed its blossoms onto me, I didn't know how life went on, And all was well again! All! All, love and sorrow And world and dream!

"Der Engel" (The Angel) is from the *Wesendonck Lieder* of Wagner. The writer was Mathilde Wesendonck (1829–1902). Lehmann sang and recorded this.

Der Engel

LL sings Der Engel

In der Kindheit frühen Tagen Hört ich oft von Engeln sagen, Die des Himmels hehre Wonne Tauschen mit der Erdensonne,

Daß, wo bang ein Herz in Sorgen Schmachtet vor der Welt verborgen, Daß, wo still es will verbluten, Und vergehn in Tränenfluten,

Daß, wo brünstig sein Gebet Einzig um Erlösung fleht, Da der Engel niederschwebt, Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder, Und auf leuchtendem Gefieder Führt er, ferne jedem Schmerz, Meinen Geist nun himmelwärts! Early in my days of childhood I often heard them speak of angels, Who exchange the blissful joys of heaven For the sunshine of earth.

So whoever with a sorrowing heart Languishes hidden from the world, When it wishes to bleed in silence, And dissolves in a flood of tears,

When its prayer at its most fervent Pleads only for release, Then the angel descends And gently raises him to Heaven.

Yes, once an angel came down to me, And on glittering wings It leads me far from suffering, [and] Gently bears my spirit heavenward!

We have no master class or Lehmann recording of "Stehe Still." "Im Treibhaus" (In the Greenhouse) is from the *Wesendonck Lieder* of Wagner. The writer was Mathilde Wesendonck (1829–1902). Lehmann sings this; we have no master class of this song.

LL sings Im Treibhaus

Hochgewölbte Blätterkronen, Baldachine von Smaragd, Kinder ihr aus fernen Zonen, Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige, Malet Zeichen in die Luft, Und der Leiden stummer Zeuge Steiget aufwärts, süßer Duft.

Weit in sehnendem Verlangen Breitet ihr die Arme aus, Und umschlinget wahnbefangen Öder Leere nicht'gen Graus.

Wohl, ich weiß es, arme Pflanze; Ein Geschicke teilen wir, Ob umstrahlt von Licht und Glanze, Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet Von des Tages leerem Schein, Hüllet der, der wahrhaft leidet, Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben Füllet bang den dunklen Raum: Schwere Tropfen seh ich schweben An der Blätter grünem Saum. High arching leafy crowns, Canopies of emerald, Children of distant climes, Tell me, why do you mourn?

Silently your branches bend, Shaping symbols in the air, And as the mute witness of sorrow A sweet fragrance rises.

Wide [open] in yearning desireYou stretch out your arms,And, captive to delusion, hugEmptiness, the barren void.

I know that well, poor plants, A fate that we share, Though glowing light surrounds us, Our homeland is not here!

And how gladly the sun departs From the empty gleam of the day, He veils himself, he who suffers truly, In the dark silence.

It becomes quiet, a rustling stirring Fills the dark space with dread: Heavy drops I see quivering On the green edges of the leaves. "Schmerzen" (Pain or Torment) is from the *Wesendonck Lieder* of Wagner. The writer was Mathilde Wesendonck (1829–1902). Lehmann sang and recorded this. We don't have a master class of this song.

LL sings Schmerzen

Sonne, weinest jeden Abend Dir die schönen Augen rot, Wenn im Meeresspiegel badend Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht, Glorie der düstren Welt, Du am Morgen neu erwacht, Wie ein stolzer Siegesheld!

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

Und gebieret Tod nur Leben, Geben Schmerzen Wonne nur: O wie dank ich, daß gegeben Solche Schmerzen mir Natur! Sun, every evening you weep Your pretty eyes red, Even when bathing in the sea's mirror You are seized by early death;

Yet you rise in all your old splendor, Glory of the somber world, Newly awakening in the morning, Like a proud, victorious hero!

Ah, how should I then complain, Feel such heaviness in my heart, If the sun itself knows anguish, If the sun itself must set?

And if death gives birth only to life, If pain gives way only to bliss: Oh how thankful I am, that Nature gives me such pain! "Träume" (Dreams) is one of Wagner's *Wesendonck Lieder*, the poet being Mathilde Wesendonck. Lehmann sang the whole set with orchestra and piano and recorded them as well.

Träume	
Sag, welch wunderbare Träume	Tell me, what wondrous dreams
Halten meinen Sinn umfangen,	Hold my spirit so in their power,
Daß sie nicht wie leere Schäume	That have not, like empty foam,
Sind in ödes Nichts vergangen?	Vanished into the desolate void?
Träume, die in jeder Stunde,	Dreams, that with each hour,
Jedem Tage schöner blühn,	Each day, bloom fairer,
Und mit ihrer Himmelskunde	And with their heavenly tidings
Selig durchs Gemüte ziehn!	Pierce through my mind with joy!
Träume, die wie hehre Strahlen	Dreams which, like rays of glory
In die Seele sich versenken,	Sink into my soul,
Dort ein ewig Bild zu malen:	There to paint an eternal image:
Allvergessen, Eingedenken!	All forgetting, and remembrance!
Träume, wie wenn Frühlingssonne	Dreams which, when the spring sun
Aus dem Schnee die Blüten küßt,	Kisses the blossoms in the snow,
Daß zu nie geahnter Wonne	That with undreamed of bliss
Sie der neue Tag begrüßt,	They greet the new day,
Daß sie wachsen, daß sie blühen,	So they grow, so they blossom,
Träumend spenden ihren Duft,	Dreaming, bestow their fragrance,
Sanft an deiner Brust verglühen,	Gently glow and fade upon your breast
Und dann sinken in die Gruft.	And then sink into their grave.

"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

PL Der arme Peter 2

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.

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

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.»

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

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

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

"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...

"Der arme Peter" (The Poor Peter) continued...

"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 stay 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 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. Though the title of Ravel's set is *Don Quichotte à Dulcinée* the words were written by Paul Morand (1888–1976), not by Cervantes. This is "Chanson romanesque" which means a song that might be found in a novel, such as that of Cervantes.

Chanson romanesque

Si vous me disiez que la terre À tant tourner vous offensa, Je lui dépêcherais Pança: Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui Vous vient du ciel trop fleuri d'astres, Déchirant les divins cadastres, Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace Ainsi vidé ne vous plaît point, Chevalier dieu, la lance au poing, J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang Est plus à moi qu'à vous, ma Dame, Je blêmirais dessous le blâme Et je mourrais, vous bénissant.

Ô Dulcinée.

If you told me the eternal turning Of the world, offended you, I would send Panza: You would see it motionless and silent.

If you told me you were bored by The number of stars in the sky, I would tear the heavens apart, Fell the night in one blow.

If you told me that the space Thus emptied doesn't please you, Knight of God, with a lance in hand, I'd scatter stars in the passing wind.

But were you to tell me that my blood Is more mine than yours, my Lady, I'd grow pale under the reproach And I would die blessing you.

Oh Dulcinea.

"Chanson épique" (Epic Song) is the second of the three Ravel *Don Quichotte* songs. The poet is Paul Morand (1888–1976). The volume control has been over adjusted by the person recording this master class. There is good information that Lehmann provides, so it's worth the effort. Though she never sang these songs, Lehmann has definite ideas and good suggestions.

Chanson épique

Bon Saint Michel qui me donnez loisir De voir ma Dame et de l'entendre, Bon Saint Michel qui me daignez choisir Pour lui complaire et la défendre, Bon Saint Michel veuillez descendre Avec Saint Georges sur l'autel De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame Et son égale en pureté Et son égale en piété Comme en pudeur et chasteté: Ma Dame.

Ô grands Saint Georges et Saint Michel L'ange qui veille sur ma veille, Ma douce Dame si pareille À Vous, Madone au bleu mantel! Amen. Good Saint Michael, who gives me the chance to see my Lady and to hear her, Good Saint Michael who deigns to choose me to please and defend her, Good Saint Michael will you descend With Saint George to the altar Of the Virgin in the blue mantle.

With a beam from heaven, bless my sword And its equal in purity And its equal in piety As in modesty and chastity: My Lady.

O great Saint George and Saint Michael The angel who guards my watch, My sweet Lady, so much like You, Virgin in the blue mantle! Amen. "Chanson à boir" (Drinking Song) is the third of Ravel's *Don Quichotte* songs. The poet was Morand. Lehmann didn't sing these songs; they are meant for a baritone. The master class recording has a lot of breaks and noise, but there's still a lot of insight that Lehmann brings to the work.

Chanson à boir

Foin du bâtard, illustre Dame, Qui pour me perdre à vos doux yeux, Dit que l'amour et le vin vieux Mettent en deuill mon coeur, mon âme!

Ah! Je bois à la joie!La joie est le seul butOù je vais droit...Lorsque j'ai... lorsque j'ai bu!

Foin du jaloux, brune maîtresse, Qui geint, qui pleure et fait serment D'être toujours ce pâle amant Qui met de l'eau dans son ivresse!

Ah! Je bois à la joie!...

Away with the bastard, illustrious Lady, Who, for disfavor me in your sweet eyes, Says that love and old wine Put my heart and soul in mourning!

I drink to happiness! Happiness is the only goal To which I go straight... When I've... When I've drunk!

Away with the jealous guy, dark-haired mistress, Who moans, who cries and preaches Always to be the pallid lover Who waters down his his intoxication!

Ah! I drink to pleasure!...

"Liebst du um Schönheit" is one of the *Rückert Lieder* of Mahler. Lehmann sang Mahler with his disciples Otto Klemperer and Bruno Walter.

Liebst du um Schönheit

Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein gold'nes Haar!

Liebst du um Jugend, O nicht mich liebe! Liebe den Frühling, Der jung ist jedes Jahr!

Liebst du um Schätze, O nicht mich liebe! Liebe die Meerfrau, Sie hat viel Perlen klar!

Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb' ich immerdar. If you love for beauty, Oh do not love me! Love the sun, It has golden hair!

If you love for youth, Oh do not love me! Love the spring, It's young each year!

If you love for wealth, Oh do not love me! Love the mermaid, She has many limpid pearls!

If you love for love [love's sake], Oh yes, love me! Love me forever. I will love you forevermore!

Lehmann never recorded Mahler Lieder. From his *Rückert Lieder* we have no master classes for: "Ich atment' einen Linden Duft," "Blicke mir nicht in die Lieder!" "Ich bin der Welt Abhanden gekommen."

"Um Mitternacht" is one of the Rückert songs of Mahler. Lehmann tells us what Bruno Walter learned from Mahler himself about this song.

Um Mitternacht

Um Mitternacht Hab' ich gewacht Und aufgeblickt zum Himmel; Kein Stern vom Sterngewimmel Hat mir gelacht Um Mitternacht.

Um Mitternacht Hab' ich gedacht Hinaus in dunkle Schranken. Es hat kein Lichtgedanken Mir Trost gebracht Um Mitternacht.

Um Mitternacht Nahm ich in Acht Die Schläge meines Herzens; Ein einz'ger Puls des Schmerzens War angefacht Um Mitternacht.

Um Mitternacht Kämpft' ich die Schlacht, O Menschheit, deiner Leiden; Nicht konnt' ich sie entscheiden Mit meiner Macht Um Mitternacht.

Um Mitternacht Hab' ich die Macht In deine Hand gegeben! Herr über Tod und Leben Du hältst die Wacht Um Mitternacht! At midnight I awoke And gazed up to heaven; No star in the constellation Smiled down at me At midnight.

At midnight I thought Out past the dark firmament. No lucid thought Brought me comfort At midnight.

At midnight I dwelled upon The beating of my heart; One single pulse of agony Flared up At midnight.

At midnight I fought the battle, Oh humanity, of your suffering; I could not resolve it With [all] my strength At midnight.

At midnight I gave my power Into Your hand! Lord over death and life You keep watch At midnight! The original Russian poem, "Lullaby," that inspired Mussorgsky to write the *Songs* and Dances of Death was written by Arseny Golenishchev-Kutuzov (1848–1913). Lehmann sang it in German, but her student sings in English. The translation below is not the one that she uses, nor that of her student.

Lullaby

A child is groaning A candle, burning out,
Dimly flickers onto surroundings.
The whole night, rocking the cradle,
A mother has not dozed away with sleep.
Early-early in the morning, carefully, on the door
Compassionate Death — Knock!
The mother shuddered, looked back with worry
"Don't get frightened, my dear!
Pale morning
Already looks in the window
With crying, anguishing and loving
You have tired yourself, have a little nap,
I'll sit instead of you.
You've failed to pacify the child.
I'll sing sweeter than you" —
"Quiet! My child rushes and struggles,
Tormenting my soul!"
"Well, with me he'll soon be appeased.
Lullaby, lullaby, lullaby." —
"The cheeks are fading, the breath in weakening
Be quiet, I beg you!"—
"That's a good sign, the suffering will quieten,
Lullaby, lullaby, lullaby." —
"Be gone, you damned thing!
With your tenderness you'll kill my joy!" —
"No, a peaceful sleep I'll conjure up for the baby.
Lullaby, lullaby, lullaby." —
"Have pity, wait at least for a moment
with finishing your awful song!" —
"Look, he fell asleep with my quiet singing.
Lullaby, lullaby, lullaby."

The original Russian poem, "Sérénade," that inspired Mussorgsky to write the *Songs and Dances of Death* was written by Arseny Golenishchev-Kutuzov (1848–1913). Lehmann sang it in German, but her student sings in English. The translation below is not the one that she uses. Note the instruction that Lehmann provides after the applause.

Sérénade

Sérénade P.S.

Trembling darkness of spring. The sick girl takes in, with her head dropped, The whisper of the night's silence. Sleep does Not close her shining eyes, Life beckons towards pleasures, Meanwhile under the window in the midnight silence Death sings a serenade: "In the gloom of captivity, severe and stifling, Your youth is fading away; A mysterious knight, with magic powers I'll free you up. Stand up, look at yourself: with beauty Your translucent face is shining, Your cheeks are rosy, with a wavy plait Your figure is entwined, like with a cloud. The blue radiance of your piercing eyes Is brighter than skies and fire. Your breath flutters with the midday heat You have seduced me. Your hearing is captured with my serenade, Your voice called for a knight, The knight has come for the ultimate reward; The hour of ecstasy has arrived. Your body is tender, your trembling is ravishing... Oh, I'll suffocate you in my strong embraces: listen to my seductive chatter!... be silent!... You are mine!"

The original Russian poem, "Trepak," that inspired Mussorgsky to write the *Songs* and Dances of Death was written by Arseny Golenishchev-Kutuzov (1848–1913). Lehmann sang it in German, but her student sings in English. The translation below is not the one that she uses. We have no master class for "Field Marshall."

Trepak

Forest and glades, no one is around. A snow-storm is crying and groaning, It feels as in the gloom of the night The Evil One is burying someone; Hush, it is so! In the darkness Death is hugging and caressing an old man, With the drunkard S He is dancing a Trepak, While singing a song into his ear: "Oh, my little wretched man, Got drunk, stumbled along the road, But the witch-blizzard has risen furiously, And driven you from the glade into the dense forest. Tortured with anguish and need, Lie down, curl up and fall asleep, my dear! I'll warm you up with snow, my darling, And stir up a great game around you. Shake up the bed, you blizzard-swan! Hey, get going, start chanting, you weather A fairytale, that could last all night, So that the drunkard could fall asleep soundly! Hey you, forests, skies and clouds, Gloom, wind and fleeting snow, Wreathe into a shroud, snowy and fluffy; With it I'll cover our old man, like a baby... Sleep, my little friend, happy wretch, The summer has come and blossomed! Above the fields the sun is laughing and sickles roam, The song hovers around; the doves are flying about..." "Asie" (Asia) was one of Ravel's songs for *Schéhérazade* to the poem of Arthur Leclère (1874–1966), aka Tristan Klingsor. The original is with orchestra. The poem is so long that the second half is found on the next page. Lehmann provides a long introduction to the whole cycle before "Asie." After the applause she has an added suggestion.

Asie

Asie F	?S.	
Asie, Asie, Asie.	Asia, Asia, Asia,	
Vieux pays merveilleux des contes de nourrice	Old marvelous land from childhood tales	
Où dort la fantaisie comme une impératrice	Where fantasy sleeps like an empress	
En sa forêt tout emplie de mystère.	In her forest filled with mystery.	
Asie,	Asia,	
Je voudrais m'en aller avec la goëlette	I wish to go away with the schooner	
Qui se berce ce soir dans le port,	Cradled this evening in the port,	
Mystérieuse et solitaire;	Mysterious and solitary;	
Et qui déploie enfin ses voiles violettes	And that finally deploys her violet sails	
Comme un immense oiseau de nuit dans le ciel d'or.	Like an enormous night bird in the golden sky.	
Je voudrais m'en aller vers des îles de fleurs	I'd like to sail off toward the isles of flowers	
En écoutant chanter la mer perverse	Listening to the perverse sea sing	
Sur un vieux rythme ensorceleur.	In an old, bewitching rhythm.	
Je voudrais voir Damas et les villes de Perse	I'd like to see Damascus and the cities of Persia	
Avec les minarets légers dans l'air.	With the light minarets in the air.	
Je voudrais voir de beaux turbans de soie	I'd like to see beautiful silk turbans	
Sur des visages noirs aux dents claires;	On dark faces with bright teeth;	
Je voudrais voir des yeux sombres d'amour	I'd like to see eyes shaded with love	
Et des prunelles brillantes de joie	And pupils shining with joy	
En des peaux jaunes comme des oranges;	In complexions as tawny as oranges;	
Je voudrais voir des vêtements de velours	I'd like to see velvet robes	
Et des habits à longues franges.	And clothes with long fringes.	

(Cont...)

"Asie" (Asia) continued...

Je voudrais voir des calumets entre des bouches Tout entourées de barbe blanche; Je voudrais voir d'âpres marchands aux regards louches, Et des cadis, et des vizirs Qui du seul mouvement de leur doigt qui se penche Accordent vie ou mort au gré de leur désir. Je voudrais voir la Perse, et l'Inde, et puis la Chine, Les mandarins ventrus sous les ombrelles, Et les princesses aux mains fines, Et les lettrés qui se querellent Sur la poésie et sur la beauté; Je voudrais m'attarder au palais enchanté Et comme un voyageur étranger Contempler à loisir des paysages peints Sur des étoffes en des cadres de sapin Avec un personnage au milieu d'un verger; Je voudrais voir des assassins souriant Du bourreau qui coupe un cou d'innocent Avec son grand sabre courbé d'Orient. Je voudrais voir des pauvres et des reines; Je voudrais voir des roses et du sang; Je voudrais voir mourir d'amour ou bien de haine. Et puis m'en revenir plus tard Narrer mon aventure aux curieux de rêves En élevant comme Sindbad ma vieille tasse arabe De temps en temps jusqu'à mes lèvres Pour interrompre le conte avec art...

I'd like to see pipes in mouths Wholly surrounded by white beards; I'd like to see harsh merchants cast dirty glances, And the judges, and the viziers Who with a single movement of their crooked finger Grants life or death, according to their desire. I'd like to see Persia, and India, and then China, The plump mandarins under their umbrellas, And the princesses with dainty hands, And the literary men who quarrel Over poetry and over beauty; I'd like to linger in an enchanted palace, And like [any] foreign traveler Contemplate at leisure paintings of landscapes On fabrics in fir frames With a person standing in the middle of an orchard; I'd like to see smiling assassins [as] An executioner cuts an innocent neck With his great Oriental scimitar. I'd like to see paupers and queens; I'd like to see roses and blood; I'd like to see death caused by love or even by hate. And then returning, later To share my adventure with curious dreamers Raising, like Sinbad, my old Arab cup From time to time to my lips To interrupt my tale with art....[artful effect]

"La flûte enchantée" (The Enchanted Flute) was one of Ravel's songs in his Schéhérazade to the poem of Arthur Leclère (1874–1966), aka Tristan Klingsor. The original is with orchestra.

La flûte enchantée

L'ombre est douce et mon maître dort, Coiffé d'un bonnet conique de soie Et son long nez jaune en sa barbe blanche. Mais moi, je suis éveillée encor Et j'écoute au dehors Une chanson de flûte où s'épanche Tour à tour la tristesse ou la joie. Un air tour à tour langoureux ou frivole, Que mon amoureux chéri joue. Et quand je m'approche de la croisée Il me semble que chaque note s'envole De la flûte vers ma joue Comme un mystérieux baiser.

The shade is sweet and my master sleeps, Wearing a conical silk bonnet, With his long yellow nose on his white beard. But I, I waken again And hear from outdoors The song of a flute pour forth By turns of sadness or [then of] joy. A song by turns languorous and frivolous, Which my dear lover plays. And when I approach by the window It seems to me that each note flies From the flute toward my cheek Like a mysterious kiss. "L'indifférent" (The Indifferent One) was one of Ravel's songs for *Schéhérazade* to the poem of Arthur Leclère (1874–1966), aka Tristan Klingsor. The original is with orchestra.

L'indifferent

Tes yeux sont doux comme ceux d'une fille,	Your eyes are soft, like those of a girl,
Jeune étranger,	Young stranger,
Et la courbe fine	And the delicate curve
De ton beau visage de duvet ombragé	Of your handsome face with shadowed down
Est plus séduisante encor de ligne.	Forms an even more seductive outline.
Ta lèvre chante sur le pas de ma porte	Your lips sings at the foot of my doorstep,
Une langue inconnue et charmante	A language unknown and charming
Comme une musique fausse.	Like dissonant music.
Entre! Et que mon vin te réconforte	Enter! And let my wine comfort you
Mais non, tu passes	But no, you pass by
Et de mon seuil je te vois t'éloigner	And from my threshold I watch you depart
Me faisant un dernier geste avec grâce	Making a last graceful gesture to me,
Et la hanche légèrement ployée	Your hip lightly swaying
Par ta démarche féminine et lasse	In your feminine and languid gait

"Villanelle" is part of *Les Nuits d'Été* by Berlioz. The poetry is by Pierre-Jules-Théophile Gautier (1811–1872).

Villanelle

Quand viendra la saison nouvelle, Quand auront disparu les froids, Tous les deux, nous irons, ma belle, Pour cueillir le muguet au bois; Sous nos pieds égrénant les perles Que l'on voit, au matin trembler, Nous irons écouter les merles Siffler!

Le printemps est venu, ma belle; C'est le mois des amants béni; Et l'oiseau, satinant son aile, Dit ses vers au rebord du nid. Oh ! viens donc sur ce banc de mousse Pour parler de nos beaux amours, Et dis-moi de ta voix si douce: «Toujours !»

Loin, bien loin égarant nos courses, Faisons fuir le lapin caché, Et le daim au miroir des sources Admirant son grand bois penché ; Puis chez nous tout heureux, tout aises, En paniers, enlaçant nos doigts, Revenons rapportant des fraises Des bois! When the new season arrives,
When the cold wind is gone,
Together we will go, my lovely one,
To gather lilies-of-the-valley in the woods;
Where, underfoot, dew shines like pearls
Which we see shimmering each morning,
We'll go to hear the blackbirds
Whistling!

Spring has come, my darling; This is the month that lovers bless; And the bird, preening his wings, Sings verses from at the edge of its nest. Oh! Come then, to this mossy bank To talk of our beautiful loves, And tell me in your gentle voice: "Forever!"

Far, so far away, we stray from our path, Setting to flight the hiding rabbit, And the deer at the mirror-like spring Admiring his great branching antlers; Then homeward we'll go, all merry & at ease, Entwining our fingers together like baskets, We'll bring back home strawberries Of the Woodland!

Berlioz wrote "Le spectre de la rose" (The Ghost of the Rose) as part of his *Les Nuits d'Été* to poetry by Pierre-Jules-Théophile Gautier (1811–1872).

Le spectre de la rose

Soulêve ta paupière close Qu'effleure un songe virginal ; Je suis le spectre d'une rose Que tu portais hier au bal. Tu me pris encore emperlée Des pleurs d'argent de l'arrosoir, Et, parmi la fête étoilée, Tu me promenas tout le soir.

Ô toi qui de ma mort fus cause, Sans que tu puisses le chasser, Toutes les nuits mon spectre rose À ton chevet viendra danser : Mais ne crains rien, je ne réclame Ni messe ni De Profundis ; Ce léger parfum est mon âme, Et j'arrive du du paradis.

Mon destin fut digne d'envie ; Et pour avoir un sort si beau, Plus d'un aurait donné sa vie, Car sur ton sein j'ai mon tombeau, Et sur l'albâtre où je repose Un poète, avec un baiser, Écrivit : Ci-gît une rose Que tous les rois vont jalouser. Open your closed eyelids Which is gently brushed by a virginal dream; I am the ghost of the rose That you wore last night at the ball. You plucked me when I was still sprinkled with pearls Of silvery tears of dew, And, amid the glittering festivities, You wore me the entire night.

Oh you, who caused my death, Without the power to banish me, Every night my rose-colored ghost Will dance at your bedside: But fear nothing, I demand Neither Mass nor *De Profundis*; This faint perfume is my soul, And I've come from paradise.

My destiny was worthy of envy; And for such a lovely a fate, More than one would give his life, For on your breast I have my tomb, And on the alabaster where I rest A poet with a kiss Wrote: "Here lies a rose, Of which all kings will be jealous." The Berlioz poetry for "Sur les lagunes: Lamento" (On the Lagoons: Lament) is by Pierre-Jules-Théophile Gautier (1811–1872). This is part of the cycle of songs for voice and orchestra called *Les Nuits d'Été*.

Sur les lagunes		
		Ma belle amie est morte:
Je pleurerai toujours;	I shall weep always;	
Sous la tombe elle emporte	Into the tomb, she has taken	
Mon âme et mes amours.	My soul and my love.	
Dans le ciel, sans m'attendre,	In heaven, without waiting for me,	
Elle s'en retourna;	She has returned;	
L'ange qui l'emmena	The angel which took her away	
Ne voulut pas me prendre.	Did not want to take me.	
Que mon sort es amer!	How bitter is my fate!	
Ah! sans amour, s'en aller sur la mer!	Ah! without love, to go to sea!	
La blanche créature	The white being	
Est couchée au cercueil.	Is lying in her coffin.	
Comme dans la nature	How everything in nature	
Tout me paraît en deuil!	Seems to me to mourn!	
La colombe oubliée	The forsaken dove	
Pleure et songe à l'absent;	Weeps and dreams of the absent [mat	
Mon âme pleure et sent	My soul cries and feels	
Qu'elle est dépareillée.	That it has been abandoned.	
Que mon sort est amer!	How bitter is my fate,	
Ah! sans amour, s'en aller sur la mer!	Ah! without love, to go to sea!	
Sur moi la nuit immense	Above me the immense night	
S'étend comme un linceul;	Spreads itself like a shroud;	
Je chante ma romance	I sing my lovelorn song	
Que le ciel entend seul.	That heaven alone hears.	
Ah! comme elle était belle,	Ah! how beautiful she was,	
Et comme je l'aimais!	And how I loved her!	
Je n'aimerai jamais	I will never love	
Une femme autant qu'elle.	Another woman as much as I loved he	
Que mon sort est amer!	How bitter is my fate!	
Ah! sans amour, s'en aller sur la mer!	Ah! without love, to go to sea!	

Berlioz wrote "Absence," aka "L'absence" to poetry by Pierre-Jules-Théophile Gautier (1811–1872) for the cycle *Les Nuits d'Été*. Lehmann sang but didn't record this mélodie.

Absence

Reviens, reviens, ma bien-aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil.

Entre nos cœurs quelle distance! Tant d'espace entre nos baisers! O sort amer! ô dure absence! O grands désirs inapaisés!

Reviens, reviens, ma belle aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil!

D'ici là-bas que de campagnes, Que de villes et de hameaux, Que de vallons et de montagnes, A lasser le pied des chevaux!

Reviens, reviens, ma belle aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil! Come back, come back, my beloved! Like a flower far from the sun, The flower of my life is closed Far from your rosy smile.

Between our hearts what a distance! So great a gulf between our kisses! Oh bitter fate! Oh harsh absence! Oh great desires unappeased!

Come back, come back, my beautiful beloved! Like a flower far from the sun, The flower of my life is closed Far from your bright rosy smile!

Between here and there what fields, What towns and hamlets, What valleys and mountains, To weary the horses' hooves!

Come back, come back, my beautiful beloved! Like a flower far from the sun, The flower of my life is closed Far from your bright rosy smile! The poetry, "Au cimetière: Clair de lune" (At the Cemetery: Moonlight) is by Pierre-Jules-Théophile Gautier (1811–1872). This is part of the cycle *Les Nuits* d'Été by Berlioz. The poem continues on the next page.

Au cimetière

Connaissez-vous la blanche tombe Où flotte avec un son plaintif L'ombre d'un if? Sur l'if une pâle colombe Triste et seule au soleil couchant, Chante son chant;

Un air maladivement tendre, A la fois charmant et fatal, Qui vous fait mal, Et qu'on voudrait toujours entendre; Un air comme en soupire aux cieux L'ange amoureux.

On dirait que l'âme éveillée Pleure sous terre à l'unisson De la chanson, Et du malheur d'être oubliée Se plaint dans un roucoulement Bien doucement. Do you know the white tomb, Where wafts with a plaintive sound The shadow of a yew tree? On the yew a pale dove Sitting sad and alone at sunset, Sings its song:

It's a melody morbidly tender, At once charming and deadly, That wounds you, And that one would like to hear forever; An melody like a sigh in heaven Of a loving angel.

One might say that an awakened soul Weeps beneath the eart in unison With the song, And for the misfortune of being forgotten Complains, cooing Very softly.

(Cont...)

(Continued...) Second half of "Au cimetière: Clair de lune."

Sur les ailes de la musique On sent lentement revenir Un souvenir; Une ombre une forme angélique Passe dans un rayon tremblant, En voile blanc.

Les belles de nuit, demi-closes, Jettent leur parfum faible et doux Autour de vous, Et la fantôme aux molles poses Murmure en vous tendant les bras: Tu reviendras?

Oh! Jamais plus, près de la tombe Je n'irai, quand descend le soir Au manteau noir, Écouter la pâle colombe Chanter sur la pointe de l'if Son chant plaintif! On the wings of music One feels slowly returning A memory. A shadow, an angelic form Passes in a shimmering beam, In a white veil.

The moonflower's blossoms, half-closed, Shed their faint and sweet scent Around you, And the phantom with its languid gestures Murmurs, stretching its arms to you: Will you return?

Oh! Never again by the grave Would I go, when evening falls In its black cloak, To hear the pale dove Singing there at the top of the yew Its plaintive song! "L'île inconnue" (The Unknown Island) is the final song the cycle *Les Nuits d'Été* by Berlioz. The poet is Pierre-Jules-Théophile Gautier (1811–1872). The second half of the poem is on the next page. Lehmann sang but didn't record this mélodie.

L'île inc	onnue 2
Dites, la jeune belle,	Tell me, young beauty,
Où voulez-vous aller?	Where do you want to go?
La voile enfle son aile,	The sail unfurls its wing,
La brise va souffler.	The breeze begins to blow.
L'aviron est d'ivoire,	The oar's made of ivory,
Le pavillon de moire,	The flag is of silk moire,
Le gouvernail d'or fin;	The rudder of fine gold;
J'ai pour lest une orange,	I have for ballast an orange,
Pour voile une aile d'ange,	For sail an angel's wing
Pour mousse un séraphin.	For cabin boy a seraph.
Dites, la jeune belle,	Tell me, young beauty,
Où voulez-vous aller?	Where do you want to go?
La voile enfle son aile,	The sail unfurls its wing,
La brise va souffler.	The breeze begins to blow.

(Cont...)

(Continued...) The second half of "L'île inconnue."

Est-ce dans la Baltique? Dans la mer Pacifique? Dans l'île de Java? Ou bien est-ce en Norvège, Cueillir la fleur de neige, Ou la fleur a'Angsoka?

Dites, dites, la jeune belle, dites, où voulez-vous aller?

Menez moi, dit la belle, A la rive fidèle Où l'on aime toujours! Cette rive, ma chère, On ne la connaît guère Au pays des amours.

Où voulez-vous aller? La brise va souffler. Might it be to the Baltic? To the Pacific Ocean? The isle of Java? Or perhaps to Norway, To pick the snow-flower Or the flower of Angsoka?

Tell, me, tell me, young beauty, tell me, where might you wish to go?

"Take me," says the beautiful one, "To the faithful shore Where one loves forever!" That shore, my dear, Is almost unknown In the realm of love.

Where might you wish to go? The breeze begins to blow. Poëme d'un jour (A Poem of a Day) is a set of three poems by Charles Jean Grandmougin (1850–1930) which Gabriel Fauré wrote in 1878. The first song is "Rencontre" (Encounter). Lehmann sang but didn't record this mélodie.

Rencontre

J'étais triste et pensif quand je t'ai rencontrée, Je sens moins aujourd'hui mon obstiné tourment; Ô dis-moi, serais-tu la femme inespérée, Et le rêve idéal poursuivi vainement? Ô, passante aux doux yeux, serais-tu donc l'amie Qui rendrait le bonheur au poète isolé, Et vas-tu rayonner sur mon âme affermie, Comme le ciel natal sur un coeur d'exilé?

Ta tristesse sauvage, à la mienne pareille, Aime à voir le soleil décliner sur la mer! Devant l'immensité ton extase s'éveille, Et le charme des soirs à ta belle âme est cher; Une mystérieuse et douce sympathie Déjà m'enchaîne à toi comme un vivant lien, Et mon âme frémit, par l'amour envahie, Et mon coeur te chérit sans te connaître bien! I was sad and pensive when I met you, I sense less today my persistent torment; Oh, tell me, would you be the unhoped-for girl, And the ideal dream I have vainly sought? Oh, passing lady with gentle eyes, would you be the friend Who will bring happiness to the lonely poet, And will you shine upon my strengthened soul, Like the native sky on an exiled heart?

Your wild sadness, so like my own, Loves to watch the sun set over the sea! Facing the vastness your ecstasy awakens, And the charm of evenings is dear to your beautiful soul; A mysterious and gentle sympathy Already binds me to you like a living bond, And my soul trembles with overpowering love, And my heart cherishes you, without knowing you well! "Toujours" (Always) is the second song of Fauré's *Poëme d'un jour*. The poet was Charles Jean Grandmougin (1850–1930).

Toujours

Vous me demandez de ma taire, De fuir loin de vous pour jamais, Et de m'en aller, solitaire, Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles De tomber dans l'immensité, À la nuit de perdre ses voiles, Au jour de perdre sa clarté!

Demandez à la mer immense De dessécher ses vastes flots, Et, quand les vents sont en démence, D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme S'arrache à ses âpres douleurs Et se dépouille de sa flamme Comme le printemps de ses fleurs! You ask me to be silent, To flee far from you forever, And to leave, alone, Without remembering the one I loved!

Rather, ask the stars To fall from the [vast] emptiness, Or the night to lose its veils, Or the day to lose its brightness!

Ask the immense ocean To dry its vast billows, And, when the winds are maddened, Ask them to calm their dismal sobs!

But do not hope that my soul Can uproot its harsh sorrow And douse its flame As the spring can [shed] its flowers! "Adieu" is the third song of Fauré's *Poëme d'un jour*. The poet was Charles Jean Grandmougin (1850–1930).

Adieu	
Comme tout meurt vite, la rose	Like everything that dies quickly, the rose
Déclose,	Unfurled,
Et les frais manteaux diaprés	And the fresh multi-colored mantles
Des prés;	On the meadows;
Les longs soupirs, les bienaimées,	The long sighs, the truly loved,
Fumées!	[Gone like] smoke!
On voit dans ce monde léger	One sees in this frivolous world,
Changer,	Change,
Plus vite que les flots des grèves,	Quicker than the waves on the shore,
Nos rêves!	Our dreams!
Plus vite que le givre en fleurs,	Quicker than frost on flowers,
Nos coeurs!	Our hearts!
À vous l'on se croyait fidèle,	To you one imagined oneself faithful,
Cruelle,	Cruel one,
Mais hélas! les plus longs amours	But alas! The most enduring loves
Sont courts!	Are short!
Et je dis en quittant vos charmes,	And I say, on parting from your charms,
Sans larmes,	Without tears,
Presqu'au moment de mon aveu,	Almost at the moment of my vow,
Adieu!	Adieu!

"Liebesbotschaft" is one of Schubert's Lieder that ended up in his *Schwanengesang*. The poet is Ludwig Rellstab (1799–1860). Lehmann sang recorded this song.

Liebesbotschaft

LL sings Liebesbotschaft

Rauschendes Bächlein, So silbern und hell, Eilst zur Geliebten So munter und schnell? Ach, trautes Bächlein, Mein Bote sei du; Bringe die Grüße Des Fernen ihr zu.

All' ihre Blumen, Im Garten gepflegt, Die sie so lieblich Am Busen trägt, Und ihre Rosen In purpurner Glut, Bächlein, erquicke Mit kühlender Flut.

Wenn sie am Ufer, In Träume versenkt, Meiner gedenkend, Das Köpfchen hängt; Tröste die Süße Mit freundlichem Blick, Denn der Geliebte Kehrt bald zurück.

Neigt sich die Sonne Mit röthlichem Schein, Wiege das Liebchen In Schlummer ein. Rausche sie murmelnd In süße Ruh, Flüstre ihr Träume Der Liebe zu. Murmuring brooklet, So silvery bright, Do you hurry to my beloved So cheerful and quick? Oh friendly brooklet, Be my messenger, Bring my greetings To her from afar.

All her flowers She tends in her garden, That she so sweetly Wears on her breast, And her roses In crimson rediance, Brooklet, refresh them With [your] cooling stream.

When on the [stream] bank, Immersed in dreams, thinking of me, She hangs her head; Comfort my sweetheart With a friendly glance, For her beloved Will soon come back.

When the sun sets With its red glow, Rock my loved one To slumber. Rustle and murmur her Into sweet sleep, [And] whisper dreams Of love to her. The poet for "Kriegers Ahnung" (Warrior's Foreboding) was Ludwig Rellstab (1799–1860). Schubert set this at the end of his life so it was included in the *Schwanengesang*.

Kriegers Ahnung

In tiefer Ruh liegt um mich her Der Waffenbrüder Kreis; Mir ist das Herz so bang und schwer, Von Sehnsucht mir so heiß.

Wie hab ich oft so süß geträumt An ihrem Busen warm! Wie freundlich schien des Herdes Glut, Lag sie in meinem Arm.

Hier, wo der Flammen düst'rer Schein Ach nur auf Waffen spielt, Hier fühlt die Brust sich ganz allein, Der Wehmut Träne quillt.

Herz! daß der Trost dich nicht verläßt! Es ruft noch manche Schlacht. Bald ruh ich wohl und schlafe fest, Herzliebste-gute Nacht! In deep sleep lie round about me My brothers-in-arms in a circle. My heart is anxious and heavy So hot [troubled] from longing.

How often have I sweetly dreamed On her warm breast! How friendly shone the glowing hearth, When she lay in my arms!

Here, where the brooding glow of flames Ah, only play [shine] on weapons, Here the breast [heart/soul] feels all alone, And melancholy tears well up.

Heart, don't let comfort desert you! There are many battles still to come. Soon I'll rest well and sleep deeply, Love of my heart, goodnight! We have neither a master class or a Lehmann recording for "Frühlingssehnsucht." The next song in the cycle is "Ständchen" for which we Lehmann's recording, but no master class. Schubert used Rellstab poetry.

LL sings Ständchen

Leise flehen meine Lieder Durch die Nacht zu dir; In den stillen Hain hernieder, Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen In des Mondes Licht; Des Verräters feindlich Lauschen Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen? Ach! sie flehen dich, Mit der Töne süßen Klagen Flehen sie für mich.

Sie verstehn des Busens Sehnen, Kennen Liebesschmerz, Rühren mit den Silbertönen Jedes weiche Herz.

Laß auch dir die Brust bewegen, Liebchen, höre mich! Bebend harr' ich dir entgegen! Komm, beglücke mich! Softly my songs implore You through the night; Below into the quiet grove, Beloved, come to me!

The rustle of slender tree tops whisper In the moonlight; Of any betrayer, hostile, listening Have no fear, my love.

Do you hear the nightingales singing? Ah, they are imploring With the sound of sweet lamenting They're pleading for me.

They understand the heart's longing, Know the agony of love, Touch with their silvery tones Every tender heart.

Let your heart, too, be moved, Beloved, hear me! Trembling I await you! Come, make my happiness! Schubert's "Aufenthalt" (Dwelling or Resting Place) was inspired by the words of Ludwig Rellstab (1799–1860). It's also part of *Schwanengesang*.

Aufenthalt		
	Rauschender Strom,	Rushing torrent,
	Brausender Wald,	Roaring forest,
	Starrender Fels	Awesome crag,
	Mein Aufenthalt.	My resting place.
	Wie sich die Welle	Just as each wave
	An Welle reiht,	Follows upon the last,
	Fließen die Tränen	So my tears flow,
	Mir ewig erneut.	Ever anew.
	Hoch in den Kronen	High in the treetops
	Wogend sich's regt,	It surges and heaves,
	So unaufhörlich	Just as unceasingly
	Mein Herze schlägt.	Beats my heart.
	Und wie des Felsen	And, like the ore
	Uraltes Erz,	Within the ancient stone,
	Ewig derselbe	Ever the same
	Bleibet mein Schmerz.	Remains my grief.
	Rauschender Strom,	Rushing torrent,
	Brausender Wald,	Howling forest,
	Starrender Fels	Awesome crag,
	Mein Aufenthalt.	My resting place.

"Der Atlas" can be found in Schubert's *Schwanengesang*. He wrote it to poetry of Heine. Lehmann sang and recorded this Lied.

Der Atlas		
Ich unglücksel'ger Atlas! Eine Welt,	I, wretched Atlas! A world,	
Die ganze Welt der Schmerzen muß ich tragen,	The entire world of pain, I must carry,	
Ich trage Unerträgliches, und brechen	I bear the unbearable,	
Will mir das Herz im Leibe.	[And] the heart within me breaks.	
Du stolzes Herz, du hast es ja gewollt!	You proud heart, you have wanted it thus!	
Du wolltest glücklich sein, unendlich glücklich,	You wanted to be happy, eternally happy,	
Oder unendlich elend, stolzes Herz,	Or eternally miserable, proud heart,	
Und jetzo bist du elend.	And now you are miserable.	

From *Schwanengesang* we're missing both Lehmann recordings and master classes for: "Frühlingssehnsucht," "In der Ferne," "Abschied," "Ihr Bild," "Das Fischermädchen," "Die Stadt," "Am Meer," and "Der Taubenpost." "Der Doppelgänger" to Heine's poem, is the last of Schubert's *Schwanengesang* that we have. Lehmann's recording is from 1941 with Paul Ulanowsky, piano.

LL sings Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,	Quiet is the night, the streets are silent,
In diesem Hause wohnte mein Schatz;	In this house lived my beloved;
Sie hat schon längst die Stadt verlassen,	She left the city long ago,
Doch steht noch das Haus auf demselben Platz.	But the house still stands in the same place.
Da steht auch ein Mensch und starrt in die Höhe	There stands a man as well and stares up at the sky
Und ringt die Hände vor Schmerzensgewalt;	And wrings his hands in torment;
Mir graust es, wenn ich sein Antlitz sehe-	It horrifies me, when I see his countenance-
Der Mond zeigt mir meine eigne Gestalt.	The moon shows me my own likeness.
Du Doppelgänger, du bleicher Geselle!	You my phantom double, you pale companion!
Was äffst du nach mein Liebesleid,	Why do you ape my unhappy love,
Das mich gequält auf dieser Stelle	That has tortured me here on this spot
So manche Nacht, in alter Zeit?	So many a night, in times long ago?

"In der Fremde I" (In the Far-Off Place) is one of the Eichendorff poems found in Schumann's *Liederkreis Op. 39*. It demonstrates his penchant for the symbolic dualism between homeland and foreign land.

In der Fremde		
LL sings In der Fremde		
Aus der Heimat hinter den Blitzen rot	From my homeland beyond the red flashes	
Da kommen die Wolken her,	That's where the clouds come from,	
Aber Vater und Mutter sind lange tot,	But Father and Mother are long dead,	
Es kennt mich dort keiner mehr.	No one there knows me anymore.	
Wie bald, ach wie bald kommt die stille Zeit,	How soon, ah, how soon will that quiet time come	
Da ruhe ich auch, und über mir	When I too shall rest, and over me	
Rauscht die schöne Waldeinsamkeit,	Will murmur the lovely forest solitude,	
Und keiner kennt mich mehr hier.	And no one here shall know me either.	

From Schumann's *Liederkreis Op. 39* sadly we have neither a Lehmann recording or a master class for the following: "Zwielicht," or "Im Walde."

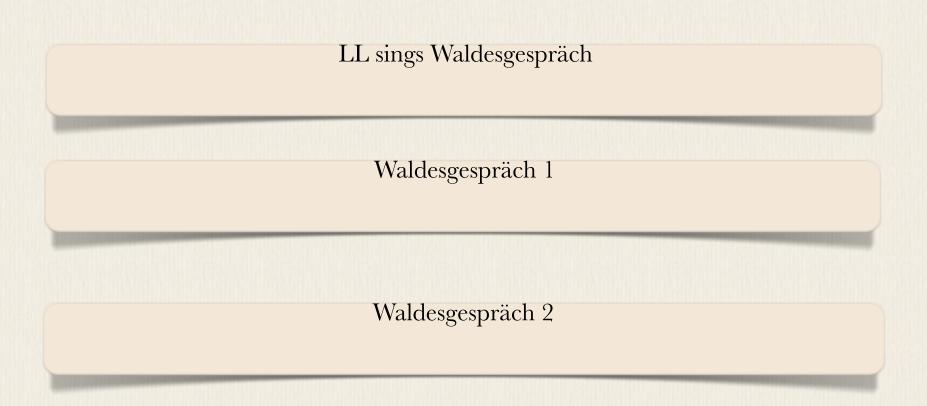
"Intermezzo" is one of the Eichendorff poems that Schumann set as part of his *Liederkreis Op. 39.* Eichendorff probably wrote this poem to the woman who was to become his wife.

Intermezzo

Dein Bildnis wunderselig Hab ich im Herzensgrund, Das sieht so frisch und fröhlich Mich an zu jeder Stund'.

Mein Herz still in sich singet Ein altes schönes Lied, Das in die Luft sich schwinget Und zu dir eilig zieht. Your blissful, wonderful image I have in my heart's depths, It gazes so freshly and joyously At me in every moment.

My heart sings quietly to itself An old, beautiful song That soars into the air And hastens to your side. Robert Schumann set Eichendorff's poem "Waldesgespräch" as part of his op. 39 *Liederkreis von Joseph Freiherr von Eichendorff*. Lehmann recorded this Lied.



Es ist schon spät, es ist schon kalt, Was reitst du einsam durch den Wald? Der Wald ist lang, du bist allein, Du schöne Braut! Ich führ dich heim!

"Groß ist der Männer Trug und List, Vor Schmerz mein Herz gebrochen ist, Wohl irrt das Waldhorn her und hin, O flieh! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib, So wunderschön der junge Leib, Jetzt kenn ich dich–Gott steh mir bei! Du bist die Hexe Lorelei.

"Du kennst mich wohl —von hohem Stein Schaut still mein Schloß tief in den Rhein. Es ist schon spät, es ist schon kalt, Kommst nimmermehr aus diesem Wald." It's already late, it's already cold, Why do you ride alone through the forest? The forest is vast [and] you are alone, You fair bride! I'll see you home.

"Great is the deceit and cunning of men, My heart is broken by pain. The forest horn is heard here and there, Oh flee! You don't know who I am."

So richly adorned are horse and lady, Your young body is so wonderfully beautiful, Now I recognize you—God protect me! You are the scorceress Lorelei.

"You know me well—from lofty cliffs My castle looks silently deep into the Rhine. It's already late, it's already cold, You'll never again leave this forest." "Schöne Fremde" (Beautiful Distant Land or even Beautiful Unknown Woman) is an Eichendorff poem that Robert Schumann set in his *Liederkreis Op. 39*. Lehmann sang this Lied.

Schöne Fremde

Es rauschen die Wipfel und schauern, Als machten zu dieser Stund Um die halbversunkenen Mauern Die alten Götter die Rund.

Hier hinter den Myrtenbäumen In heimlich dämmernder Pracht, Was sprichst du wirr wie in Träumen Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne Mit glühendem Liebesblick, Es redet trunken die Ferne Wie vom künftigem, großem Glück. The treetops rustle and tremble As if at this hour About the half-sunken walls The old gods are making their rounds.

Here, behind the myrtle trees In secret, darkening splendor, What do you say confused, as in dreams To me, fantastic night?

The stars sparkle down on me With glowing, loving gazes, The distance speaks intoxicated Of great future happiness. "Die Stille" (The Silence) is an Eichendorff poem that Robert Schumann set in his *Liederkreis Op. 39*. Beaumont Glass, in his book, *The Singer's Schumann*, provides the background that makes the poetry more understandable. A young girl, disguised as a boy, is in love with a guy, has just kissed the confused chap and has moved away to another room, where she sings the following poem.

Die Stille

Es weiß und rät es doch keiner, Wie mir so wohl ist, so wohl! Ach, wüßt es nur einer, nur einer, Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee, So stumm und verschwiegen sind Die Sterne nicht in der Höh, Als meine Gedanken sind.

Ich wünscht', ich wäre ein Vöglein Und zöge über das Meer, Wohl über das Meer und weiter, Bis daß ich im Himmel wär! No one knows or can guess, How happy I am, so happy! Ah, if only one knew it, just one, No other [person] should know it!

The snow outside is not so silent, Nor as mute and secret Are the stars above, [Compared] with my thoughts.

I wish I were a little bird And could fly across the sea, Right over the sea and further, Until I were in heaven! "Mondnacht" is an Eichendorff poem that Robert Schumann set in his *Liederkreis Op. 39.* This is often called the perfect Lied: a balance between the words, mood, and music. In *The Singer's Schumann*, Beaumont Glass writes: "Sky and earth, ancient symbols of male and female, combine by way of a kiss to create an allegory of quiet, internal intensity. Only the final verse calls man to mind, whose human soul is transported by this encounter. The text is entirely directed towards this final resolution, and the music parallels Eichendorff's conception by preserving the same static, reflective setting for the first four verse pairs..."

Es war, als hätt' der Himmel,	It was as if the sky
Die Erde still geküßt,	Had quietly kissed the earth,
Daß sie im Blütenschimmer	So that, radiant with blossoms,
Von ihm nur träumen müßt.	It must now only dream of him.
Die Luft ging durch die Felder,	The breeze wafted through the fields
Die Ähren wogten sacht,	The grain swayed gently,
Es rauschten leis die Wälder,	The forests rustled faintly,
So sternklar war die Nacht.	So star-clear was the night.
Und meine Seele spannte	And my soul spread
Weit ihre Flügel aus,	Its wings out wide,
Flog durch die stillen Lande,	Flew through the silent lands,
Als flöge sie nach Haus.	As if it were flying home.

"Auf einer Burg" (At a Castle) is an Eichendorff poem that Robert Schumann set as part of his *Liederkreis Op. 39*. Hans Pfitzner wrote: "...never has so much atmosphere been achieved with so few notes. I know exactly that it is afternoon, around two o'clock..."

Auf einer Burg

Eingeschlafen auf der Lauer Oben ist der alte Ritter; Drüber gehen Regenschauer, Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare Und versteinert Brust und Krause, Sitzt er viele hundert Jahre Oben in der stillen Klause.

Draußen ist es still' und friedlich, Alle sind ins Tal gezogen, Waldesvögel einsam singen In den leeren Fensterbogen.

Eine Hochzeit fährt da unten Auf dem Rhein im Sonnenscheine, Musikanten spielen munter, Und die schöne Braut, die weinet. Asleep on his watch Up there is the old knight; Over [there] pass rain showers, And the forest rustles through the iron bars.

Beard and hair grown into one, Breast and collar have turned to stone, He's sat [there] for many hundreds of years Up there in his silent refuge.

Outside it's quiet and peaceful, All have gone to the valley, Forest birds sing alone In the empty window arches.

A wedding [party] sails by below On the Rhine, in the sunlight, Musicians play gaily And the fair bride, she weeps. "Wehmut" (Melancholy) is an Eichendorff poem that Robert Schumann set as part of his *Liederkreis Op. 39*. The same person who formed the focus of "Die Stille" (a girl dressed as a man, in hopeless love) is now going to drown herself in the Rhine.

Wehmut

Ich kann wohl manchmal singen, Als ob ich fröhlich sei, Doch heimlich Tränen dringen, Da wird das Herz mir frei.

Es lassen Nachtigallen, Spielt draußen Frühlingsluft, Der Sehnsucht Lied erschallen Aus ihres Kerkers Gruft.

Da lauschen alle Herzen, Und alles ist erfreut, Doch keiner fühlt die Schmerzen, Im Lied das tiefe Leid. Sometimes I can still sing, As if I were happy, But secretly tears well up, And my heart is set free.

The nightingales pour forth, When spring breezes play, Their echoing songs of yearning From the depths of their dungeons.

Then all hearts listen, And everyone rejoices, Yet no one [truly] feels the anguish, Of the song's deep sorrow. "In der Fremde II" is an Eichendorff poem that Robert Schumann set as part of his *Liederkreis Op. 39*.

In der Fremde II

Ich hör' die Bächlein rauschen Im Walde her und hin, Im Walde in dem Rauschen Ich weiß nicht, wo ich bin.

Die Nachtigallen schlagen Hier in der Einsamkeit, Als wollten sie was sagen Von der alten, schönen Zeit.

Die Mondesschimmer fliegen, Als seh' ich unter mir Das Schloß im Thale liegen, Und ist doch so weit von hier!

Als müßte in dem Garten Voll Rosen weiß und roth, Meine Liebste auf mich warten, Und ist doch lange todt. I hear the little brooks rushing Here and there in the forest, In the forest, amid the rushing I don't where I am.

The nightingales sing Here in the solitude, As if they wanted to say something About old, beautiful times.

The moonbeams fly, As if I could see below me The castle lying in the valley, And yet it's so far from here!

It seems as if, in the garden Full of roses white and red, My sweetheart waits for me, And yet she is long since dead. "Frühlingsnacht" is an Eichendorff poem that Robert Schumann set as part of his *Liederkreis Op. 39.* As so often with this poet, he withholds the resolution of this poem until the very end. Schumann takes his cue from that.

LL sings Frühlingsnacht

Frühlingsnacht

Über'n Garten durch die Lüfte Hört' ich Wandervögel ziehn, Das bedeutet Frühlingsdüfte, Unten fängt's schon an zu blühn.

Jauchzen möcht' ich, möchte weinen, Ist mir's doch, als könnt's nicht sein! Alte Wunder wieder scheinen Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's, Und im Traume rauscht's der Hain, Und die Nachtigallen schlagen's: "Sie ist deine! Sie ist dein!" Over the garden in the air I heard migrating birds flying, This heralds the fragrances of spring, Below, it has already started to bloom.

I'd like to rejoice, I'd like to weep, I feel as though it cannot be! Old miracles appear again With the shimmer of the moon.

And the moon [and] the stars say it, And in its dreams the grove murmurs it, And the nightingales sing it: "She is yours! She is yours!"

Die schöne Müllerin

Perhaps Lehmann's recording of Schubert's *Die schöne Müllerin* isn't as famous as her *Winterreise*, but she did teach almost the whole cycle at Northwestern University and painted a work for every song, so she obviously valued the cycle. We'll combine these elements in the following pages. Wilhelm Müller (1794– 1827) was the poet for the cycle. Except for "Ungeduld" which she recorded with Ernö Balogh in 1935, Lehmann recorded the remaining songs of the cycle with Ulanowsky in 1942. At this point in her life, Lehmann's flexibility was inadequate for some of the songs. But for the majority of them, she brings her indelible interpretive genius and joy in singing. The July 1967 Northwestern University class was prepared and accompanied by Laurence Davis. Lehmann often asks the students to leave off a verse or more. The translations are based on those of the LiederNet Archive.

In Lehmann's book *Eighteen Song Cycles* she writes extensively on *Die schöne Müllerin*. For the first song, "Das Wandern," she advises the singer to

"begin with a buoyant tempo as if you were wandering along briskly and were enjoying looking around you....In the last verse your recurrent farewell to the master and the mistress [of the mill] is without any sadness, even free of any regret. You are just a young apprentice, you work where you find a mill and go upon your way singing happily."

Noted vocal critic Alan Blyth wrote about the Naxos Lehmann CD of Lieder by Schubert and R. Strauss. He quotes from her *Eighteen Song Cycles*.

In the aforementioned book, Lehmann gives a subjective analysis of each song in the cycle. She follows her own injunction in "Wohin?" to start the piece as if the protagonist were listening to something which is far away and then obeys her suggestion for an accelerando at "Hinuter und immer weiter," as if the singer is driven by a power that has to be obeyed. In the next song, "Halt!," she enters into the "joyful excitement" she mentions at the start, sings "Ei Willkommen" with typical Lehmann warmth, and brings a smile to "Ei Bächlein." For "Am Feierabend," she says the lad must show immense zest for his work, and that is just what she suggests in her impetuous start, even more so at the repeat, and ends the song "with great feeling and dreamy yearning." In "Die Neugierige" she sings the section starting "O Bächlein" with the "beautiful floating legato" the music predicates. Here, as throughout, Lehmann's judicious use of portamento and her wonderful feeling for the text make her performance one to treasure.

[LL's "Ungeduld" was recorded in 1935.] Lehmann suggests "Your trembling, throbbing heart beats in a stormy tempo through this song. Sing with a fiery impetuosity...In each verse from out of the surging restlessness there blooms, in a broad line and with great feeling, the confession of your devotion." For "Morgengruss" she says "shyly and humbly you approach the window of your beloved...she vanishes...but the look which she throws you could not have been unfriendly for you begin the song in a mood of happy animation...The second verse should be sung with a

tender intimacy." In "Des Müllers Blumen" "you bring flowers to her bedroom window and plant them where they may bloom in the light of her eyes....Avoid throughout giving too equal emphasis to every syllable and in this way making this beautiful song monotonous." "Tränenregen" "...must be sung with deep emotion....With the beginning of the prelude feel the dreaming enchantment of the moonlit night...You are so young and shy. You do not dare to look into the face of your beloved as she sits beside you, no, you look down into the brook in which her beauty is mirrored...You believe the brook is blissfully happy because it holds the image of your beloved within its water...The girl's nature is a completely prosaic one, the overpowering emotion of the youth at her side is to her something foreign and beyond her understanding...Suddenly she gets up and the only thing which she can think of saying in this hour of enchantment is the very prosaic remark: 'It's going to rain, good-bye, I'm going home.'"

For "Mein!" Lehmann wants the singer to feel intoxicated: "Imagine that your whole body sways, as it would for example if sitting in a soaring swing: you become one with its motion." Typical of her vivid imagery, that is how she interprets it herself. Lehmann takes "Pause" faster than most singers, saying: "Don't drag this song: the tempo is moderato and it should not be made sentimental!" She asks for the start of the second verse to be delivered with great tenderness and does it that way. Wonderful colorings inform her interpretation. The fatal question near the beginning "Soll es das Vorspeil…?" should be done "very softly, trembling with great restraint," as she does it.

"Mit dem grünen Lautenband" "is one of the few songs in this cycle (and in any case the last one) which has a carefree quality. You have thrust aside the lurking premonition; you are living completely in the happy present....That she will will rob your lute of its [green ribbon] adornment...is like a command for you...This green which later becomes the hated color (the coat of the hunter, with whom the unfaithful one betrays you, is green) now seems the most beautiful color in the world to you..."

She brings the wildness she mentions to the fierce jealousy of "Der Jäger," and the marked accentuation suggestive of deep excitement to the next song, and Lehmann herself allows her marvelous spontaneity in word-painting to bring these two songs before us in all their desperation. [Lehmann writes about "Eifersucht und Stolz"]: "but from the hunter who seems scarcely worth your contempt you turn back to your beloved: you can no longer deny to yourself that she is the guilty one, that it is she who has betrayed you and has turned her fickle heart to the hunter...You now take refuge again with the brook, the one friend to whom you may confess your feelings." The legato and dark coloring in "Die liebe Farbe" is just right; so is the "Whispered piano, trembling through tears" of the third verse. How often has one heard this sorrowful song so filled with meaning? That is followed by the "wild storming...of the whole body" in "Die böse Farbe." The sheer abandoned courage of Lehmann's singing here is unique in my experience.

Melancholy and veiled tone inform the deeply moving first half of "Trock'ne Blumen," ending in the "aching sigh" of "Die Blümlein alle, die sie mir gab." In "Der Müller und der Bach" Lehmann declares that the protagonist's soul is no longer "really on earth" so the music should be sung "without expression in a somber monotony," while the brook's response should be sung "as if in play, with a light quality of voice," and the final verse "should have deep emotion. Put all the glow, all the warmth of your heart into the address to the stream." Lehmann says she only ever sang three verses of the concluding lullaby. "Everything must be subdued, restrained, dream-like…" And so it is in her performance. This highly individual reading of the cycle will not suit the purist taste… but in its heartfelt, seemingly spontaneous utterance it is its own justification.

For the two songs missing master classes (Tränenregen and Die böse Farbe), I've included a sentence each from Lehmann's *Eighteen Song Cycles*.

A gallery at the end offers Lehmann's early paintings for the cycle.

1 Das Wandern (Wandering)



LL sings Das Wandern (Wandering)

Das Wandern ist des Müllers Lust, Das Wandern! Das muß ein schlechter Müller sein, Dem niemals fiel das Wandern ein, Das Wandern.

Vom Wasser haben wir's gelernt, Vom Wasser! Das hat nicht Rast bei Tag und Nacht, Ist stets auf Wanderschaft bedacht, Das Wasser.

Das sehn wir auch den Rädern ab, Den Rädern! Die gar nicht gerne stille stehn, Die sich mein Tag nicht müde drehn, Die Räder.

Die Steine selbst, so schwer sie sind, Die Steine! Sie tanzen mit den muntern Reihn Und wollen gar noch schneller sein, Die Steine.

O Wandern, Wandern, meine Lust, O Wandern! Herr Meister und Frau Meisterin, Laßt mich in Frieden weiterziehn Und wandern. Wandering is the miller's joy, Wandering! He mustn't be much of a miller, If he never thought of wandering, Wandering!

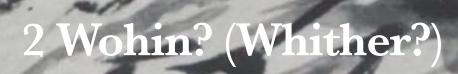
From the water [stream] we've learned this, From the water! It doesn't rest by day or night, It's always thinking of its journey, The water.

We see this also in the wheels, The mill wheels! They don't like to stand still, They turn all day without tiring, The mill wheels.

Even the millstones, heavy though they are, The millstones! They join in the merry dance And want to go even faster, The millstones!

Oh, wandering, wandering, my joy, Oh, wandering! Oh, Master and Mistress, Let me freely continue on And wander!

MC Das Wandern



LL sings Wohin? (Whither?)

Ich hört' ein Bächlein rauschen Wohl aus dem Felsenquell, Hinab zum Tale rauschen So frisch und wunderhell.

Ich weiß nicht, wie mir wurde, Nicht, wer den Rat mir gab, Ich mußte auch hinunter Mit meinem Wanderstab.

Hinunter und immer weiter Und immer dem Bache nach, Und immer frischer rauschte Und immer heller der Bach.

Ist das denn meine Straße? O Bächlein, sprich, wohin? Du hast mit deinem Rauschen Mir ganz berauscht den Sinn.

Was sag ich denn vom Rauschen? Das kann kein Rauschen sein: Es singen wohl die Nixen Tief unten ihren Reihn.

Laß singen, Gesell, laß rauschen Und wandre fröhlich nach! Es gehn ja Mühlenräder In jedem klaren Bach. I heard a brooklet rushing Right out of the rock's spring, Down there into the valley it rustles So fresh and wonderfully bright.

I don't know what came over me, Nor who gave me the advice, I just had to down there With my walking stick.

Down and always further And always following the brook, And always more briskly rustling And always the brook is brighter.

Is this then my path? Oh, brooklet, speak, where to? You have with your rushing Entirely intoxicated my senses.

Why do I speak of rustling? That can't really be just rustling: It must be the water-nymphs singing rounds Deep down there [under their stream].

Sing on, friend, keep rushing, And wander joyously along! Mill-wheels turn In every clear brook.

MC Wohin?

3 Halt! (Stop!)

10

1.35

53.824

LL sings Halt! (Stop!)

Eine Mühle seh ich blinken Aus den Erlen heraus, Durch Rauschen und Singen Bricht Rädergebraus.

Ei willkommen, ei willkommen, Süßer Mühlengesang! Und das Haus, wie so traulich! Und die Fenster, wie blank!

Und die Sonne, wie helle Vom Himmel sie scheint! Ei, Bächlein, liebes Bächlein, War es also gemeint? I see a mill gleaming Out from among the alder trees, Through roaring and singing Bursts the clatter of wheels.

Hey, welcome, welcome, Sweet mill-song! And the house, so cozy! And the windows, how shiny!

And the sun, how brightly It shines in the sky! Hey, brooklet, dear brook, Was this, then, what you meant?

MC Halt!

4 Danksagung an den Bach (Gratitude to the Brook)

LL sings Danksagung an den Bach (Gratitude to the Brook)

War es also gemeint, Mein rauschender Freund? Dein Singen, dein Klingen, War es also gemeint?

Zur Müllerin hin! So lautet der Sinn. Gelt, hab' ich's verstanden? Zur Müllerin hin!

Hat sie dich geschickt? Oder hast mich berückt? Das möcht ich noch wissen, Ob sie dich geschickt.

Nun wie's auch mag sein, Ich gebe mich drein: Was ich such', hab' ich 'funden, Wie's immer mag sein.

Nach Arbeit ich frug, Nun hab ich genug Für die Hände, fürs Herze Vollauf genug! Was this, then, what you meant, My bubbling friend? Your singing and your ringing? Was this what you meant?

To the miller's daughter! It seems to say. Right, have I understood? To the miller's daughter!

Has she sent you? Or am I bewitched? I'd like to know, Whether she has sent you.

Now, however it may be, I commit myself: What I sought, I have found. However it may be.

For work I asked, Now I have enough For my hands and my heart More than enough!

MC Danksagung an den Bach

5 Feierabend (After Word)

LL sings Am Feierabend (After Work)

Hätt ich tausend Arme zu rühren! Könnt ich brausend Die Räder führen! Könnt ich wehen Durch alle Haine! Könnt ich drehen Alle Steine! Daß die schöne Müllerin Merkte meinen treuen Sinn!

Ach, wie ist mein Arm so schwach! Was ich hebe, was ich trage, Was ich schneide, was ich schlage, Jeder Knappe tut mir's nach. Und da sitz ich in der großen Runde, In der stillen kühlen Feierstunde, Und der Meister spricht zu allen: Euer Werk hat mir gefallen; Und das liebe Mädchen sagt Allen eine gute Nacht. If only I had a thousand Arms to move! I could loudly Drive the wheels! I could blow [Like the wind in] all the groves! I could turn All the millstones! So the beautiful Miller maid Would notice my faithful thoughts!

Ah, why is my arm so weak? What I lift, what I carry, What I cut, what I hammer, Any guy can do as much. And there I sit in the great gathering, In the quiet, cool hour of rest, And the master speaks to all of us: Your work has pleased me; And the lovely maiden bids us All a good night.

MC Am Feierabend

6 Der Neugierige (The Curious One)

and parts

LL sings Der Neugierige (The Curious One)

Ich frage keine Blume, Ich frage keinen Stern, Sie können mir alle nicht sagen, Was ich erführ so gern.

Ich bin ja auch kein Gärtner, Die Sterne stehn zu hoch; Mein Bächlein will ich fragen, Ob mich mein Herz belog.

O Bächlein meiner Liebe, Wie bist du heut so stumm? Will ja nur eines wissen, Ein Wörtchen um und um.

Ja heißt das eine Wörtchen, Das andre heißet Nein, Die beiden Wörtchen Schließen die ganze Welt mir ein.

O Bächlein meiner Liebe, Was bist du wunderlich! Will's ja nicht weitersagen, Sag, Bächlein, liebt sie mich? I ask no flower, I ask no star; None of them can tell me, What I would like to know so much.

I am certainly not a gardener, The stars are too high; I'll ask my brooklet, Whether my heart has deceived me.

Oh brooklet of my love, Why are you so quiet today? I only want to know one thing, One little word again and again.

"Yes," is one word, The other is "No," Together these little words Enclose the entire world for me.

Oh brooklet of my love, Why are you so strange! I won't tell anyone else, Tell me, oh brooklet, does she love me?

MC Der Neugierige 1

MC Der Neugierige 2

MC Der Neugierige 3

7 Ungeduld (Impatience)

LL sings Ungeduld (Impatience)

Ich schnitt es gern in alle Rinden ein, Ich grüb es gern in jeden Kieselstein, Ich möcht es sä'n auf jedes frische Beet Mit Kressensamen, der es schnell verrät, Auf jeden weißen Zettel möcht ich's schreiben: Dein ist mein Herz und soll es ewig bleiben.

Ich möcht mir ziehen einen jungen Star, Bis daß er spräch die Worte rein und klar, Bis er sie spräch mit meines Mundes Klang, Mit meines Herzens vollem, heißem Drang; Dann säng er hell durch ihre Fensterscheiben: Dein ist mein Herz und soll es ewig bleiben.

Den Morgenwinden möcht ich's hauchen ein, Ich möcht es säuseln durch den regen Hain; O, leuchtet' es aus jedem Blumenstern! Trüg es der Duft zu ihr von nah und fern! Ihr Wogen, könnt ihr nichts als Räder treiben? Dein ist mein Herz und soll es ewig bleiben.

Ich meint, es müßt in meinen Augen stehn, Auf meinen Wangen müßt man's brennen sehn, Zu lesen wär's auf meinem stummen Mund, Ein jeder Atemzug gäb's laut ihr kund, Und sie merkt nichts von all dem bangen Treiben: Dein ist mein Herz und soll es ewig bleiben. I'd like to carve it in the bark of every tree, I'd etch it into every pebble, I'd sow it in every flower bed, With watercress seeds that would show it quickly, I'd write it on white scraps of paper: My heart is yours and shall ever remain so.

I'd like to train a young starling, Until he speaks the words clearly and distinctly, Until he would speak with the sound of my voice, With all my heart's intense longing; Then he'd sing it through her windowpanes: My heart is yours and shall ever remain so.

I'd like to breathe it into the morning breezes, I'd like to whisper it through the stirring grove; Oh, if it could only glow from every starry blossom! If the scent could carry it to her from near and far! You ripples, can you only drive wheels? My heart is yours and shall ever remain so.

I'd swear it must show in my eyes, Anyone could see it on my burning cheeks, Anyone could read it on my silent lips, Every breath proclaims it aloud, And she doesn't even notice my anxious yearning: My heart is yours and shall ever remain so.

MC Ungeduld

8 Morgengruß (Morning Greeting)

2.00

LL sings Morgengruß (Morning Greeting)

Guten Morgen, schöne Müllerin! Wo steckst du gleich das Köpfchen hin, Als wär dir was geschehen? Verdrießt dich denn mein Gruß so schwer? Verstört dich denn mein Blick so sehr? So muß ich wieder gehen.

O laß mich nur von ferne stehn, Nach deinem lieben Fenster sehn, Von ferne, ganz von ferne! Du blondes Köpfchen, komm hervor! Hervor aus eurem runden Tor, Ihr blauen Morgensterne!

Nun schüttelt ab der Träume Flor Und hebt euch frisch und frei empor In Gottes hellen Morgen! Die Lerche wirbelt in der Luft, Und aus dem tiefen Herzen ruft Die Liebe Leid und Sorgen. Good morning, beautiful miller maid! Why do you so turn your little head away, As if something upset you? Does my greeting vex you so deeply? Does my glance disturb you so much? Then I must go.

Oh let me only stand from afar, Looking toward your dear window, From afar, from quite far away! Your blonde little head, come out! Come out from your round arched door, You blue morning stars!

Now shake off the veil of dreams And lift up [yourselves], fresh and free In God's bright morning! The lark trills in the sky, And from my heart's depths sings Love [declares its] suffering and cares.

MC Morgengruß

9 Des Müllers Blumen (The Miller's Flowers)

LL sings Des Müllers Blumen (The Miller's Flowers)

Am Bach viel kleine Blumen stehn, Aus hellen blauen Augen sehn; Der Bach, der ist des Müllers Freund, Und hellblau Liebchens Auge scheint, Drum sind es meine Blumen.

Dicht unter ihrem Fensterlein, Da will ich pflanzen die Blumen ein, Da ruft ihr zu, wenn alles schweigt, Wenn sich ihr Haupt zum Schlummer neigt, Ihr wißt ja, was ich meine.

Und wenn sie tät die Äuglein zu Und schläft in süßer, süßer Ruh, Dann lispelt als ein Traumgesicht Ihr zu: Vergiß, vergiß mein nicht! Das ist es, was ich meine.

Und schließt sie früh die Laden auf, Dann schaut mit Liebesblick hinauf: Der Tau in euren Äugelein, Das sollen meine Tränen sein, Die will ich auf euch weinen. By the brook, many small flowers [grow], Out of bright blue eyes they look; The brook is the miller's friend, And my darling's light blue eyes shine, Therefore, these are my flowers.

Right under her little window, There I'll plant these flowers, There you'll call to her when all's quiet, When she lays her head down to sleep, You know what I mean!

And when she closes her little eyes, And sleeps in sweet, sweet rest, Then whisper, like a dreamy vision Forget, forget me not! That is what I mean.

And early when she opens the shutters, Then gaze up with looks of love: The dew in your little eyes, That shall be my tears, That I'll weep upon you.

MC Des Müllers Blumen

10 Tränenregen (Rain of Tears)

Wir saßen so traulich beisammen Im kühlen Erlendach, Wir schauten so traulich zusammen Hinab in den rieselnden Bach.

Der Mond war auch gekommen, Die Sternlein hinterdrein, Und schauten so traulich zusammen In den silbernen Spiegel hinein.

Ich sah nach keinem Monde, Nach keinem Sternenschein, Ich schaute nach ihrem Bilde, Nach ihren Augen allein.

Und sahe sie nicken und blicken Herauf aus dem seligen Bach, Die Blümlein am Ufer, die blauen, Sie nickten und blickten ihr nach.

Und in den Bach versunken Der ganze Himmel schien Und wollte mich mit hinunter In seine Tiefe ziehn.

Und über den Wolken und Sternen, Da rieselte munter der Bach Und rief mit Singen und Klingen: Geselle, Geselle, mir nach!

Da gingen die Augen mir über, Da ward es im Spiegel so kraus; Sie sprach: Es kommt ein Regen, Ade, ich geh nach Haus. We sat so cozily together Under the cool roof of alder trees, We gazed so cozily together Down into the murmuring brook.

The moon had appeared, The stars after that, And [they too] gazed so cozily together Into the silver mirror.

LL sings Tränenregen (Rain of Tears)

I didn't see the moon, Nor the star's shine, I looked only at her image, At her eyes alone.

And I saw her reflection nod and gaze Up from the blissful brook, The flowers on the bank, the blue ones, They nodded and gazed back.

And engulfed in the brook The entire sky, it seemed And wanted to pull me under Into its depths.

And over the clouds and stars, There murmured cheerfully the brook And called with singing and ringing: Friend, friend, follow me!

Then my eyes filled with tears, And made the mirror ripple; She spoke: "The rain comes, Goodbye, I'm going home."

We have no Lehmann master class for this song. LL: "You are alone with your adored one, the magic of the quiet moonlit night envelops you, perhaps you will find the courage to ask the question which will decide whether your life is to be one of joy or sorrow...The girl's nature is a completely prosaic one...She looks at him with a mixture of scorn, compassion, and fear.... Suddenly she gets up and the only thing which she can think of saying in this hour of enchantment is 'It's going to rain, goodbye, I'm going home.' Sing this *piano*, rather impatiently...You must convey the picture of the girl: an unromantic, commonplace nature... fearful of anything which is at all foreign to her."



LL sings Mein! (Mine!)

Bächlein, laß dein Rauschen sein!
Räder, stellt euer Brausen ein!
All ihr muntern Waldvögelein,
Groß und klein,
Endet eure Melodein!
Durch den Hain
Aus und ein
Schalle heut ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!
Frühling, sind das alle deine Blümelein?
Sonne, hast du keinen hellern Schein?
Ach, so muß ich ganz allein
Mit dem seligen Worte mein
Unverstanden in der weiten Schöpfung sein!

Little brook, stop your rushing! Wheels, cease your roaring! All you merry woodland birds, Large and small, Hush your melodies! Through the grove, Out and in, Only one phrase resounds: The beloved miller maid is mine! Mine! Spring, are these all of your flowers? Sun, have you no brighter shine? Ah, so I must be all alone With my blissful word, Misunderstood in all of creation!

MC Mein!

12 Pause (Interlude)

LL sings Pause (Interlude)

Meine Laute hab ich gehängt an die Wand, Hab sie umschlungen mit einem grünen Band– Ich kann nicht mehr singen, mein Herz ist zu voll, Weiß nicht, wie ich's in Reime zwingen soll.

Meiner Sehnsucht allerheißesten Schmerz Durft ich aushauchen in Liederscherz, Und wie ich klagte so süß und fein, Glaubt ich doch, mein Leiden wär' nicht klein.

Ei, wie groß ist wohl meines Glückes Last, Daß kein Klang auf Erden es in sich faßt?

Nun, liebe Laute, ruh an dem Nagel hier! Und weht ein Lüftchen über die Saiten dir, Und streift eine Biene mit ihren Flügeln dich, Da wird mir so bange, und es durchschauert mich.

Warum ließ ich das Band auch hängen so lang? Oft fliegt's um die Saiten mit seufzendem Klang. Ist es der Nachklang meiner Liebespein? Soll es das Vorspiel neuer Lieder sein? My lute I've hung upon the wall, I've tied it there with a green ribbon– I can sing no more, my heart is too full, I don't know how to force the rhymes.

The burning pain of my longing I once could exhale out into jesting songs, And when I lamented, so sweet and fine, It seemed to me my sorrows weren't small.

Ah, but how huge is my joy's weight, That no sound on earth can encompass it?

Now, dear lute, rest on this nail here! And if a breeze flutters over your strings, And if a bee grazes you with its wings, I'm anxious and I shudder runs through me.

Why have I left that ribbon hanging there so long? Often it brushes the strings with a sighing sound. Is it the echo of my love's pain? Can it be the prelude to new songs?

MC Pause

13 Mit dem grünen Lautenbande (With the Green Lute Ribbon)



LL sings Mit dem grünen Lautenbande (With the Green Lute Ribbon)

»Schad um das schöne grüne Band, Daß es verbleicht hier an der Wand, Ich hab das Grün so gern!« So sprachst du, Liebchen, heut zu mir; Gleich knüpf ich's ab und send es dir: Nun hab das Grüne gern!

Ist auch dein ganzer Liebster weiß, Soll Grün doch haben seinen Preis, Und ich auch hab es gern. Weil unsre Lieb ist immergrün, Weil grün der Hoffnung Fernen blühn, Drum haben wir es gern.

Nun schlinge in die Locken dein Das grüne Band gefällig ein, Du hast ja's Grün so gern. Dann weiß ich, wo die Hoffnung wohnt, Dann weiß ich, wo die Liebe thront, Dann hab ich's Grün erst gern. "What a shame about the green ribbon, That it fades here on the wall, I like green so much!" So you said, sweetheart, today to me; Right away I'll untie it and send it to you: Now enjoy the green!

Even though your lover is white [with flour], Green shall still have its prize, And I also like [green]. Because our love is evergreen, Because hope's far reaches bloom green, So we are both fond of green.

Now pleasantly entwine in your curls The green ribbon, if you please, Since you're so fond of green. Then I'll know where hope dwells, Then I'll know, where love is enthroned, Only then shall I really love green.

MC Mit dem grünen Lautenband

14 Der Jäger (The Hunter)

LL sings Der Jäger (The Hunter)

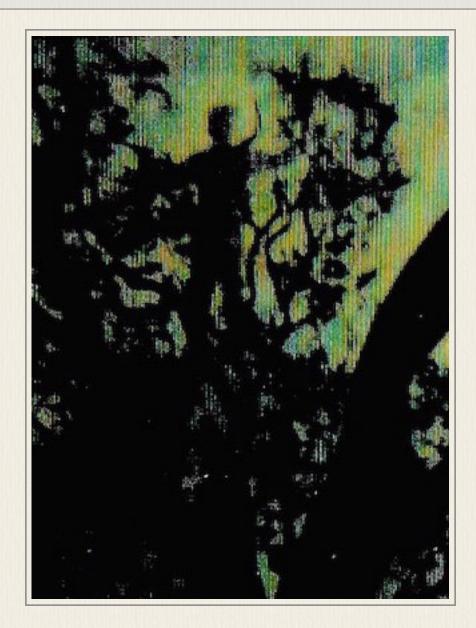
Was sucht denn der Jäger am Mühlbach hier? Bleib, trotziger Jäger, in deinem Revier! Hier gibt es kein Wild zu jagen für dich, Hier wohnt nur ein Rehlein, ein zahmes, für mich, Und willst du das zärtliche Rehlein sehn, So laß deine Büchsen im Walde stehn, Und laß deine klaffenden Hunde zu Haus, Und laß auf dem Horne den Saus und Braus, Und schere vom Kinne das struppige Haar, Sonst scheut sich im Garten das Rehlein fürwahr.

Doch besser, du bliebest im Walde dazu Und ließest die Mühlen und Müller in Ruh. Was taugen die Fischlein im grünen Gezweig? Was will den das Eichhorn im bläulichen Teich? Drum bleibe, du trotziger Jäger, im Hain, Und laß mich mit meinen drei Rädern allein; Und willst meinem Schätzchen dich machen beliebt, So wisse, mein Freund, was ihr Herzchen betrübt: Die Eber, die kommen zur Nacht aus dem Hain Und brechen in ihren Kohlgarten ein Und treten und wühlen herum in dem Feld: Die Eber, die schieß, du Jägerheld! What does the hunter seek at the mill stream here? Remain, bold hunter, in your own preserve! Here there's no game for you to hunt, Here dwells only a little doe, a tame one, for me, And if you wish to see the tender doe, Then leave your rifle behind in the woods, And leave your yelping dogs at home, And stop the horn from blowing and blasting, And shave from your chin the bristly hair, Otherwise the doe will hide herself in the garden.

Or better yet, just remain in the forest And leave the mills and the miller in peace. What use would a fish be in the green branches? What would the squirrel want in a blue pond? So stay, bold hunter, in the woods, And leave me with my three wheels alone; And if you'd like to endear yourself to my sweetheart, Then know, my friend, what troubles her heart: The boars that come at night from the grove And break into her cabbage patch And trample and wallow around in the field: The boars, shoot them, you gallant hunter!

MC Der Jäger

15 Eifersucht und Stolz (Jealousy and Pride)



We haven't been able to locate the art Lehmann intended for this song, so I'm using this one of hers possibly intended for another song.

LL sings Eifersucht und Stolz (Jealousy and Pride)

Wohin so schnell, so kraus und wild, mein lieber Bach? Eilst du voll Zorn dem frechen Bruder Jäger nach? Kehr um, kehr um, und schilt erst deine Müllerin Für ihren leichten, losen, kleinen Flattersinn.

Sahst du sie gestern abend nicht am Tore stehn, Mit langem Halse nach der großen Straße sehn? Wenn vom den Fang der Jäger lustig zieht nach Haus, Da steckt kein sittsam Kind den Kopf zum Fenster 'naus.

Geh, Bächlein, hin und sag ihr das; doch sag ihr nicht, Hörst du, kein Wort von meinem traurigen Gesicht. Sag ihr: Er schnitzt bei mir sich eine Pfeif' aus Rohr Und bläst den Kindern schöne Tänz' und Lieder vor. Where so quickly, so ruffled and wild, my dear brook? Do you hurry full of anger after arrogant brother hunter? Turn around and scold first your miller maid, For her light, wanton, little fickleness.

Didn't you see her standing at the door last night, Craning her neck toward the large street? When the hunter returns gaily home from the catch, No decent girl sticks her head out the window.

Go, brooklet, and tell her that; but tell her not, Do you hear? Not a word about my sad face. Tell her: he is carving a pipe from a reed And plays pretty dances and songs for the children.

MC Eifersucht und Stolz

16 Die liebe Farbe (The Favorite Color)

LL sings Die liebe Farbe (The Favorite Color)

In Grün will ich mich kleiden, In grüne Tränenweiden: Mein Schatz hat's Grün so gern. Will suchen einen Zypressenhain, Eine Heide von grünen Rosmarein: Mein Schatz hat's Grün so gern.

Wohlauf zum fröhlichen Jagen!Wohlauf durch Heid' und Hagen!Mein Schatz hat's Jagen so gern.Das Wild, das ich jage, das ist der Tod;Die Heide, die heiß ich die Liebesnot:Mein Schatz hat's Jagen so gern.

Grabt mir ein Grab im Wasen, Deckt mich mit grünem Rasen: Mein Schatz hat's Grün so gern. Kein Kreuzlein schwarz, kein Blümlein bunt, Grün, alles grün so rings und rund! Mein Schatz hat's Grün so gern. In green will I dress myself, In green weeping willows: My sweetheart is so fond of green. I'll look for a cypress thicket, A hedge of green rosemary: My sweetheart is so fond of green.

Away to the joyous hunt! Away through heath and hedge! My sweetheart is so fond of hunting. The game that I hunt is death; The heath is what I call love's distress: My sweetheart is so fond of hunting.

Dig me a grave in the turf, Cover me with green grass: My sweetheart is so fond of green. No black cross, no colorful flowers, Green, everything green all around! My sweetheart is so fond of green.

MC Die liebe Farbe

17 Die böse Farbe (The Hated Color)

L'order

LL sings Die böse Farbe (The Hated Color)

Ich möchte ziehn in die Welt hinaus, Hinaus in die weite Welt; Wenn's nur so grün, so grün nicht wär, Da draußen in Wald und Feld!

Ich möchte die grünen Blätter all Pflücken von jedem Zweig, Ich möchte die grünen Gräser all Weinen ganz totenbleich.

Ach Grün, du böse Farbe du, Was siehst mich immer an So stolz, so keck, so schadenfroh, Mich armen weißen Mann?

Ich möchte liegen vor ihrer Tür Im Sturm und Regen und Schnee. Und singen ganz leise bei Tag und Nacht Das eine Wörtchen: Ade!

Horch, wenn im Wald ein Jagdhorn schallt, Da klingt ihr Fensterlein! Und schaut sie auch nach mir nicht aus, Darf ich doch schauen hinein.

O binde von der Stirn dir ab Das grüne, grüne Band; Ade, ade! Und reiche mir Zum Abschied deine Hand! I'd like to go out into the world, Out into the wide world; If only it weren't so green, so green, Out there in the forest and field!

I'd like to pluck all the green leaves From every branch, I'd like to weep on all the green grass Until it's as pale as death.

Ah, green, you hated color, you, Why do you always look at me, So proud, so bold, so gloating, Me a poor, white [flour-covered] man?

I'd like to lay in front of her door, In storm and rain and snow. And sing quite softly by day and night The one little word: farewell!

Listen, when in the woods a hunter's horn sounds, Her window clicks! And she looks out, but not for me, [Yet] I can certainly look in.

Oh do unwind from your brow That green, green ribbon; Farewell, farewell! And give me Your hand in parting!

We have no Lehmann master class for this song. LL: "You cannot escape from the obsession: the color green pursues you, mocks you...Your mind begins to be confused...Wherever you might flee, the color green is there—the forest, the fields, the banks of the brook...[Begin] with great violence, like a cry of fear...and whisper with an expression of insanity—'Wenn's nur so grün, so grün nicht wär...'"

18 Trockne Blumen (Withered Flowers)

Ihr Blümlein alle, Die sie mir gab, Euch soll man legen Mit mir ins Grab.

Wie seht ihr alle Mich an so weh, Als ob ihr wüßtet, Wie mir gescheh?

Ihr Blümlein alle, Wie welk, wie blaß? Ihr Blümlein alle, Wovon so naß?

Ach, Tränen machen Nicht maiengrün, Machen tote Liebe Nicht wieder blühn.

Und Lenz wird kommen, Und Winter wird gehn, Und Blümlein werden Im Grase stehn.

Und Blümlein liegen In meinem Grab, Die Blümlein alle, Die sie mir gab.

Und wenn sie wandelt Am Hügel vorbei Und denkt im Herzen: Der meint' es treu!

Dann, Blümlein alle, Heraus, heraus! Der Mai ist kommen, Der Winter ist aus. All you little flowers, That she gave me, You shall be laid With me in my grave.

Why do you all look At me so sadly, As if you had known, What would happen to me?

You little flowers all, How wilted, how pale? You little flowers all, Why so moist?

Ah, tears will not make The green of May, Don't make dead love Bloom again.

And spring will come, And winter will go, And flowers will Grow in the grass.

And flowers will lie In my grave, All the flowers That she gave me.

And when she strolls Past the grave And thinks in her heart: His feelings were true!

Then, all you little flowers, Come forth, come forth, May has come, Winter is over.

MC Trockne Blumen

LL sings Trockne Blumen (Withered Flowers)

19 Der Müller und der Bach (The Miller and the Brook)

Der Müller: Wo ein treues Herze In Liebe vergeht, Da welken die Lilien Auf jedem Beet;

Da muß in die Wolken Der Vollmond gehn, Damit seine Tränen Die Menschen nicht sehn;

Da halten die Englein Die Augen sich zu Und schluchzen und singen Die Seele zur Ruh'.

Der Bach:

Und wenn sich die Liebe Dem Schmerz entringt, Ein Sternlein, ein neues, Am Himmel erblinkt;

Da springen drei Rosen, Halb rot und halb weiß, Die welken nicht wieder, Aus Dornenreis.

Und die Engelein schneiden Die Flügel sich ab Und gehn alle Morgen Zur Erde herab.

Der Müller:

Ach Bächlein, liebes Bächlein, Du meinst es so gut: Ach Bächlein, aber weißt du, Wie Liebe tut?

Ach unten, da unten Die kühle Ruh! Ach Bächlein, liebes Bächlein, So singe nur zu. *The Miller:* Where a true heart Perishes from love, There wither the lilies In every flower bed;

Then into the clouds must The full moon go, So that her tears People don't see;

Then angels shut their eyes And sob and sing The soul to rest.

The Brook:

And when love Breaks away from pain, A little star, a new one, Twinkles in the sky;

Three roses spring up, Half red and half white, That never wilt, On thorny stalks.

And the angels cut off Their wings And go every morning Down to earth.

The Miller:

Ah, brooklet, dear little brook, You mean it so well, Ah, brooklet, but do you know, What love does [to you]?

Ah, below, down there The cool rest! Ah, brooklet, dear little brook, Just sing on.

MC Der Müller...

LL sings Der Müller und der Bach (The Miller and the Brook)

20 Des Baches Wiegenlied (The Brook's Lullaby)

LL sings Des Baches Wiegenlied (The Brook's Lullaby)

Gute Ruh, gute Ruh! Tu die Augen zu! Wandrer, du müder, du bist zu Haus. Die Treu' ist hier, Sollst liegen bei mir, Bis das Meer will trinken die Bächlein aus.

Wenn ein Jagdhorn schallt Aus dem grünen Wald, Will ich sausen und brausen wohl um dich her. Blickt nicht herein, Blaue Blümelein! Ihr macht meinem Schläfer die Träume so schwer.

Gute Nacht, gute Nacht! Bis alles wacht, Schlaf aus deine Freude, schlaf aus dein Leid! Der Vollmond steigt, Der Nebel weicht, Und der Himmel da oben, wie ist er so weit! Rest well, rest well! Close your eyes! Wanderer, tired one, you are home. Fidelity is here, You shall lie with me, Until the sea drains the brooklet dry.

When a hunting horn soundsFrom the green forest,I will roar and rush around you.Don't peep in here,Little blue flowers!You trouble my sleeper's dreams so badly.

Good night, good night, Until everything awakes, Sleep away your joy, sleep away your pain! The full moon rises, The mist fades, And the sky above, how vast is is!

MC Des Baches...

In 1943 Lehmann wrote the following note to her brother Fritz that accompanied her quick drawings for *Die schöne Müllerin*.

Mein lieber Fritz,

Wenn Dir die Sachen ein bischen gefallen, haben sie ihren Zweck erfüllt. Mein "Neujahrsgeschenk."

Im Sommer möchte ich gern mit Frau Behrends Hilfe das alles noch mal machen, es ist ja meistens sehr kindisch gezeichnet, aber es war sehr schwer. Ich habe zwei ganze Tage daran gearbeitet.

Innigste Deine Lotte

[My dear Fritz, If these things have pleased you even a little, then their goal has been achieved. My "New Years' Gift." In summer I'd like Mrs. Behrend's help to do them once again as they're mostly childishly drawn, but it's very difficult. I have spent two complete days working. Deeply, your Lotte]

Die schöne Müllerin drawings from 1943
Our /
meinen geliebten
D Bruder!
Dedication
Jatte

CHAPTER 4

Frauenliebe und -leben



Lehmann sang Robert Schumann's *Frauenliebe und -leben* frequently and recorded it for Columbia with Bruno Walter. There's also a live recording with Paul Ulanowsky from the Music & Arts label. The recorded sound is good, but I've used the 1941 recording with Walter. It's a shame that I haven't been able to locate more examples of her teaching either the whole cycle or individual songs. She did have definite ideas on how it should be sung. It was never sentimental or maudlin. In her book, *Eighteen Song Cycles*, Lehmann wrote: One often hears Chamisso's poems for this cycle criticized as being old-fashioned. Perhaps for those sophisticated people who live entirely in the present they are. But is this not an indication of a lack of imagination? The rather sentimental maiden of this cycle may exaggerate her feelings, and her way of expressing them certain is not "modern," but is not love always a romantically exaggerated happiness or misery?...In this cycle try to forget the present and let yourself be free to enjoy the romantic sentimentality of a century which was far less matter-of-fact than our own. ...(B)egin the cycle with the kind of reverence and enchantment with which you might take from an old cabinet a rare piece of lace which had been the proud possession of your great-grandmother....I am certainly a modern woman and I cannot tolerate anything which is sentimental or mawkish, and yet I say: Yes, to be sure, this cycle *is* old-fashioned, but thank heaven that it is! One can never be an artist if one cannot place oneself convincingly in any atmosphere, however distant or foreign.

In Volume III as well as this one, we often hear Lehmann exhorting her students to use their imaginations. They may not be anything like the person they're representing on the concert or opera stage, but their individual personality gets subsumed in the one they're depicting and that's what's important. Now that even men have sung and recorded this cycle, we are more and more able to see it as a wonderful chance to experience vicariously the feelings of this impetuous and probably coddled girl as she experiences love.

In the following pages I offer a photo from Lehmann's life that represents to me an aspect of the poetry. You'll find short, descriptive excerpts from her *Eighteen Song Cycles* for each song. We don't have master classes for each of the songs, but we do have Lehmann's 1941 recording of them with Bruno Walter, the pianist.



"Seit ich ihn gesehen" (Since I Saw Him)

Lehmann writes: "Begin as if with a deep sigh. Your voice should be soft, breathy, forlorn....You cannot quite understand the power of this magic spell which has possessed you."



Otto, Lehmann's husband.

We don't have a Lehmann master class for this song.

LL sings: Seit ich ihn gesehen

Seit ich ihn gesehen,

Glaub' ich blind zu sein; Wo ich hin nur blicke, Seh' ich ihn allein; Wie im wachen Traume Schwebt sein Bild mir vor, Taucht aus tiefstem Dunkel, Heller nur empor.

Sonst ist licht- und farblos Alles um mich her, Nach der Schwestern Spiele Nicht begehr' ich mehr, Möchte lieber weinen, Still im Kämmerlein; Seit ich ihn gesehen, Glaub' ich blind zu sein. Since first I saw him I believe myself to be blind; Wherever I look, I see only him. As in waking dreams His image floats before me, Emerging from deepest darkness, Arising all the brighter.

All else is dark and colorless All around me, For the games of my sisters I no longer wish to share, I would rather weep, Quietly in my little chamber; Since first I saw him, I believe myself to be blind.

"Er, der Herrlichste von allen" (He, the Noblest of All)

Lehmann writes: "...you look with rapture at the image of your beloved which seems to be always before you and you find your greatest joy in praising his virtues, his wonderful character and his great beauty....Begin this second song joyfully, radiantly, almost dizzy with delight....Your love is boundless—you even enjoy talking about the happy woman whom he will take for his wife!"



Lehmann with Otto

Er, der herrlichste von allen,

Wie so milde, wie so gut! Holde Lippen, klares Auge, Heller Sinn und fester Mut.

So wie dort in blauer Tiefe, Hell und herrlich, jener Stern, Also er an meinem Himmel, Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen; Nur betrachten deinen Schein, Nur in Demuth ihn betrachten, Selig nur und traurig sein!

Höre nicht mein stilles Beten, Deinem Glücke nur geweiht; Darfst mich niedre Magd nicht kennen, Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen Darf beglücken deine Wahl, Und ich will die Hohe segnen, Viele tausendmal.

Will mich freuen dann und weinen, Selig, selig bin ich dann; Sollte mir das Herz auch brechen, Brich, O Herz, was liegt daran? He, the most magnificent of all men, How gentle, how good! Tender lips, bright eyes, A clear mind and steadfast courage.

Just as there in the blue distance, Bright and magnificent as that star, So he is in my firmament, Bright and magnificent, lofty and distant.

Go, go your way; Only let me gaze at your radiance, Only to gaze at it in humility, At once both blissful and sad!

Don't listen to my silent prayer, Dedicated only to your happiness; You shall never know me, a lowly maid, You lofty star of splendor!

Only the most worthy [woman] of all Should be favored by your choice, And I will bless her, the exalted one, Many a thousand times.

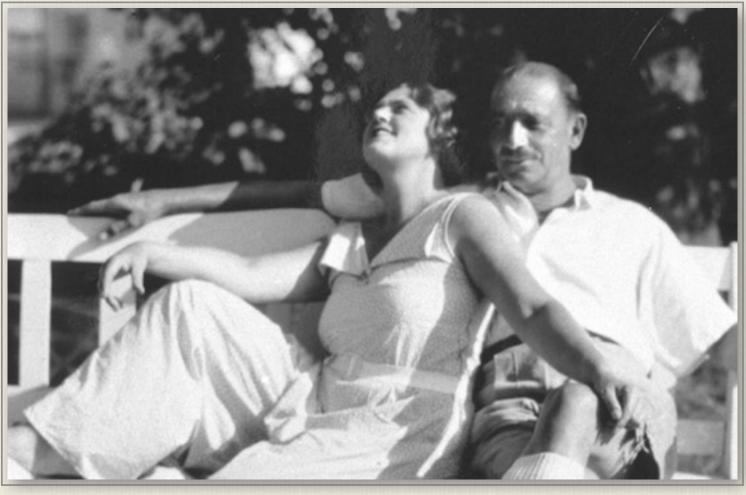
I will rejoice then and weep, Blissful, blissful I'll be; Even if my heart should break, Break, oh heart, what does it matter?

MC Er, der herrlichste... I

MC Er, der herrlichste... 2

"Ich kann's nicht fassen, nicht glauben' (I Can't Grasp or Believe It)

Lehmann writes: "This short breathless song should be sung as if you had just stopped running. You are so completely overwhelmed and stunned by your happiness that you have come running out of the house like a child....it has not been only a dream. With this realization you throw your whole being into his life."



A rapturous Lehmann with Otto

In the master class that follows, Lehmann teaches both "Ich kann's nicht fassen, nicht glauben" and "Du Ring an meinem Finger" talking about the transition. You can find just "Du Ring an meinem Finger" on the following page.



LL sings: Ich kann's nicht fassen

Ich kann's nicht fassen, nicht glauben,

Es hat ein Traum mich berückt; Wie hätt' er doch unter allen Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen: "Ich bin auf ewig dein!" Mir war's ich träume noch immer, Es kann ja nimmer so sein.

O laß im Traume mich sterben, Gewieget an seiner Brust, Den seligen Tod mich schlürfen In Tränen unendlicher Lust. I can't grasp it, nor believe it, A dream has beguiled me; How could he, among all the others Exalt and make poor me happy?

It seemed to me as if he said: "I am yours forever!" It seemed to me as if I were still dreaming, For it can hardly be so.

Oh let me die in this dream, Rocked on his breast, Let me sip the bliss of death, In tears of infinite bliss.

MC Ich kann nicht.../Du Ring...

"Du Ring an meinem Finger" (You Ring on my Finger)

Lehmann writes: "Calm and contented in the realization of his love, you are almost childlike and as yet unawakened to passion. He loves you, how could you ask for anything more? Begin the song in this feeling of contentment...The complete surrender of which you seek is the surrender of your soul."



Otto and Lehmann on their wedding day

LL sings: Du Ring...

Du Ring an meinem Finger,

Mein goldenes Ringelein, Ich drücke dich fromm an die Lippen, Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet, Der Kindheit friedlich schönen Traum, Ich fand allein mich, verloren Im öden, unendlichen Raum.

Du Ring an meinem Finger Da hast du mich erst belehrt, Hast meinem Blick erschlossen Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben, Ihm angehören ganz, Hin selber mich geben und finden Verklärt mich in seinem Glanz.

Du Ring an meinem Finger, Mein goldenes Ringelein, Ich drücke dich fromm an die Lippen Dich fromm an das Herze mein. You ring on my finger, My little golden ring, I press you devoutly to my lips, You devoutly to my heart.

My dream had come to its end, The tranquil, lovely dream of childhood, I found myself alone, lost In bleak, infinite space.

You ring on my finger Only then you taught me, Have opened my eyes To life's infinite, deep value.

I want to serve him, live for him, Belong to him entirely, Give myself and find myself Transfigured in his radiance.

You ring on my finger, My little golden ring, I press you devoutly to my lips, You devoutly to my heart.

MC Du Ring...

"Helft mir, ihr Schwestern" (Help me, Sisters)

Lehmann writes: "The Wedding day!...A girl for the last time...now attired in your bridal dress, you look about you and bid our friends good-bye....The tears of farewell mingle with the tears of happiness."



In this costume, the youthful Lehmann looks as if she's preparing to be married.

We don't have a Lehmann master class for this song.

Helft mir, ihr Schwestern!

Helft mir, ihr Schwestern, Freundlich mich schmücken, Dient der Glücklichen heute mir, Windet geschäftig Mir um die Stirne Noch der blühenden Myrte Zier.

Als ich befriedigt, Freudigen Herzens, Sonst dem Geliebten im Arme lag, Immer noch rief er, Sehnsucht im Herzen, Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,Helft mir verscheuchenEine törichte Bangigkeit,Daß ich mit klaremAug ihn empfange,Ihn, die Quelle der Freudigkeit.

Bist mein Geliebter, Du mir erschienen, Giebst du mir, Sonne, deinen Schein? Laß mich in Andacht, Laß mich in Demuth, Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern, Streuet ihm Blumen, Bringet ihm knospende Rosen dar, Aber euch, Schwestern, Grüß ich mit Wehmut Freudig scheidend aus eurer Schar.

LL sings: Helft mir...

Help me, sisters, Fondly adorn me, Serve me, the happy one, today, Busily entwine About my brow The blooming myrtle wreath.

As I, content, With joyful heart, Used to lay in the arms of my beloved, He always called out, Yearning in his heart, Impatiently for this very day.

Help me, sisters, Help me to banish A foolish anxiety, So that I may with clear Eyes receive him, Him, the source of [all] joyfulness.

Are my beloved, [Who] appeared to me, Will you shine on me, oh my sun? Let me with devotion, Let me in humility, Let me bow before my master.

Scatter [flowers], sisters, Strew him with flowers, Bring him budding roses, But you, sisters, I greet you with melancholy, As I joyfully depart from your midst.

"Süßer Freund, du blickest mich verwundert an" (Sweet Friend, You Gaze Bewildered at Me)

Lehmann writes: "You are a woman now who has also experienced the ecstasy of love in a sensual way. You are awakened....He is more than a lover now, he is your understanding friend, your companion for life....With restrained tears of joy you speak of your child."



Otto and Lehmann in Salzburg

We don't have a Lehmann master class for this song.

Süßer Freund, du blickest

Mich verwundert an, Kannst es nicht begreifen, Wie ich weinen kann; Laß der feuchten Perlen Ungewohnte Zier Freudig hell erzittern In dem Auge mir.

Wie so bang mein Busen, Wie so wonnevoll! Wüßt ich nur mit Worten, Wie ich's sagen soll; Komm und birg dein Antlitz Hier an meiner Brust, Will in's Ohr dir flüstern Alle meine Lust.

Weißt du nun die Tränen, Die ich weinen kann Sollst du nicht sie sehen, Du geliebter Mann? Bleib an meinem Herzen, Fühle dessen Schlag, Daß ich fest und fester Nur dich drücken mag.

Hier an meinem Bette Hat die Wiege Raum, Wo ich still verberge Meinen holden Traum; Kommen wird der Morgen, Wo der Traum erwacht, Und daraus dein Bildnis Mir entgegen lacht. LL sings: Süßer Freund

Dearest one, you look At me in wonder, You cannot understand, How I can weep; Let the moist pearls' Unaccustomed adornment Tremble, joyfully bright, In my eyes.

How anxious my heart, How blissful! If I only knew with words How I should say it; Come and bury your face Here on my breast, I want in your ear To whisper all my happiness.

Now do you understand the tears That I can shed Should you not then see them, You [my] beloved husband? Stay near to my heart, Feel its beat, That I strong and stronger, Only may hold you.

Here, beside my bed There's room for the cradle, Where I [can] quietly shelter My lovely dream; The morning will come When the dream awakes, And from it your image Shall smile up at me.

"An meinem Herzen, an meiner Brust" (At My Heart, At My Breast)

Lehmann writes: "This joyous song should be sung as if words are unimportant... You look at the tiny infant in your arms and laugh and weep and talk and smile, all in one breath...the postlude is like a surging wave of happiness. Feel its sweep, take it up with your body..."



Lehmann didn't have children, but loved animals with the same passion that a mother loves her babies.

We don't have a Lehmann master class for this song.

LL sings: An meinem Herzen

An meinem Herzen, an meiner Brust,

Du meine Wonne, du meine Lust! Das Glück ist die Liebe, die Lieb ist das Glück, Ich hab' es gesagt und nehm's nicht zurück.

Hab' überschwenglich mich geschätzt Bin überglücklich aber jetzt.

Nur die da säugt, nur die da liebt Das Kind, dem sie die Nahrung giebt; Nur eine Mutter weiß allein Was lieben heißt und glücklich sein.

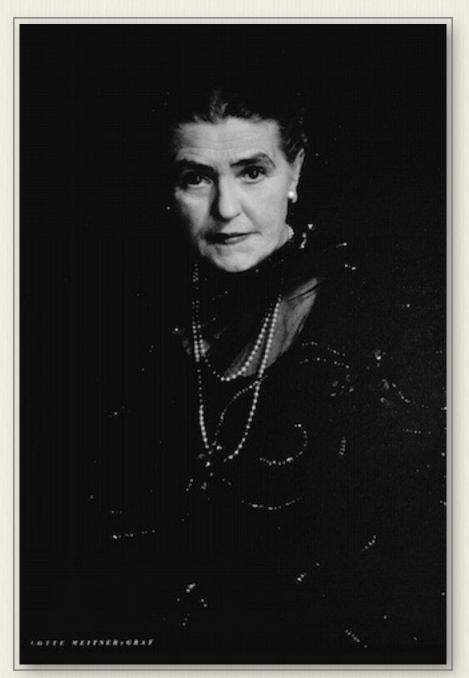
O, wie bedaur' ich doch den Mann, Der Mutterglück nicht fühlen kann! Du lieber, lieber Engel, du, Du schauest mich an und lächelst dazu! An meinem Herzen, an meiner Brust, Du meine Wonne, du meine Lust! On my heart, on my breast, You my delight, you my joy! Joy is love, love is joy, I've said it, and won't take it back.

I considered myself rapturous, [But] now I'm happier than ever. Only she who suckles, only she who loves The child she nourishes; Only a mother knows What it is to love and to be happy.

Oh how I do pity the man, Who can't feel a mother's joy! You dear, dear angel, you, You look at me and smile! On my heart, on my breast, You my delight, my joy!

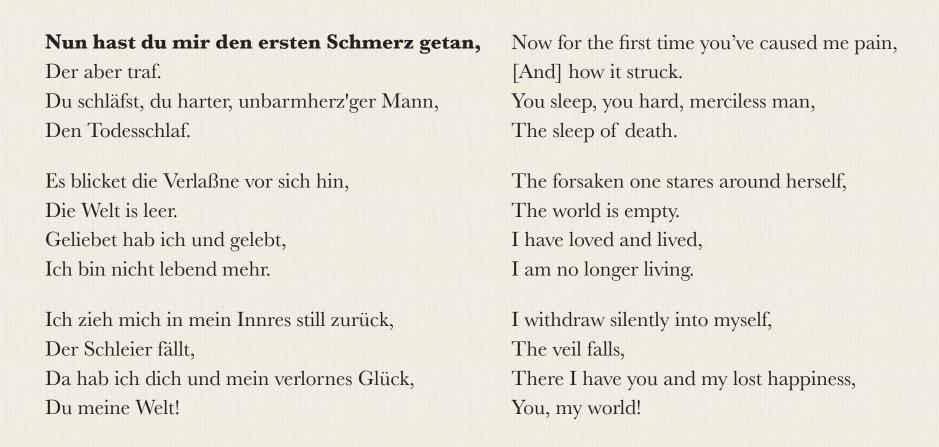
"Nun hast du mir den ersten Schmerz getan" (Now You Have Caused Me the First Pain)

Lehmann writes: "You are changed. Softness and sweetness have left you...Your voice is harsh, lacking in any loveliness. There is a dark rebellion in it."



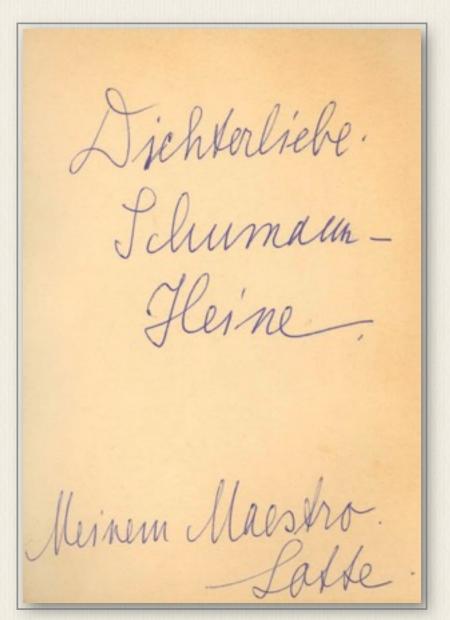
Lehmann at a late stage of her life

LL sings: Nun hast du mir



MC Nun hast du mir...





Lehmann's handwritten title and dedication to Bruno Walter, her pianist on the *Dichterliebe* recording

As with *Winterreise* in Volume I, Lehmann recorded the songs of Robert Schumann's *Dichterliebe*, but instead of Paul Ulanowsky, Bruno Walter was the pianist. You'll hear Pristine label's refurbished 1941 *Dichterliebe* recording. In 1951 she recorded the Heinrich Heine poems used in the cycle; later drawing expressionistic impressions of each song. She revisited these and made color examples of many of them which you'll find at the end of the cycle itself.

Excerpts from Lehmann's suggestions for each song are drawn from her books More than Singing and Eighteen Song Cycles: A Study in Their Interpretation. They

are aimed at a potential singer, but provide everyone with a bit of an introduction to each song. You'll find them as a small button of in the lower left-hand corner of each drawing that will provide a Lehmann suggestion for the song.

Lehmann pointed out to viewers that she was not a professional artist:

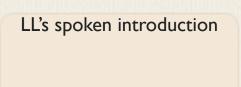
It is not as an accomplished painter that I want to exhibit my illustrations of the 'Poet's Love.' I wanted to give visual expression to those songs which I have sung so often and have made my own as if they had been born from my heart and spirit. It is the singer who for once speaks to you not on the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

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

The following translations are based on those of Emily Ezust, found in her helpful "LiederNet Archive" website: <u>http://www.lieder.net/lieder/index.html</u>

Thanks are due to Daisy C. Muralles, working at Special Collections, UCSB, for scanning/copying Lehmann's drawings.

Below you can listen to Lehmann's introduction to Dichterliebe.



We also offer Lehmann master classes for all but the final two songs of *Dichterliebe*.

In this drawing, Lehmann envisions either Heine writing the verses or Schumann writing the music.



1. Im wunderschönen Monat Mai (In the lovely month of May)

I. LL reads Im wunderschönen Monat Mai I. LL sings Im wunderschönen Monat Mai

Im wunderschönen Monat Mai, Als alle Knospen sprangen, Da ist in meinem Herzen Die Liebe aufgegangen.

Im wunderschönen Monat Mai, Als alle Vögel sangen, Da hab' ich ihr gestanden Mein Sehnen und Verlangen. In the lovely month of May, When all buds burst open, There, from my heart Love burst forth.

In the lovely month of May, When all the birds were singing, I confessed to her My longing and desire.

1. MC Im wunderschönen Monat Mai

2. Aus meinen Tränen sprießen (From my tears spring up)

2. LL reads Aus meinen Tränen sprießen 2. LL sings Aus meinen Tränen sprießen

Aus meinen Tränen sprießen Viel blühende Blumen hervor, Und meine Seufzer werden Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen, Schenk' ich dir die Blumen all', Und vor deinem Fenster soll klingen Das Lied der Nachtigall. From my tears spring up Many blooming flowers, And my sighs become A chorus of nightingales.

And if you love me, dear one,I will send you many flowers,And before your window shall soundThe song of the nightingale.

2. MC Aus meinen Tränen sprießen

3. Die Rose, die Lilie, die Taube, die Sonne (The rose, the lily, the dove, the sun)

3. LL reads Die Rose, die Lilie, die Taube, die Sonne

3. LL sings Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne, Die liebt' ich einst alle in Liebeswonne. Ich lieb' sie nicht mehr, ich liebe alleine Die Kleine, die Feine, die Reine, die Eine;

Sie selber, aller Liebe Wonne, Ist Rose und Lilie und Taube und Sonne. Ich liebe alleine Die Kleine, die Feine, die Reine, die Eine. The rose, the lily, the dove, the sun, I loved them all once in the joy of love. I love them no more, I love only The small, the fine, the pure, the ONE;

She herself, the delight of all love, Is rose, and lily, and dove, and sun. I love only The small, the fine, the pure, the ONE.

3. MC Die Rose, die Lilie, die Taube, die Sonne

4. Wenn ich in deine Augen seh' (When I gaze into your eyes)

4. LL reads Wenn ich in deine Augen seh'

4. LL sings Wenn ich in deine Augen seh'

Wenn ich in deine Augen seh',So schwindet all' mein Leid und Weh;Doch wenn ich küße deinen Mund,So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust, Kommt's über mich wie Himmelslust; Doch wenn du sprichst: ich liebe dich! So muß ich weinen bitterlich. When I gaze into your eyes,All my pain and woe vanishes;But when I kiss your lips,Then I'll be wholly and entirely healthy.

When I lay on your breast I'm overcome with heavenly delight; But when you say, "I love you!" Then I must weep bitterly.

4. MC Wenn ich in deine Augen seh'

5. Ich will meine Seele tauchen (I want to immerse my soul)

5. LL reads Ich will meine Seele tauchen

5. LL sings Ich will meine Seele tauchen

Ich will meine Seele tauchen In den Kelch der Lilie hinein; Die Lilie soll klingend hauchen Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben Wie der Kuß von ihrem Mund, Den sie mir einst gegeben In wunderbar süßer Stund'. I want to immerse my soul Into the cup of the lily; The lily proclaims and breathes A song of my beloved.

The song shudders and trembles Like the kiss from her lips That she once gave me In that wonderfully sweet hour.

5. MC Ich will meine Seele tauchen

6. Im Rhein, im heiligen Strome (In the Rhine, in that holy river)

6. LL reads Im Rhein, im heiligen Strome

6. LL sings Im Rhein, im heiligen Strome

Im Rhein, im heiligen Strome, Da spiegelt sich in den Well'n Mit seinem großen Dome Das große, heil'ge Köln.

Im Dom da steht ein Bildnis, Auf goldnem Leder gemalt; In meines Lebens Wildnis Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein Um unsre liebe Frau; Die Augen, die Lippen, die Wänglein, Die gleichen der Liebsten genau. In the Rhine, in that holy river, It mirrors in its waves With its grand cathedral The great, holy city of Cologne.

In the cathedral stands a portrait, Painted on golden leather; Into my life's wilderness It has brightly shone.

Flowers and little angels float Around our beloved Lady; The eyes, the lips, the cheeks, They resemble my beloved's exactly.

6. MC 1 Im Rhein, im heiligen Strome

6. MC 2 Im Rhein, im heiligen Strome

7. Ich grolle nicht (I bear no grudge)

7. LL reads Ich grolle nicht

7. LL sings Ich grolle nicht

Ich grolle nicht, und wenn das Herz auch bricht,

Ewig verlor'nes Lieb! Ich grolle nicht. Wie du auch strahlst in Diamantenpracht, Es fällt kein Strahl in deines Herzens Nacht. Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht,

Ich sah dich ja im Traume, Und sah die Nacht in deines Herzens Raume,

Und sah die Schlang', die dir am Herzen frißt,

Ich sah, mein Lieb, wie sehr du elend bist.

I bear no grudge, even though my heart's breaking, My love is lost forever! I bear no grudge. How you do shine in diamond splendor, No beam falls into the night of your heart. I know that now.

I bear no grudge, even though my heart's breaking,

I saw you there in a dream,

And saw the night in the chamber of your heart,

And saw the snake that feeds upon your heart;

I saw, my love, how truly miserable you are.

7. MC 1 Ich grolle nicht

7. MC 2 Ich grolle nicht

7. MC 3 Ich grolle nicht

8. Und wüßten's die Blumen, die kleinen (And if the blooms, the small ones, knew)

8. LL reads Und wüßten's die Blumen, die kleinen

8. LL sings Und wüßten's die Blumen, die kleinen

Und wüßten's die Blumen, die kleinen, Wie tief verwundet mein Herz, Sie würden mit mir weinen, Zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen, Wie ich so traurig und krank, Sie ließen fröhlich erschallen Erquickenden Gesang.

Und wüßten's sie mein Wehe, Die goldenen Sternelein, Sie kämen aus ihrer Höhe, Und sprächen Trost mir ein.

Sie alle können's nicht wissen, Nur eine kennt meinen Schmerz; Sie hat ja selbst zerrissen, Zerrissen mir das Herz. And if the blooms, the small ones, knew How deeply wounded my heart is, They would weep with me To heal my pain.

And if the nightingales knew, How sad and ill I am, They would let forth merrily A refreshing song.

And if they knew my woe, The little golden stars, They would come down from their heights, And speak consolation to me.

But all of them could not know this, Only one knows my pain; She herself has indeed torn, Torn my heart in two.

8. MC Und wüßten's die Blumen, die kleinen

9. Das ist ein Flöten und Geigen (There is a fluting and fiddling)



9. LL reads Das ist ein Flöten und Geigen 9. LL sings Das ist ein Flöten und Geigen

Das ist ein Flöten und Geigen, Trompeten schmettern darein; Da tanzt wohl den Hochzeitreigen Die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen, Ein Pauken und ein Schalmei'n; Dazwischen schluchzen und stöhnen Die lieblichen Engelein. There is a fluting and fiddling, With trumpets blaring; In a wedding dance whirls My heart's whole love.

There is a ringing and roaring, A drumming and sounding of shawms; In between which sob and moan The lovely little angels.

9. MC Das ist ein Flöten und Geigen

10. Hör' ich das Liedchen klingen (I hear the little song sounding)

10. LL reads Hör' ich das Liedchen klingen

10. LL sings Hör' ich das Liedchen klingen

Hör' ich das Liedchen klingen, Das einst die Liebste sang, So will mir die Brust zerspringen Von wildem Schmerzendrang.

Es treibt mich ein dunkles Sehnen Hinauf zur Waldeshöh', Dort löst sich auf in Tränen Mein übergroßes Weh'. I hear the little song sounding, That once my beloved sang, And my heart will break From the savage penetrating pain.

A dark longing drives me Up into the forest heights, There my tears dissolve My colossal woe.

10. MC 1 Hör' ich das Liedchen klingen

10. MC 2 Hör' ich das Liedchen klingen

11. Ein Jüngling liebt ein Mädchen (A young man loves a maiden)

II.LL reads Ein Jüngling liebt ein Mädchen

II.LL sings Ein Jüngling liebt ein Mädchen

Ein Jüngling liebt ein Mädchen, Die hat einen andern erwählt; Der andre liebt eine andre, Und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger Den ersten besten Mann, Der ihr in den Weg gelaufen; Der Jüngling ist übel dran.

Es ist eine alte Geschichte, Doch bleibt sie immer neu; Und wem sie just passieret, Dem bricht das Herz entzwei. A young man loves a maiden, Who has chosen another; This other man loves yet another, And has wed that one.

The first girl takes out of anger The first best man, That happened to cross her path; Our young man is sick at this.

It is an old story, Yet it remains ever new; But to whom this befalls, It breaks the heart in two.

11. MC 1 Ein Jüngling liebt ein Mädchen

11. MC 2 Ein Jüngling liebt ein Mädchen

12. Am leuchtenden Sommermorgen (On a shining summer morning)



12. LL reads Am leuchtendenSommermorgen

I 2. LL sings Am leuchtendenSommermorgen

Am leuchtenden Sommermorgen Geh' ich im Garten herum. Es flüstern und sprechen die Blumen, Ich aber wandle stumm.

Es flüstern und sprechen die Blumen, Und schau'n mitleidig mich an: Sei unserer Schwester nicht böse, Du trauriger blasser Mann. On a shining summer morning I wander around the garden. The flowers are whispering and speaking, I, however, wander mute.

The flowers are whispering and speaking And look at me with pity: "Do not be angry with our sister, You sad pale man."

12. MC Am leuchtenden Sommermorgen

13. Ich hab' im Traum geweinet (I wept in my dream)

13. LL reads Ich hab' im Traum geweinet 13. LL sings Ich hab' im Traum geweinet

Ich hab' im Traum geweinet, Mir träumte, du lägest im Grab. Ich wachte auf, und die Träne Floß noch von der Wange herab.

Ich hab' im Traum geweinet, Mir träumt', du verließest mich. Ich wachte auf, und ich weinte Noch lange bitterlich.

Ich hab' im Traum geweinet, Mir träumte, du wär'st mir noch gut. Ich wachte auf, und noch immer Strömt meine Tränenflut. I wept in my dream, I dreamed, you lay in a grave. I awoke, and my tears Still flowed down my cheeks.

I wept in my dream, I dreamed you had left me. I awoke and I cried Bitterly for a long while.

I wept in my dream, I dreamed you were still true to me. I awoke, and still Streamed my flood of tears.

13. MC Ich hab' im Traum geweinet

14. Allnächtlich im Traume (Nightly in my dreams)

0.

14. LL reads Allnächtlich im Traume

Allnächtlich im Traume seh' ich dich Und sehe dich freundlich grüßen, Und laut aufweinend stürz' ich mich Zu deinen süßen Füßen.

Du siehest mich an wehmütiglich Und schüttelst das blonde Köpfchen; Aus deinen Augen schleichen sich Die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort Und gibst mir den Strauß von Zypressen. Ich wache auf, und der Strauß ist fort, Und's Wort hab' ich vergessen. 14. LL sings Allnächtlich im Traume

Nightly I see you in my dreams And I see you greet me, friendly, And crying out loudly, I throw myself At your sweet feet.

You look at me sorrowfully And shake your little blonde head; From your eyes creep forth The pearly teardrops.

You say to me secretly a soft word, And give me a branch of cypress. I awake, and the branch is gone, And I have forgotten the word.

14. MC Allnächtlich im Traume

15. Aus alten Märchen winkt es (From old fairy tales beckons)

Aus alten Märchen winkt es Hervor mit weißer Hand, Da singt es und da klingt es Von einem Zauberland;

Wo bunte Blumen blühen Im gold'nen Abendlicht, Und lieblich duftend glühen, Mit bräutlichem Gesicht;

Und grüne Bäume singen Uralte Melodei'n, Die Lüfte heimlich klingen, Und Vögel schmettern drein;

Und Nebelbilder steigen Wohl aus der Erd' hervor, Und tanzen luft'gen Reigen Im wunderlichen Chor;

Und blaue Funken brennen An jedem Blatt und Reis, Und rote Lichter rennen Im irren, wirren Kreis;

Und laute Quellen brechen Aus wildem Marmorstein. Und seltsam in den Bächen Strahlt fort der Widerschein.

Ach! könnt' ich dorthin kommen, Und dort mein Herz erfreu'n, Und aller Qual entnommen, Und frei und selig sein!

Ach! jenes Land der Wonne, Das seh' ich oft im Traum, Doch kommt die Morgensonne, Zerfließt's wie eitel Schaum. From old fairy tales beckons To me a white hand, There's a singing and sounding Of a magical land;

Where colorful flowers bloom In golden twilight, And glow lovely and fragrant With their bridal visage;

And green trees sing Ancient melodies, The breezes sound secretly, And birds warble;

And mist-figures rise Even from out of the earth, And dance airy round-dances In a wondrous chorus;

And blue sparks burn On every leaf and twig, And red lights run In a mad, chaotic circle;

And loud springs break Out of wild marble stone. And weirdly in the streams, Shine forth the reflections.

Ah! If I could enter there, And there delight my heart, And give up all my agony, And be free and blissful!

Ah! This land of bliss, That I see so often in the dream, But when the morning sun comes, It melts like mere foam. 172

15. LL reads Aus alten Märchen winkt es

15. LL sings Aus alten Märchen winkt es

We have no LL master class for this Lied.

16. Die alten, bösen Lieder (The old, angry songs)

Die alten, bösen Lieder, Die Träume bos und arg, Die laßt uns jetzt begraben, Holt einen großen Sarg.

Hinein leg' ich gar manches,Doch sag' ich noch nicht, was;Der Sarg muß sein noch größer,Wie's Heidelberger Faß.

Und holt eine Totenbahre, Und Bretter fest und dick; Auch muß sie sein noch länger, Als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen, Die müssen noch stärker sein Als wie der starke Christoph Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen, Und senken ins Meer hinab; Denn solchem großen Sarge Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl So groß und schwer mag sein? Ich senkt auch meine Liebe Und meinen Schmerz hinein. The old, angry songs, The angry terrible dreams, Let us now bury them, Fetch a huge coffin.

In it I'll lay many things, But I won't say quite what; The coffin must be even larger, Than the Heidelberg keg.

And fetch a death bier, And planks firm and thick; They must be still longer, Than the bridge to Mainz.

And fetch me too, twelve giants, They must be even stronger Than the strong St. Christopher In the Cologne Cathedral on the Rhine.

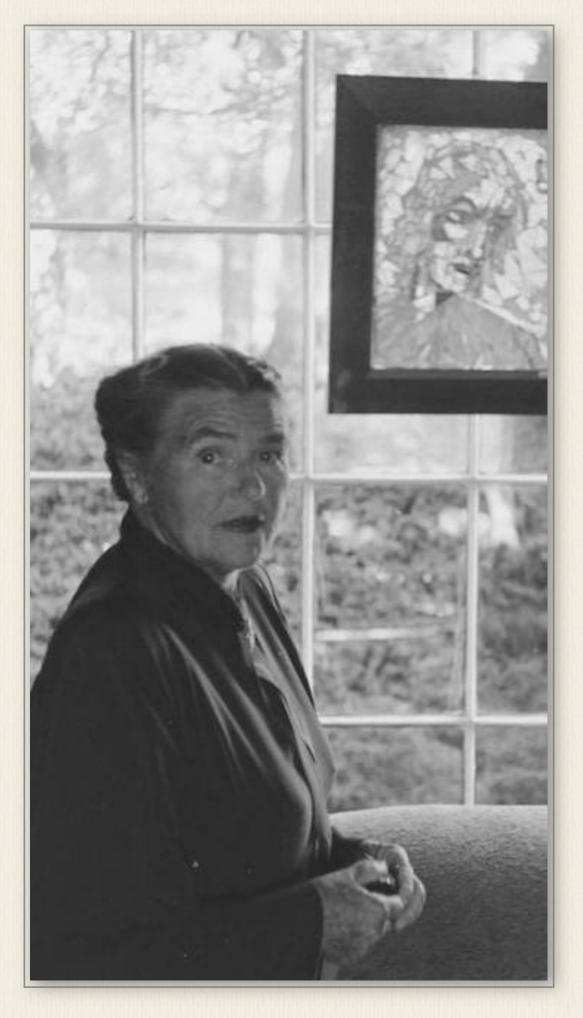
They should carry the coffin away, And sink it down deep in the sea; Since such a huge coffin Deserves an immense grave.

Do you know why the coffin Must be so large and heavy? I sank also my love And my pain within it. 16. LL reads Die alten, bösen Lieder

16. LL sings Die alten, bösen Lieder

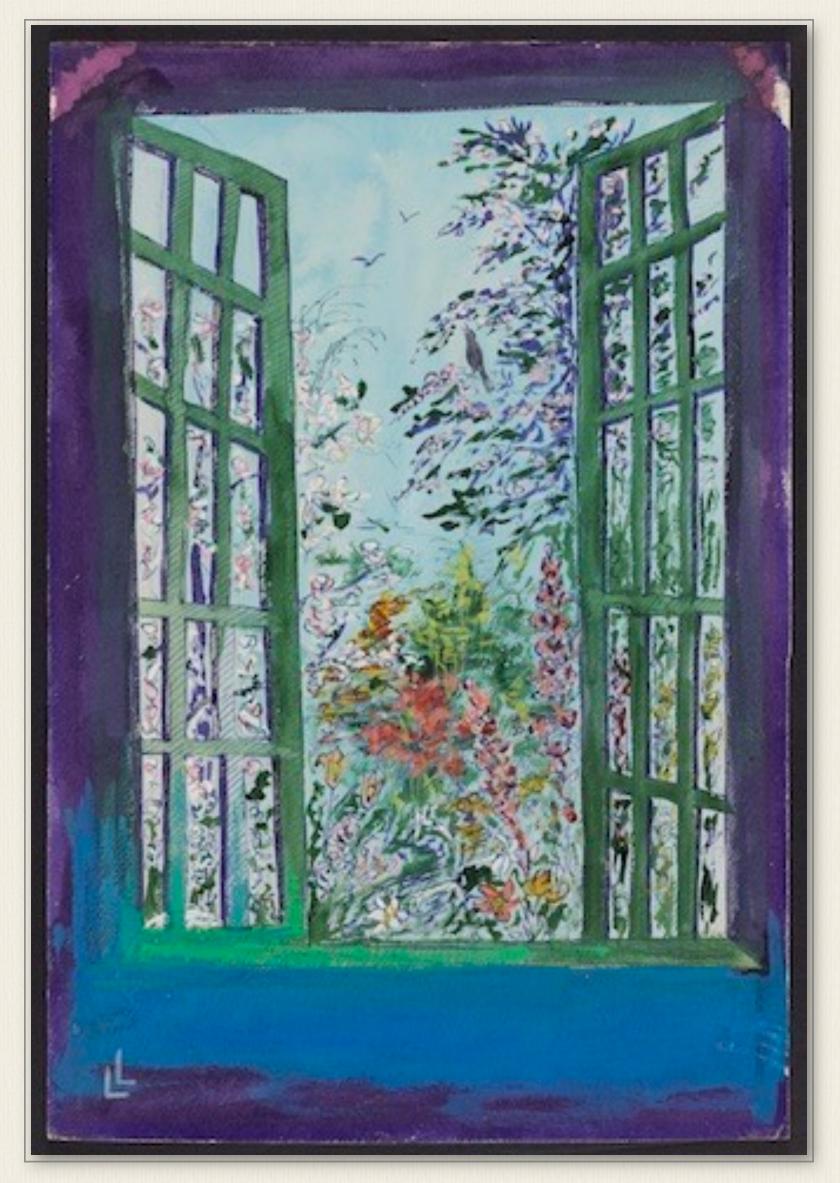
We have no LL master class for this Lied.

The following Lehmann *Dichterliebe* drawings were completed a few years after the ones you have just experienced. We have not been able to locate a complete set, but those we have demonstrate Lehmann's use of vibrant color to illustrate the poetry and the songs' meaning.





The musical notation is from "Und wüßten's die Blumen, die kleinen" but Lehmann has another colorized drawing that fits that one.



This colorful drawing seems just right for the thought that from the poet's tears, (2. "Aus meinen Tränen sprießen") many beautiful blooming flowers will spring up.



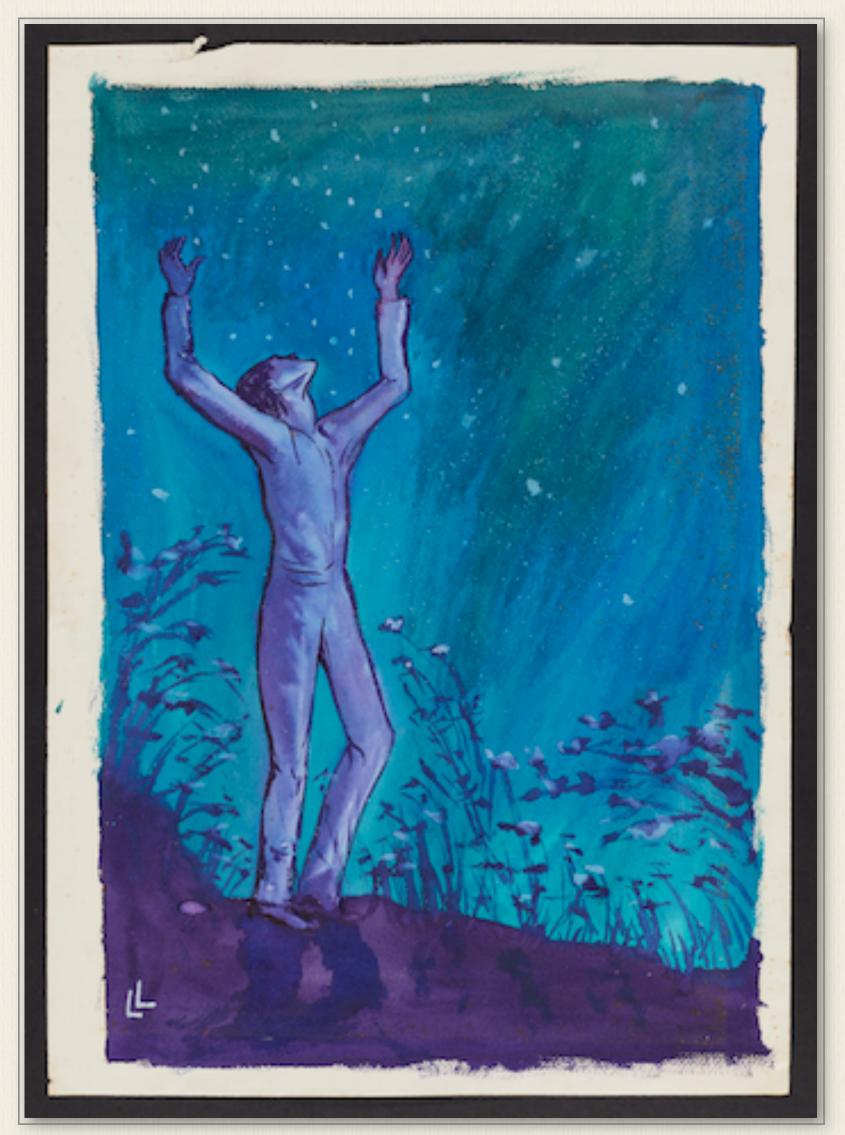
This drawing fits 3. "Die Rose, die Lilie, die Taube, die Sonne," but Lehmann obviously didn't like her own work and drew several X's through it. We feel that there are many elements that work well: the bright yellow for the sun, etc.



The simple blue color palette that Lehmann chose helps illustrate the calm devotion to the lovely lady found in the church painting that so resembles the loved one of 6. "Im Rhein, im heiligen Strome."



The anger felt in the dream is caught in Lehmann's black snakes that drip from the image above the sleeping man. This feels just right for 7. "Ich grolle nicht."



In this drawing for 8. "Und wüßten's die Blumen, die kleinen," Lehmann catches the anguish of the poet who imagines that if only the little flowers knew what only his beloved knows: she's torn his heart in two.



In 9. "Das ist ein Flöten und Geigen," Lehmann imagines all of the trumpets playing for the wedding dance of his beloved. In her drawing it's as if the poet is being deafened by the blaring.



Lehmann's drawing for 11. "Ein Jüngling liebt ein Mädchen" doesn't depict the scene so much as the reflection of the poet.



Lehmann paints the poet walking in the garden for 12. "Am leuchtenden Sommermorgen" and listening to what the flowers are telling him.



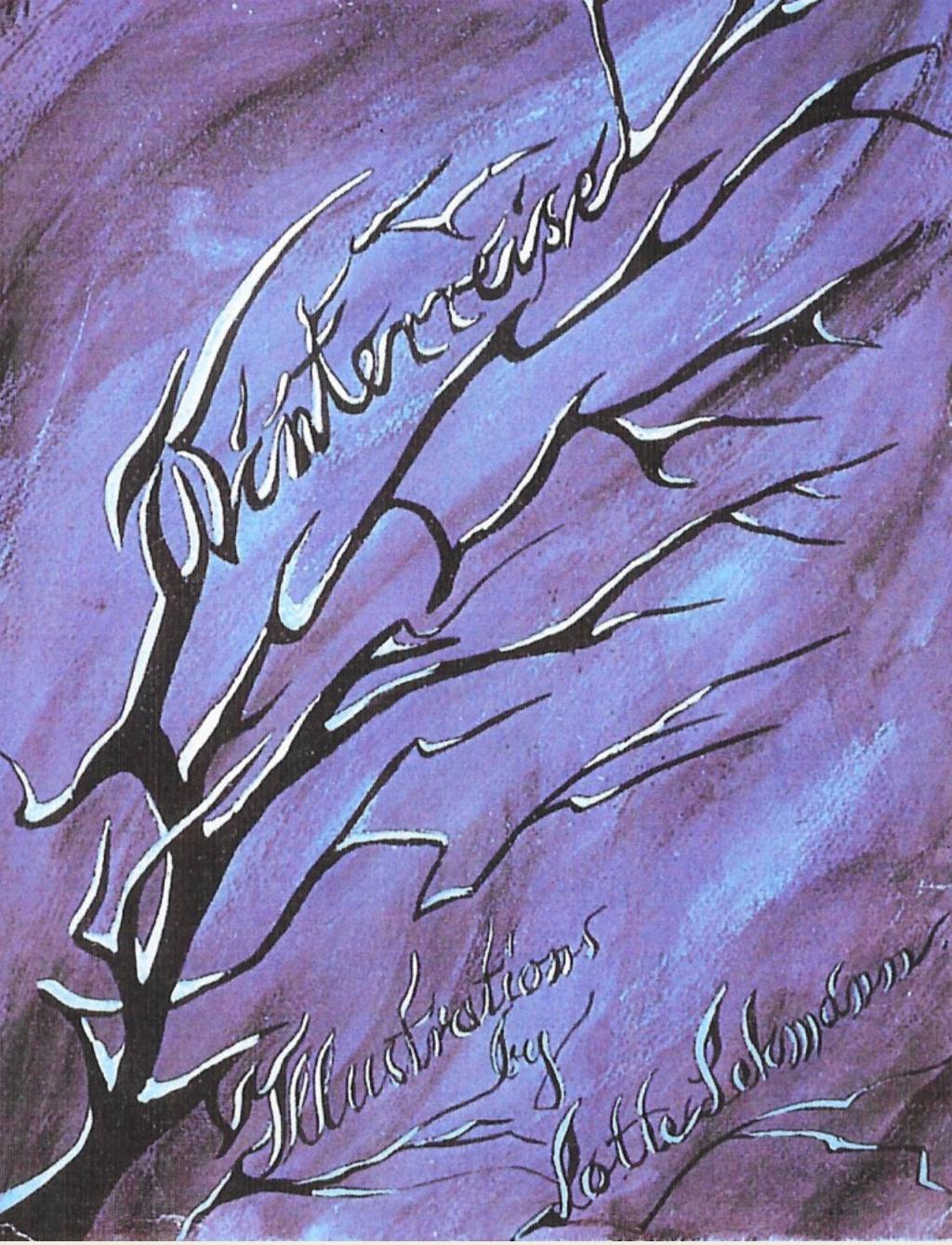
Lehmann responds to the lines in 14. "Allnächtlich im Traume" that speak of falling at her sweet feet in his dream.



Lehmann's sleeping poet in 15. 'Aus alten Märchen winkt es" experiences the wild dreams of fairy stories.



Lehmann's drawing for 16. "Die alten, bösen Lieder" tries to depict the grand poetic ideas of Heine for this final farewell.



Winterreise



Lehmann & her Winterreise paintings.

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

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

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

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

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

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

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

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

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

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

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

1 Gute Nacht (Good Night)

Fremd bin ich eingezogen Fremd zieh' ich wieder aus. Der Mai war mir gewogen Mit manchem Blumenstrauß. Das Mädchen sprach von Liebe, Die Mutter gar von Eh',— Nun ist die Welt so trübe, Der Weg gehüllt in Schnee. Was soll ich länger weilen, Daß man mich trieb hinaus ? Laß irre Hunde heulen Vor ihres Herren Haus: Die Liebe liebt das Wandern-Gott hat sie so gemacht-Von einem zu dem andern. Fein Liebchen, gute Nacht! Will dich im Traum nicht stören, Wär schad' um deine Ruh'. Sollst meinen Tritt nicht hören-Sacht, sacht die Türe zu ! Schreib im Vorübergehen Ans Tor dir: Gute Nacht, Damit du mögest sehen, An dich hab' ich gedacht.

I arrived as a stranger As a stranger I depart. May favored me With many garlands. The girl spoke of love, Her mother even of marriage,— Now the world is so gloomy, The road shrouded in snow. Why should I stay here any longer, So that people can drive me away? Let stray dogs howl In front of their master's house: Love loves to wander— God made it that way— From one to the other. My dearest, good night ! I don't want to disturb your dreaming, It would be a shame to wake you. You won't hear my step, Softly, softly the door closes ! I write in passing On your gate: Good night, So that you may see That I thought of you.

MC Gute Nacht 1

MC Gute Nacht 2

2 Die Wetterfahne (Weathervane)

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

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

MC Die Wetterfahne

3 Gefror'ne Tränen (Frozen Tears)

Gefrorne Tropfen fallen Von meinen Wangen ab: Ob es mir denn entgangen, Daß ich geweinet hab' ? Ei Tränen, meine Tränen, Und seid ihr gar so lau, Daß ihr erstarrt zu Eise Wie kühler Morgentau ? Und dringt doch aus der Quelle Der Brust so glühend heiß, Als wolltet ihr zerschmelzen Des ganzen Winters Eis ! Frozen drops are falling Down from my cheeks. How could I have not noticed That I have been weeping ? Ah tears, my tears, And are you so tepid That you freeze to ice Like cool morning dew ? Yet you burst from the well-spring Of my heart so burning hot, As if you wanted to melt The entire winter's ice !

MC Gefror'ne Tränen





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

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

MC Erstarrung

5 Der Lindenbaum (Linden Tree)



LL sings Der Lindenbaum

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

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

MC Der Lindenbaum (incomplete)

6 Wasserflut (Torrent)

LL sings Wasserflut

We have no LL master class for this Lied.

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

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

7 Auf dem Flusse (On the Stream)



We have no LL master class for this Lied.

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

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



We have no LL master class for this Lied.

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

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

9 Irrlicht (Will-o-the-Wisp)

We have no LL master class for this Lied.

In die tiefsten Felsengründe Lockte mich ein Irrlicht hin; Wie ich einen Ausgang finde, Liegt nicht schwer mir in dem Sinn. Bin gewohnt das Irregehen, s führt ja jeder Weg zum Ziel; Uns're Freuden, uns're Wehen, Alles eines Irrlichts Spiel ! Durch des Bergstroms trockne Rinnen Wind' ich ruhig mich hinab, Jeder Strom wird's Meer gewinnen, Jedes Leiden auch sein Grab. Into the deepest mountain chasms A will o' the wisp lured me; How to find a way out Doesn't worry me much. I'm used to going astray, And every way leads to the goal. Our joys, our sorrows, Are all a will o' the wisp's game ! Through the mountain stream's dry channel I wend my way calmly downward. Every river finds its way to the ocean, And every sorrow to its grave.

10 Rast (Resting Place)

We have no LL master class for this Lied.

Nun merk' ich erst wie müd' ich bin,	Now I first notice how tired I am
Da ich zur Ruh' mich lege;	As I lay myself down to rest;
Das Wandern hielt mich munter hin	Walking kept me going strong
Auf unwirtbarem Wege.	On the inhospitable road.
Die Füße frugen nicht nach Rast,	My feet didn't ask for rest,
Es war zu kalt zum Stehen;	It was too cold to stand still,
Der Rücken fühlte keine Last,	My back felt no burden,
Der Sturm half fort mich wehen.	The storm helped to blow me onward.
In eines Köhlers engem Haus	In a charcoal-burner's tiny house
Hab' Obdach ich gefunden.	I have found shelter;
Doch meine Glieder ruh'n nicht aus:	But my limbs won't relax,
So brennen ihre Wunden.	Their hurts burn so much.
Auch du, mein Herz, in Kampf und Sturm	You, too, my heart, in strife and storm
So wild und so verwegen,	So wild and so bold,
Fühlst in der Still' erst deinen Wurm	Feel first in the silence your serpent
Mit heißem Stich sich regen	Stir with burning sting!

11 Frühlingstraum (Dream of Spring)

We have no LL master class for this Lied.

Ich träumte von bunten Blumen, So wie sie wohl blühen im Mai: Ich träumte von grünen Wiesen, Von lustigem Vogelgeschrei. Und als die Hähne krähten, Da ward mein Auge wach; Da war es kalt und finster. Es schrien die Raben vom Dach. Doch an den Fensterscheiben, Wer malte die Blätter da ? Ihr lacht wohl über den Träumer, Der Blumen im Winter sah? Ich träumte von Lieb um Liebe, Von einer schönen Maid, Von Herzen und von Küssen, Von Wonne und Seligkeit. Und als die Hähne krähten. Da ward mein Herze wach; Nun sitz' ich hier alleine Und denke dem Traume nach. Die Augen schließ' ich wieder, Noch schlägt das herz so warm. Wann grünt ihr Blätter am Fenster? Wann halt' ich mein Liebchen im Arm? I dreamed of many-colored flowers, The way they bloom in May; I dreamed of green meadows, Of merry bird calls. And when the roosters crowed, My eye awakened; It was cold and dark. The ravens shrieked on the roof. But on the window panes— Who painted the leaves there ? I suppose you'll laugh at the dreamer Who saw flowers in winter? I dreamed of love reciprocated, Of a beautiful maiden, Of embracing and kissing, Of joy and delight. And when the roosters crowed, My heart awakened; Now I sit here alone And reflect on the dream. I close my eyes again, My heart still beats so warmly. When will you leaves on the window turn green? When will I hold my love in my arms?

12 Einsamkeit (Solitude)

LL sings Einsamkeit

We have no LL master class for this Lied.

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

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

13 Die Post (Mail Coach)

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Von der Straße her ein Posthorn klingt.	From the highroad a posthorn sounds.
Was hat es, daß es so hoch aufspringt,	Why do you leap so high,
Mein Herz ?	My heart ?
Die Post bringt keinen Brief für dich.	The post doesn't bring a letter for you,
Was drängst du denn so wunderlich,	Why the strange compulsion,
Mein Herz ?	My heart ?
Nun ja, die Post kommt aus der Stadt,	Of course, the post comes from the town,
Wo ich ein liebes Liebchen hat,	Where I once had a dear sweetheart,
Mein Herz !	My heart !
Willst wohl einmal hinüberseh'n	Would you like to look over there,
Und fragen, wie es dort mag geh'n,	And ask how things are going,
Mein Herz ?	My heart ?

14 Der greise Kopf (Grey Head)

LL sings Der greise Kopf

We have no LL master class for this Lied.

Der Reif hatt' einen weißen Schein Mir übers Haar gestreuet; Da glaubt' ich schon ein Greis zu sein Und hab' mich sehr gefreuet. Doch bald ist er hinweggetaut, Hab' wieder schwarze Haare, Daß mir's vor meiner Jugend graut— Wie weit noch bis zur Bahre ! Vom Abendrot zum Morgenlicht Ward mancher Kopf zum Greise. Wer glaubt's ? und meiner ward es nicht Auf dieser ganzen Reise ! The frost has spread a white sheen All over my hair; I thought I had become an old man And was very pleased about it. But soon it melted away, And now I have black hair again So that I am horrified by my youth— How long still to the grave ! From the sunset to the dawn Many a head turns white. Who can believe it ? And mine Has not on this whole journey !

5 Die Krähe (Crow)

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Eine Krähe war mit mir Aus der Stadt gezogen, Ist bis heute für und für Um mein Haupt geflogen. Krähe, wunderliches Tier, Willst mich nicht verlassen ? Meinst wohl, bald als Beute hier Meinen Leib zu fassen ? Nun, es wird nicht weit mehr geh'n An dem Wanderstabe. Krähe, laß mich endlich seh'n Treue bis zum Grabe ! A crow has accompanied me Since I left the town, Until today, as ever, It has circled over my head. Crow, you strange creature, Won't you ever leave me ? Do you plan soon as booty To have my carcass ? Well, I won't be much longer Wandering on the road. Crow, let me finally see Loyalty unto the grave !

MC Die Krähe 1

MC Die Krähe 2 (portion)

16 Letzte Hoffnung (Last Hope)

Hie und da ist an den Bäumen Manches bunte Blatt zu seh'n, Und ich bleibe vor den Bäumen Oftmals in Gedanken steh'n. Schaue nach dem einen Blatte, Hänge meine Hoffnung dran; Spielt der Wind mit meinem Blatte, Zittr' ich, was ich zittern kann. Ach, und fällt das Blatt zu Boden, Fällt mit ihm die Hoffnung ab; Fall' ich selber mit zu Boden, Wein' auf meiner Hoffnung Grab. Here and there on the trees There's a colored leaf to be seen. And I stop in front of the trees Often, lost in thought. I watch a particular leaf And pin my hopes on it; If the wind plays with my leaf I tremble from head to foot. Oh, and if the leaf falls to earth, My hopes fall along with it. I fall to earth as well And weep on the grave of my hopes.

17 Im/Dorfe (In the Village)

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Es bellen die Hunde, es rasseln die Ketten; Es schlafen die Menschen in ihren Betten, Träumen sich manches, was sie nicht haben, Tun sich im Guten und Argen erlaben; Und morgen früh ist alles zerflossen. Je nun, sie haben ihr Teil genossen Und hoffen, was sie noch übrig ließen, Doch wieder zu finden auf ihren Kissen. Bellt mich nur fort, ihr wachen Hunde, Laßt mich nicht ruh'n in der Schlummerstunde ! Ich bin zu Ende mit allen Träumen. Was will ich unter den Schläfern säumen ? The dogs are barking, the chains are rattling; The people are sleeping in their beds, Dreaming of things they don't have, Finding pleasure in good and bad. And by morning all has vanished. Oh well, they enjoyed their share And hope that what they missed Can be found again on their pillows. Bark me away, you vigilant dogs, Don't let me rest when it's time for slumber. I am finished with all my dreams. Why should I linger among the sleepers ?

18 Der stürmische Morgen (Stormy Morning)



LL reads Der stürmische Morgen LL sings Der stürmische Morgen

We have no LL master class for this Lied.

Wie hat der Sturm zerrissen Des Himmels graues Kleid ! Die Wolkenfetzen flattern Umher im matten Streit. Und rote Feuerflammen Zieh'n zwischen ihnen hin; Das nenn' ich einen Morgen So recht nach meinem Sinn ! Mein Herz sieht an dem Himmel Gemalt sein eig'nes Bild— Es ist nichts als der Winter, Der Winter kalt und wild ! How the storm has torn asunder The heavens' grey cover ! The cloud tatters flutter Around in weary strife. And fiery red flames Dart around among them; That's what I call a morning That really fits my mood ! My heart sees in the heavens Its own image painted— It's nothing but the winter, Winter cold and wild !

19 Täuschung (Delusion)

Ein Licht tanzt freundlich vor mir her, Ich folg' ihm nach die Kreuz und Quer; Ich folg' ihm gern und seh's ihm an, Daß es verlockt den Wandersmann. Ach ! wer wie ich so elend ist, Gibt gern sich hin der bunten List, Die hinter Eis und Nacht und Graus, Ihm weist ein helles, warmes Haus. Und eine liebe Seele drin.— Nur Täuschung ist für mich Gewinn ! A light does a friendly dance before me, I follow it here and there; I like to follow it and watch The way it lures the wanderer. Ah, a man as wretched as I am Is glad to fall for the merry trick That, beyond ice and night and fear, Shows him a bright, warm house. And a loving soul within— Only illusion lets me win !

20 Der Wegweiser (Sign-post)

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

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

21 Das Wirtshaus (The Inn)

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

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

MC Das Wirtshaus 1

MC Das Wirtshaus 2

22 Mut! (Courage!)

Fliegt der Schnee mir ins Gesicht, Schüttl' ich ihn herunter. Wenn mein Herz im Busen spricht, Sing' ich hell und munter. Höre nicht, was es mir sagt, Habe keine Ohren; Fühle nicht, was es mir klagt, Klagen ist für Toren. Lustig in die Welt hinein Gegen Wind und Wetter ! Will kein Gott auf Erden sein, Sind wir selber Götter ! If the snow flies in my face, I shake it off again. When my heart speaks in my breast, I sing loudly and gaily. I don't hear what it says to me, I have no ears to listen; I don't feel when it laments, Complaining is for fools. Happy through the world along Facing wind and weather ! If there's no God upon the earth, Then we ourselves are Gods !

23 Die Nebensonnen (Phantom Suns)

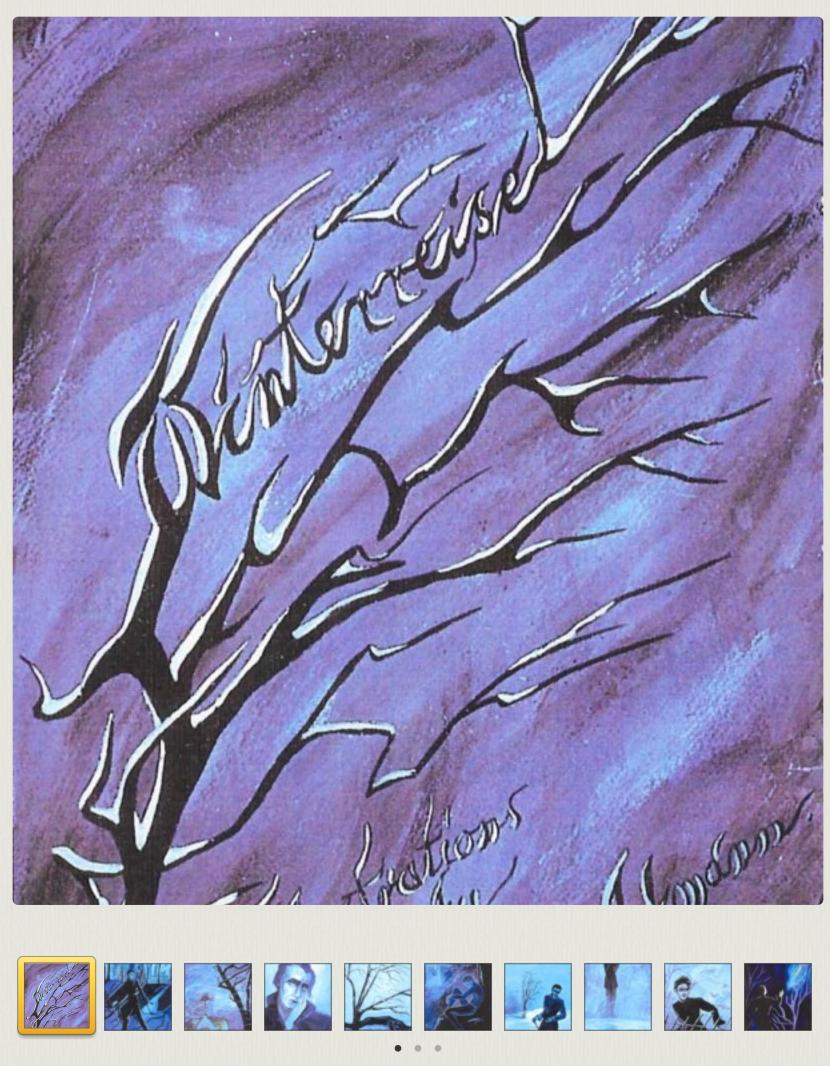
Drei Sonnen sah ich am Himmel steh'n, Hab' lang und fest sie angeseh'n; Und sie auch standen da so stier, Als wollten sie nicht weg von mir. Ach, meine Sonnen seid ihr nicht ! Schaut ander'n doch ins Angesicht ! Ja, neulich hatt' ich auch wohl drei; Nun sind hinab die besten zwei. Ging nur die dritt' erst hinterdrein ! Im Dunkel wird mir wohler sein. I saw three suns in the sky Stared at them hard for a long time; And they stayed there so stubbornly As though they wouldn't leave me. Ah, you are not my suns ! Go, look into someone else's face ! Yes, recently I, too, had three But now the best two have gone down. If only the third would also set ! I will feel better in the dark.

24 Der Leiermann (Hurdy-Gurdy Man)

No. SPA

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

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



GALLERY 6.1 Lotte Lehmann's Winterreise Illustrations



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 Lehmann's career and conducted her many times there. He went on a strong force at the Music Academy of the West (1954–1980) where well with Lehmann. I (Gary Hickling) had the privilege of playing base baton for three summers at the Music Academy of the West. His rehowever, comes from the fact that he brought the Salt Lake Symphore a high degree of polish. He conducted there for 32 years!

Related Glossary Terms

Agathe

Index

Find Term

Adolf Friedrich, Graf von Schack

Adolf Friedrich, Graf von Schack (1815–1894) was a German poet, historian of literature and art collector.

Schack was born at Brüsewitz near Schwerin. Having studied jurisprudence (1834–1838) at the universities of Bonn, Heidelberg and Berlin, he entered the Mecklenburg state service and was subsequently attached to the Kammergericht in Berlin. Tiring of official work, he resigned his appointment, and after traveling in Italy, Egypt, and Spain, was attached to the court of the grand duke of Oldenburg, whom he accompanied on a journey to the East. On his return he entered the Oldenburg government service, and in 1849 was sent as envoy to Berlin. In 1852 he retired from his diplomatic post, resided for a while on his estates in Mecklenburg and then travelled in Spain, where he studied Moorish history.

In 1855, he settled at Munich, where he was made member of the academy of sciences, and here collected a splendid gallery of pictures, containing masterpieces of Bonaventura Genelli, Anselm Feuerbach, Moritz von Schwind, Arnold Böcklin, Franz von Lenbach, etc., and which, though bequeathed by him to the Emperor William II, still remains at Munich and is one of the noted galleries in that city. He died at Rome in April 1894, aged 78.

His museum opened in 1848 and remains open as a public art museum, the Schackgalerie.

Related Glossary Terms



Agathe is the lead female character and lead soprano in Weber's rom Der Freischuetz.

Related Glossary Terms

Abravanel, Maurice

Index

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 highestpaid 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 16days. 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 biographies of Richard Strauss (1973), Sir Thomas Beecham (1986) Lehmann (1988). His most controversial book was on Elisabeth So Jefferson's other musical titles included The Glory of Opera (1976 Complete Gilbert & Sullivan (1984). He also worked as a freelance red

Related Glossary Terms

Drag related terms here

Index

Find Term

Alan Rich

Alan Rich (1924–2010) was an American music critic who served on the star many newspapers and magazines on both coasts. Originally from Brook Massachusetts, he first studied medicine at Harvard University before turnin music. While a student at Harvard he began his career as critic, workin assistant music critic at the Boston Herald.

He was music director of KPFA, the Berkeley radio station, successively a music critic for publications including The New York Times New York Herald Tribune, New York magazine, Newsweek, Califor magazine, the Los Angeles Herald-Examiner, Opera News, and from 199 2008 LA Weekly magazine. He subsequently worked briefly as music critic Bloomberg News.

Rich also wrote a number of books including Music, Mirror of the (1969) and So I've Heard: Notes of a Migratory Music Critic, published in 2

In 1990, Rich authored an innovative CD-ROM exploring Schule "Trout Quintet" published by The Voyager Company, and produced composer David Javelosa.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Alexander Kipnis

Alexander Kipnis (1891–1978) was a Russian-born operatic ba initially established his artistic reputation in Europe, Kipnis & American citizen in 1931, following his marriage to an American. H often at the Chicago Opera before making his belated début at the M Opera in New York City in 1940. His fame as a Lieder interpreter v as that of an opera singer.

Related Glossary Terms

Drag related terms here

Index

Find Term

Alexander Kirchner

Alexander Kirchner was a tenor, (1880–1948). His real name was Ale Schramek. He studied singing under Adolf Robinson in Brünn (Brno) ar 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 ro Don José in "Carmen", Manrico in "Trovatore," and Tamino in the flute." He remained engaged there till 1911. For the 1911–12scason he v the Royal Opera in Stockholm, in the 1913–14 season he sang at the G Opera House in Berlin. Among other things in 1914 he appeared premiere of the opera "Mandragola" of I. Waghalter. From 1915 to 1 belonged to the Berlin Court Opera (since 1918 Berlin State Opera). H sang in 1916 in the première of the second version of the opera "Ariad Naxos" of R. Strauss in the role of the Bacchus. At the Bayreuth Fest 1914 he performed in the "Fliegenden Holländer." He gave guest perform in London, Holland, Switzerland, Paris and Vienna. Also he was acclaim concert singer.

Related Glossary Terms

Drag related terms here

Alfred Piccaver

Alfred Piccaver (1884–1958) was an important tenor, especially during the interwar 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 repertories.

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

Related Glossary Terms

Drag related terms here

Index

Altmeyer, Jeannine

Jeannine Altmeyer (1948–) American soprano with a prolific international oper career during the 1970s through the 1990s. Particularly admired for he portrayal of Wagner and Strauss heroines, she notably sang Brünnhilde unde Marek Janowski on the 1982 recording of *The Ring Cycle* which won a Gramm Award for Best Opera Recording.

Ms. Altmeyer studied with Lotte Lehmann in Santa Barbara and later : Salzburg. After winning the Metropolitan Opera National Council Auditions : 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, Salzbur Festival, and Covent Garden. After several seasons at Stuttgart (1975–1979) sh 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 Wagneria roles (which also include Elsa, Eva, Elisabeth, and Gutrune) Altmeyer san Agathe (*Der Freischütz*), Strauss's Ariadne, Salome and Chrysothemis. Altmeyer sang Leonore (*Fidelio*), at La Scala in 1990.

Related Glossary Terms

Ambroise Thomas

Charles Louis Ambroise Thomas (1811–1896) was a French com known for his operas Mignon (1866) and Hamlet (1868, after Shake as Director of the Conservatoire de Paris from 1871 till his death.

Related Glossary Terms

Drag related terms here

Index

André Previn

Conductor, composer, and pianist André Previn has received a number of awards and honors for his outstanding musical accomplishments, including both the Austrian and German Cross of Merit, and the Glenn Gould Prize. He is the recipient of Lifetime Achievement Awards from the Kennedy Center, the London Symphony Orchestra, Gramophone Classic FM, and was honored with a Grammy Lifetime Achievement Award from The Recording Academy. He has also received several Grammy awards for recordings, including the CD of his violin concerto "Anne-Sophie" and Bernstein's Serenade featuring Anne-Sophie Mutter together with the Boston and London Symphony orchestras.

A regular guest with the world's major orchestras, both in concert and on recordings, André Previn frequently works with the Boston Symphony Orchestra, New York Philharmonic and Vienna Philharmonic. In addition, he has held chief artistic posts with such orchestras as the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony and Royal Philharmonic orchestras. In 2009, André Previn was appointed Principal Guest Conductor of the NHK Symphony Orchestra.

As a pianist, André Previn enjoys recording and performing song recitals, chamber music and jazz. He has given recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg. He regularly gives chamber music concerts with Anne-Sophie Mutter and Lynn Harrell, as well as with members of the Boston Symphony and London Symphony orchestras, and the Vienna Philharmonic.

André Previn has enjoyed a number of successes as a composer. His first opera, A Streetcar Named Desire, was awarded the Grand Prix du Disque. Recent highlights include the premiere of his Double Concerto for Violin and Double Bass for Anne-Sophie Mutter and Roman Patkoló, premiered by the Boston Symphony in 2007. His Harp Concerto commissioned by the Pittsburgh Symphony premiered in 2008; his work "Owls", was premiered by the Boston Symphony Orchestra in 2008; his second opera, "Brief Encounter", commissioned by the Houston Grand Opera premiered in 2009; and his double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, received its premiere in 2009.

For his 80th birthday celebrations in 2009, Carnegie Hall presented four concerts which showcased the diversity of his career. Other highlights of that season include concerts with the Leipzig Gewandhaus, London Symphony Orchestra, Dresden Philharmonic, and the Czech Philharmonic at the Prague Spring Festival.

Anneliese Rothenberger

Anneliese Rothenberger (1924–2010) was a German operatic soprano who had an active international performance career which spanned from 1943 to 1983. She specialized in the lyric coloratura soprano repertoire, and was particularly admired for her interpretations of the works of Wolfgang Amadeus Mozart and Richard Strauss.

Rothenberger was born in Mannheim, Germany. She studied with Erika Müller, and took up her first engagement in Koblenz in 1943. In 1947, Günther Rennert offered her a job at the Hamburg Opera House, where she sang in Rennert's now famous production of Alban Berg's Lulu twenty years later, a role she would also perform at the Munich Opera Festival, under the direction of Christoph von Dohnányi.

1954 saw her make her debut at the Salzburg Festival, and she appeared in Rolf Liebermann's Schule der Frauen, three years later. From 1954, she became a guest singer at the Vienna State Opera. New York audiences had their first chance to hear the soprano's fine voice in 1960, when she sang there in Der Rosenkavalier. Her performance prompted Lotte Lehmann to call her 'the best Sophie in the world'. Herbert von Karajan chose her to appear alongside Elisabeth Schwarzkopf and Sena Jurinac for the filmed performance of Der Rosenkavalier at the Salzburg Festival.

Having favored light and high-register lyric parts in the beginning of her career, by the mid-1960s she changed to roles with a stronger dramatic emphasis, including Konstanze in Mozart's Die Entführung aus dem Serail (for example 1965 with Fritz Wunderlich in the now legendary Salzburg Festival production staged by Giorgio Strehler and designed by Luciano Damiani), Fiordiligi in Così fan tutte, Zdenka in Richard Strauss's Arabella, Marie in Berg's Wozzeck, Soeur Constance in Poulenc's Dialogues of the Carmelites, and Violetta in La traviata on stage. She also appeared in many contemporary operas by Henze, Britten, Hindemith, Carl Orff, Pfitzner, and Menotti.

Related Glossary Terms

Drag related terms here

Index Find Term

Anschluss

Anschluss is a German word for annexation which is used to d annexation of Austria by Nazi Germany in March 1938.

Related Glossary Terms

Drag related terms here

Index

Arabella

Arabella is a major opera by Richard Strauss to the libretto of Hofmannsthal, their sixth and last operatic collaboration. There we and musical reasons that Lehmann did not sing the 1933 Dresden proshe did sing the title role when Arabella was first performed in Vienna

Related Glossary Terms

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 Armeni Plovdiv, Bulgaria, he travelled to Egypt with his parents where he sang favorable response. He was then sent to Paris to study tailoring, but it in Left Bank cafés. In 1914, he returned to Egypt and earned his livit singing in the cafés. He took up operetta, soon becoming a matinee i 1919 went to Milan to pursue an opera career. His operatic debut wa the Teatro Dal Verme in Puccini's Manon Lescaut. With the help conductor Giuseppe Bamboschek, he joined the touring Scotti Opera in the United States, and was soon noticed by the Metropolitan Oper debuted in 1923. For many years he performed there and at many of houses in the US and Europe. He was proficient in numerous langu recordings were made of his performances. Tokatyan was a resp teacher.

Related Glossary Terms

Drag related terms here

Index Fin

Armide

Armide is an opera by Jean-Baptiste Lully. The libretto was written Quinault, based on Torquato Tasso's La Gerusalemme liberata Delivered).

Critics in the 18th century regarded Armide as Lully's masterpi most of his operas, Armide concentrates on the sustained ps development of a character—not Renaud, who spends most of the o Armide's spell, but Armide, who repeatedly tries without success vengeance over love.

The work is in the form of a tragédie en musique, a genre invent and Quinault.

Related Glossary Terms

Arseny Golenishchev-Kutuzov

Arseny Arkadyevich Golenishchev-Kutuzov; 1848–19 a Russian poet known in part for writing the texts of Modest M two song cycles of the 1870s: Sunless and Songs and Dances of Death

He was a descendant of field marshal Mikhail Illarionovich G Kutuzov who commanded the Russian forces against the Napoleon Russia in 1812.

Related Glossary Terms

Arthur Leclère

Tristan Klingsor, birth name (Arthur Justin) Léon Leclère (born Lachapelle-aux-Pots, Oise department, 8 August 1874; died Paris, August 1966), was a French poet, musician, painter and art critic, best known for his artistic association with the composer Maurice Ravel.

His pseudonym, combining the names of Wagner's hero Tristan (from Tristan und Isolde) and his villain Klingsor (from Parsifal), indicates one aspect of his artistic interests, though he said that he chose the names because he liked the "sounds" they made, the associations with Arthurian and Breton legends he had read as a child, and that there were already too many literary men in Paris with the surname Leclere. Some of his "orientalist" poems are addressed to a mysterious "jeune étranger," possibly symbolising his gay orientation, although he did marry in 1903, and had a daughter two years later. His first collection, Filles-fleurs (1895), was in eleven-syllable verse. After this he often used a personal form of free verse. He was a member of the Fantaisiste group of French poets. Certain of his poems were set to music by composers including Charles Koechlin, Georges Hüe and Georges Migot, and he is best remembered as providing the texts for Ravel's song cycle Shéhérazade (1903). He and Ravel belonged to the Paris avantgarde artistic group known as Les Apaches for whose meetings he was sometimes the host. He recorded his long acquaintance with the composer in an essay, "L'Époque Ravel".

Klingsor was also a painter (exhibiting from 1905 at the Salon d'Automne and being awarded the Prix Puvis de Chavannesin 1952). His visual art was reviewed twice by Guillaume Apollinaire: In 1906, he called Klingsor's attempts "Merde!" but in 1908, he was kinder, stating: "Klingsor animates his painting with the same sentimental delicacy that gives his poetry its somewhat contrived, dated charm. For my part, I prefer the poet to the painter." He was also the author of several studies on art, and a composer in his own right, with several collections of melodies, four-part songs, and piano music.

Artur Bodanzky

Artur Bodanzky (1877–1939) was the Metropolitan Opera's maj "house conductor" from 1915 until his death. Not really known ou work for the Met, and not highly respected, the surviving recordings the live Saturday radio broadcasts, show a real command of the conducted Lehmann at the Met in many of her Wagner appearances any other conductor there).

Related Glossary Terms

Drag related terms here

Index

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 1940 conducted at the Met during those years.

Related Glossary Terms

Bach Aria Group

The Bach Aria Group is an ensemble of vocal and instrumental mu was created in 1946 by William H. Scheide in New York City to p works of J. S. Bach.

Related Glossary Terms

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 a 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 curate several concert series at the Austrian Cultural Forum including the comple 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

Baldwin, Dalton

Dalton Baldwin (1931–) accompanied the greatest art song performation. His legendary years as Gérard Souzay's pianist are well door recordings. Mr. Baldwin also accompanied Elly Ameling, Jessye Nor 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 Barbara, California, with Souzay.

On 19 December 2001 Mr. Baldwin celebrated his 70th birth grand, musical party in New York City. On this occasion he receiv "World of Song" award.

Related Glossary Terms

Drag related terms here

Index Find

Balogh, Ernö

Ernö Balogh (1897–1989) Hungarian pianist and composer. He Lehmann's principal accompanist in America from 1932–37. Lehn sang his song, "Do Not Chide Me" in her recitals.

Related Glossary Terms

Bampton, Rose

Rose Bampton (1907 or 1908–2007) American soprano who began h a mezzo-soprano. She sang at the Metropolitan Opera from 1932– Garden in 1937, and made her debut in Teatro Colón, Buenos Aires,

She sang Leonore in Toscanini's NBC broadcast and recording She coached both opera and Lieder with Lotte Lehmann.

Related Glossary Terms

Banse, Juliane

Juliane Banse (1969–) German soprano, made her stage debut as a twenty-yearold 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.

Related Glossary Terms

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; the in Vienna, Salzburg and Munich singing opera. Now she teaches grow 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.

Related Glossary Terms

Drag related terms here

Index

Baudelaire

Charles Pierre Baudelaire (1821–1867) was a French poet who also notable work as an essayist, art critic, and pioneering translator of H Poe.

His most famous work, Les Fleurs du mal (The Flowers of Evil the changing nature of beauty in modern, industrializing Paris durin century. Baudelaire's highly original style of prose-poetry influence generation of poets including Paul Verlaine, Arthur Rimbaud and Mallarmé among many others. He is credited with coining "modernity" (modernité) to designate the fleeting, ephemeral experi in an urban metropolis, and the responsibility art has to capture that of

Related Glossary Terms

Beethoven, Ludwig van

Ludwig van Beethoven (1770–1827) German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

Widely regarded as the greatest composer who ever lived, Beethoven dominates a period of musical history as no one else before or since. Rooted in the Classical traditions of Joseph Haydn and Mozart, his art reaches out to encompass the new spirit of humanism and incipient nationalism expressed in the works of Goethe and Schiller, his elder contemporaries in the world of literature; the stringently redefined moral imperatives of Kant; and the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual. He revealed more vividly than any of his predecessors the power of music to convey a philosophy of life without the aid of a spoken text; and in certain of his compositions is to be found the strongest assertion of the human will in all music, if not in all art. Though not himself a Romantic, he became the fountainhead of much that characterized the work of the Romantics who followed him, especially in his ideal of program or illustrative music, which he defined in connection with his Sixth (Pastoral) Symphony as "more an expression of emotion than painting." In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and quartet; while in the Ninth Symphony he combined the worlds of vocal and instrumental music in a manner never before attempted.

His single opera *Fidelio*, has held the stage since it was written. Many of Beethoven's choral works, especially *Missa Solemnis*, have also been active in the world's classical music repertoire. Beethoven wrote over 100 Lieder and set many (mostly English) folk songs for voice, piano, violin, and cello.

His personal life was marked by a heroic struggle against encroaching deafness, and some of his most important works were composed during the last 10 years of his life when he was quite unable to hear. In an age that saw the decline of court and church patronage, he not only maintained himself from the sale and publication of his works, but also was the first musician to receive a salary with no duties other than to compose how and when he felt inclined.

Berndt W. Wessling

Berndt Wessling (1935–2000) was a German author and journalist. 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 brow his work. Many accused Wesslings' work as inaccurate, badly sou quotations, and actually making up quotes. He lost many of the cases were still pending at his death.

Related Glossary Terms

Drag related terms here

Index

Big City

Big City was an MGM movie about New York City made in 1st included Lehmann singing the role of a Jewish mother. The other ca included: Margaret O'Brien, Robert Preston, Danny Thomas a Murphy. Though the credits don't include André Previn, he was w pianist and thus interacted with Lehmann. A future Lehmann Marni Nixon worked as an uncredited singing double. She would with Lehmann at the MAW.

Related Glossary Terms

Birgit Nilsson

Birgit Nilsson (1918–2005) was a celebrated Swedish dramatic so specialized in operatic works of Wagner and Strauss, though she sang of many other composers, including Verdi and Puccini. Her voice wa its overwhelming force, bountiful reserves of power, and the gleamin and clarity in the upper register.

Related Glossary Terms

Birkhead, Jane

Jane Birkhead (1916–2005) was a music educator and singer who pursued career of six decades in Iowa, Oklahoma, and New York City. Ms. Birkhea studied singing with several American teachers including Lotte Lehmann, ar 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 the University of Northern Iowa (Cedar Falls) and Oklahoma (Norman). Sh sent her graduating students to teach at other universities in states including Iowa, Oklahoma, Florida, California, Colorado, and Missouri. Other student 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 und Lehmann and passed it on to her students. She was especially proud of the and their many accomplishments.

Ms Birkhead was born in Holden, Missouri, and was educated in the publ schools in Jefferson City, Missouri. She graduated from Christian College wir an A. A. degree and from the University of Missouri with a bachelor's and master's degree.

Related Glossary Terms

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.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here



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.

Related Glossary Terms

Drag related terms here

Index

Bruno Seidler-Winkler

Bruno Seidler-Winkler (1880-1960) was a German conductor, p arranger. He became the artistic director of the fledgling Grammaphon company, where he conducted and played piano. This when he left DG and he appeared on many stages and recordings.

Related Glossary Terms

Bumbry, Grace

Grace Bumbry (1937-) (African)-American mezzo soprano, was b Louis, Missouri. She was one of Lotte Lehmann's most famous stu made her concert debut in 1959 in London and her operatic debut Opera the following year.

Her distinctive dark-timbered voice lent itself perfectly to the commezzo-soprano roles, such as Carmen, Amneris, and Eboli. Venus in at the Bayreuth Festival in 1961 marked the first performance given artist there. It also won her the Richard Wagner medal. Ms. Bumber awarded the Distinguished Alumna Award of the Music Academy of and was a recipient of the Kennedy Center awards.

Related Glossary Terms

Cal Tech

The California Institute of Technology or Caltech is a privat university located in Pasadena, California, United States.

Related Glossary Terms

Camden Records

RCA Camden was a specialty label, with low-priced LPs as well as th spoken albums.

Related Glossary Terms

Carl Alwin

Carl Alwin, (1891–1945) was a German conductor (real name: A Pinkus) who studied composition in Berlin with Engelbert Humpe Hugo Kaun.

Carl Alwin then conducted in Halle (1913), Posen (1914), (1915-1917), and Hamburg (1917-1920). From 1920 to 1938 he was a of the Vienna State Opera. He left Austria in 1938, after the Answent to Mexico, where he conducted opera from 1941 until his d 1920 to 1938 he was married to Elisabeth Schumann.

Related Glossary Terms

Carl Zytowski

Carl Zytowski (1921–?) Professor of Music, Emeritus, University of Santa Barbara, where he joined the faculty in 1951, teaching voice, and directing the UCSB Opera Theater. He had also been on the fac Music Academy of the West, and the National School of Opera Active as both tenor soloist and conductor, his compositions and arinclude three operas and a number of published works for chorus performing translations for several operas and for many art songs.

He was Music Department Chair at UCSB from 1964-70, ar 1991-1993.

Related Glossary Terms

Carmen

Carmen is an opera in four acts by the French composer Georges libretto was written by Henri Meilhac and Ludovic Halévy, based o of the same title by Prosper Mérimée. It was first performed in Paris i wasn't successful at the time. When productions occurred outside o became a hit, but by that time Bizet had already died.

Related Glossary Terms

Carmina Burana

Carmina Burana is a scenic cantata composed by Carl Orff in 1935 based on 24 poems from the medieval collection Carmina Burana. I 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 a Catulli Carmina and Trionfo di Afrodite. The first and last movem piece are called "Fortuna Imperatrix Mundi" (Fortune, Empress of and start with the very well known "O Fortuna".

Related Glossary Terms

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 compose known as one of the foremost guitar composers in the twentieth co almost one hundred compositions for that instrument. In 1939 he is the United States and became a film composer for MGM Studios fo Hollywood movies for the next fifteen years. He also wrote concert soloists as Jascha Heifetz and Gregor Piatigorsky.

Related Glossary Terms

Drag related terms here

Index

CBS

CBS (an initialism of the network's former name, the Columbia B System; corporate name CBS Broadcasting, Inc.) is an American of broadcast television and radio network that is the flagship proper Corporation. The company is headquartered at the CBS Building in City, with major production facilities and operations in New York of CBS Broadcast Center) and Los Angeles (at CBS Television Columbia Square and the CBS Studio Center).

Related Glossary Terms

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 popularmusic 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 by Maurice Ravel written between 1925 and 1926 for voice (mezzobaritone), flute, cello and piano with words from the poetry collection madécasses(fr) by Évariste de Parny. The song cycle consists of the "Nahandove", "Aoua", and "Il est doux". Very far from the world of I They are dedicated to the American musician and philanthropic

They are dedicated to the American musician and philanthropis Sprague Coolidge.[

Related Glossary Terms

Drag related terms here

Index

Charles Jean Grandmougin

Charles-Jean Grandmougin (17 January 1850 – 28 April 1930) wa poet and playwright. He lived in Paris. Two of his poems appeared and final volume of Le Parnasse contemporain (1876). His poetry has songs by composers including Fauré, Chaminade, Piernéand Bizet. H well known as a librettist and translator for operas and oratorios. H libretto for César Franck's opera Hulda, set in 11th-century Norway on the play Lame Hulda (1858) by Norwegian writer Bjørnstjerne Bj also wrote the libretto for La Vierge, an oratorio by Jules Massenet.

Related Glossary Terms

Christa Ludwig

Christa Ludwig (1928—) is a retired German dramatic mezz distinguished for her performances of opera, Lieder, oratorio, and o religious works like masses and passions, and solos contained in literature. Her career spanned from the late 1940s until the early 19 widely recognized as one of the most significant and distinguished sir 20th century.

Related Glossary Terms

Chrysotemis

Chrysothemis was a daughter of Agamemnon and Clytemnestra. sister, Electra, Chrysothemis did not protest or enact vengeance a mother for having an affair with Aegisthus and then killing their fathe She appears in Sophocles's Electra and the opera *Electra* by R. St

Related Glossary Terms

Clara Butt

Dame Clara Ellen Butt, DBE (1872–1936), was an English contralto career was as a recitalist and concert singer. Her voice, both powerfu impressed contemporary composers such as Saint-Saëns and Elgar composed a song-cycle with her in mind as soloist.

Butt appeared in only two operatic productions, both of Gluck Euridice. She wished to sing in Saint-Saëns' Samson and Delila prevented from doing so. Later in her career she frequently appeared together with her husband, the baritone Kennerley Rumford. numerous recordings.

Related Glossary Terms

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 s Gabrielle Krauss. His natural father, Chevalier Hector Baltazzi (1851 came from a family of wealthy Phanariot bankers resident in Vienna. Ba older sister Helene was married to Baron Albin Vetsera and was the mo Baroness Mary Vetsera, who was accordingly Clemens Krauss' first cousir

Krauss sang in the Hofkapelle (Imperial Choir) as a Vienna Choir E graduated from the Vienna Conservatory in 1912, after studying comp with Hermann Graedener and theory with Richard Heuberger there. I then appointed chorus master in the Brno Theater (1912-1913), where he his conducting debut in 1913. The famous Romanian soprano Viorica Un who often sang under him, became his second wife.

Related Glossary Terms

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 Hjördis 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.

Related Glossary Terms

Cochran, William

William Cochran (1943-) is an internationally noted Heldentenor. He the Music Academy of the West with Lotte Lehmann and at the Cur of Music with Martial Singher. A winner of the Lauritz Melchior H Foundation Award, he debuted with the Metropolitan Opera, as Vog *Die Meistersinger*, in 1968. The next year, he sang Froh in *Das Rheingo* San Francisco Opera. In 1974 Cochran sang at Covent Garden a sang Bacchus in *Ariadne auf Naxos* at the Metropolitan Opera. The ter appeared with companies in Frankfurt, Munich, Hamburg, and Vienn

Related Glossary Terms

Drag related terms here

Index

Coenraad V. Bos

Coenraad Valentijn Bos (1875–1955) was a Dutch pianist, most notably as an accompanist to singers of lieder. His peers such as Gerald Moore considered him the doyen of accompanists in his day.

He was born in Leiden in 1875. He studied under Julius Röntgen and at the Berlin High School for Music. He decided early to become an accompanist, a field of which he made a special study.

On 9 November 1896, in the presence of the composer, and still a month shy of his 21st birthday, he accompanied the Dutch baritone Anton Sistermans at the premiere of Brahms' Vier ernste Gesänge in Vienna.

For many years he worked with singers such as Raimund von zur-Mühlen, Elena Gerhardt (USA tour 1920, Spanish tour 1928), Julia Culp, Frieda Hempel, Alexander Kipnis, Gervase Elwes, Ludwig Wüllner, and Helen Traubel (he accompanied Traubel on a world tour in 1945-46).

He appeared with the 13-year-old Yehudi Menuhin in Berlin on 23 April 1929, and they exchanged inscribed photographs of themselves in commemoration of the event (Bos's gift to Menuhin is now in the Museum of the Royal Academy of Music).

He recorded lieder of Brahms, Reger, Schubert, Schumann and Wolf with Elena Gerhardt (1927–32). He figures prominently in the Hugo Wolf Society's Complete Edition 1931–38, accompanying Gerhardt, Herbert Janssen, Gerhard Hüsch, Alexandra Trianti and Elisabeth Rethberg.

He died in Chappaqua, New York, United States on 5 August 1955, aged 79.

Constance Hope

Constance Hope (1908 -1977) had a successful 40 year career as a press agen 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 publicit Alix Williamson (who originated the idea for the book written by Barone Maria von Trapp that eventually became, The Sound of Music), started he career at CHA. However, Kater, in his biography of Lotte Lehmann, (Hope first and best known client), criticizes Constance as a self-publicizing "woman about-town" and accusing her of almost Simon Cowellesque control of he client.

And she was that famous, being profiled in Opera News and starring in a edition of This is Your Life in 1957—hosted by Ronald Reagan. Publicity Broccoli was also a publicity tool for her business. The title is bemusing and ne explained in the text at all, but apparently Constance wanted to call it And Yo Meet Such Interesting People, whilst her editor wanted to link to an earlie successful book Fashion is Spinach (by designer Elizabeth Hawes). Her choice of title is used for a fascinating article in Columbia Library Column written 1976.

Related Glossary Terms

Drag related terms here

Index Find

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.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index

Cynthia Raim

A native of Detroit, Cynthia Raimgraduated from the Curtis Institu after studying with Rudolf Serkin and Mieczyslaw Horszowski. I include first prize at the Clara Haskil International Piano Competiti Musicis Award, first prize at the J.S. Bach International Piano Comp prize at the Three Rivers National Piano Competition and Distinguished Artist Award of the Musical Fund Society of Philadel for "outstanding achievement and artistic merit." Ms. Raim has c with David Soyer, Samuel Rhodes, and the Guarneri and Johanne among others. Annually, she gives recitals throughout the world, part many leading international music festivals such as Marlboro, Ravi Mozart and Santa Fe.

Related Glossary Terms

Drag related terms here

Index Find

Dajos Bela

Dajos Béla (birth name Leon Golzmann, 1897–1978) was a Russian violinist band-leader.

Golzmann was born in Kiev, now part of the Ukraine, of a Russian fa and Hungarian mother. He served as a soldier during World War I, after w he studied music in Moscow. He then continued his studies in Berlin, when started playing in local venues. He was contacted by Carl Lindström Ad make recordings and started his own salon orchestra, at which period changed his name to the more Hungarian-sounding Dajos Béla, Hungaria Roumanian music then being popular in Germany. Along with those of Godwin and Marek Weber, his orchestra became one of the most popula Germany and gained a high reputation abroad. He played a range of music for jazz music often recorded under different names, such as The Odeon 1 Mac's Jazz Orchestra and the Clive Williams Jazzband.

As soon as the Nazis came to power in Germany in 1933 Béla, who Jewish, started touring abroad. In 1935 he travelled to Buenos Aires, wher remained for the rest of his life. He died in La Falda, Argentina, in 1978.

Related Glossary Terms

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 atthe University of North Dakotaand 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'sThe 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 ScoresandCD-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, theReader's Guide to Music, and theJournal 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 toWho's Who Among America's Teachers, and he has been listed over a dozen times in variousWho's Whopublications 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.

Related Glossary Terms

Drag related terms here

Index

Das Wunder der Heliane

Das Wunder der Heliane is a three act opera by Erich Wolfgang Ko libretto by Hans Müller-Einigen, which was a pseudonym for the himself. The October 1927 premiere occurred in Hamburg and Leh the Vienna premiere in November of that same year. Though successful opera, Lehmann did sing it also in Hamburg and record important aria, which she considered one of her best efforts. The ful been recorded and performed in the 21st century.

Related Glossary Terms

Drag related terms here

Index

David Patrick Stearns

David Patrick Stearns is a classical music critic and columnist f 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 USATodaymusic and theater critic(1983-2000).

Radio: WRTI-FM, contributor to Creatively Speaking with Jim (2009 to the present) and NPR Morning Edition, music commo (1986-1989).

Film:Screenwriter for two Lawrence Kramandocumentaries, David A The First 80 Years (to be premiered in November) and The Face Barroom Floor (to be completed 2013).

Education:MA in musicology from New York University, BS in jour from Southern Illinois University.Born in Sycamore, Illinois. Now liv Philadelphia.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Find Term Index

Der Erlkönig

"Erlkönig" (also called "Der Erlkönig") is a poem by Johann Wo Goethe. It depicts the death of a child assailed by a supernatural Erlking or "Erlkönig." It was originally composed by Goethe as part Singspiel entitled Die Fischerin.

The poem has been set to music by several composers; most imp the 17 year old Schubert.

Related Glossary Terms

Drag related terms here

Index

Der fliegende Holländer

Der fliegende Holländer (The Flying Dutchman), is a German-language with libretto and music by Richard Wagner.

Wagner claimed in his 1870 autobiography *Mein Leben* that he ha inspired to write the opera following a stormy sea crossing he made from I London in July and August 1839. In his 1843 Autobiographic Sketch, V acknowledged he had taken the story from Heinrich Heine's retelling legend in his 1833 satirical novel The Memoirs of Mister von Schnabele (Aus den Memoiren des Herrn von Schnabelewopski). The central th redemption through love.

Wagner conducted the premiere at the Semper Oper in Dresden in This work shows early attempts at operatic styles that would character later music dramas. In Der fliegende Holländer Wagner uses a num leitmotifs (literally, "leading motifs") associated with the characters and t The leitmotifs are all introduced in the overture, which begins with a wellocean or storm motif before moving into the Dutchman and Senta motifs

Related Glossary Terms

Der Freischütz

Der Freischütz, Op. 77, J. 277, (usually translated as The Marksm Freeshooter) is a German opera with spoken dialogue in three ad Maria von Weber with a libretto by Friedrich Kind. It premiered 1821 at the Schauspielhaus Berlin. It is considered the first importa Romantic opera, especially in its national identity and stark emotic 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 misconception. Its unearthly portrayal of the supernatural in the fan Glen scene has been described as "the most expressive render gruesome that is to be found in a musical score".

Lehmann had sung several roles from this opera in Hamburg made her Vienna Opera debut (full-time member) as Agathe.

Related Glossary Terms

Der Opernball

Der Opernball (The Opera Ball) is an operetta in three acts with Richard Heuberger, and libretto by Victor Léon and Heinrich von based on the 1876 comedy Die Rosa-Dominos by Alfred Charlemagn and Alfred Hennequin. Alexander von Zemlinsky assisted Heuberg orchestration. Its premiere was at the Theater an der Wien, Vienna, January 5, 1898. The most famous number from the opera is the "Komm mit mir ins Chambre séparée" (known colloquially as "In séparée"). The operetta remains in the repertoire of German-lang companies, such as the Vienna Volksoper.

Related Glossary Terms

Der Rosenkavalier

Der Rosenkavalier is a major opera by Richard Strauss to the librett von Hofmannsthal. It was first performed in 1911 in Dresden. This successful Strauss opera because, although a comic opera, Der Ro also operates at a deeper level. Conscious of the difference in ag herself and Octavian, the Marschallin muses in bittersweet fashio passing of time, growing old, and men's inconstancy. The Marsch most important role and Lehmann sang it first in 1924, after having s performed the other soprano roles: Sophie and Octavian.

Related Glossary Terms

Der Widerspänstigen Zähmung

Der Widerspänstigen Zähmung (also: Der Widerspenstigen Zähmun The Taming of the Shrew) is a German-language comic opera in f the German composer Hermann Goetz. It was written between 186 and first performed at the National Theatre Mannheim on 11 Oc under the conductor Ernst Frank. The libretto, by Joseph Victor W and the composer, is based on Shakespeare's The Taming of the S style of the opera shows Goetz turning away from the musical ideas Wagner towards the classicism of Mozart. Der Widerspänstigen Zähn huge success, not only in Germany but in the United States an Britain, where it received high praise from George Bernard Shaw.

Related Glossary Terms

Derek Lee Ragin

Derek Lee Ragin (1958-) is an American countertenor, he was born in We Point, New York and grew up in Newark, New Jersey. He began his formal void training with the Newark Boys Chorus, and studied as a piano and mus education major at the Oberlin Conservatory of Music. While at Oberlin, h also took secondary voice lessons with Richard Anderson, and began h operatic career at Oberlin in Benjamin Britten's A Midsummer Night's Dreat as Oberon. After leaving Oberlin, Ragin worked with singer Max van Egmor for a summer session at BPI and went to Europe to pursue his career in Baroqu opera.

Derek Lee Ragin made his London recital debut at Wigmore Hall in 198 This was followed by a debut at the Metropolitan Opera in 1988 in Handel Giulio Cesare, a recital at the Metropolitan Museum of Art in 1991, and 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 electronical blended with that of soprano Ewa Malas-Godlewska to recreate the famou castrato's voice.

Related Glossary Terms

Dibbern, Mary

Mary Dibbern (1951-)American pianist is Music Director of Education an Family Programs at The Dallas Opera. She is a specialist in the field of operat vocal coaching, recital accompaniment, and young artist programs, and works is Europe, the US and Asia.

Ms. Dibbern graduated from SMU with a Master of Music is accompaniment under the direction of Paul Vellucci.

She lived in France from 1978 to 2009, studying with Nadia Boulange Pierre Bernac, Gérard Souzay, and Janine Reiss. She was guest coach for th Opéra National de Paris, as well as major French opera companies.

As Head of Music at Minnesota Opera from 2009 until 2012, sh 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 sorrepertoire, published by Pendragon Press.

The Summer of 2015 will be her tenth consecutive year as vocal coach for the University of Miami in Salzburg.

Related Glossary Terms

Dichterliebe

Poet's Life: Robert Schumann's 1840 cycle of songs to the words of Heine. Lehmann was the first woman to record the cycle.

Related Glossary Terms

Drag related terms here

Index

Die Fledermaus

Die Fledermaus (The Bat) is an operetta composed by Johann Strauss German libretto by Karl Haffner(de) and Richard Genée.

The original source for Die Fledermaus is Das Gefängnis (The Prifarce by German playwright Julius Roderich Benedix (1811–1873). A source is the French vaudeville play Le réveillon, by Henri Meilhac and I Halévy, which was first translated by Karl Haffner into a non-musical pla produced in Vienna. However, the peculiarly French custom of the réve New Year's Eve supper party) caused problems, which were solved decision to adapt the play as a libretto for Johann Strauss, with the referenced by a Viennese ball. At this point Haffner's translation was handed for adaptation to Richard Genée, who subsequently claimed not only had made a fresh translation from scratch but that he had never ever Haffner.

The operetta premièred on 5 April 1874 at the Theater an der V Vienna and has been part of the regular repertoire ever since.

Related Glossary Terms

Die Frau ohne Schatten

Die Frau ohne Schatten (The Woman without a Shadow), an opera Strauss that he composed with Lehmann's voice in mind for the Dyer's Wife (Färberin). The librettest was Hugo von Hofmannsthal complex story took its root from Goethe, and the complicated music from 1911 until 1915 or perhaps even 1917. The premiere occurred on 10 October 1919. Lehmann never recorded any music from this op

Related Glossary Terms

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 the libretto and the music. Lehmann was the highly praised sopra who sang the lead female role of Eva in Vienna and New York.

Related Glossary Terms

Die schöne Müllerin

Die schöne Müllerin (Op. 25, D. 795), is a song cycle by Franz Schoon poems by Wilhelm Müller. It is the earliest extended song cycle to performed. The work is considered one of Schubert's most important one of the pinnacles of Lied, and it is widely performed and reco

Die schöne Müllerin is performed by a pianist and a solo singer part falls in the range of a tenor or soprano voice, but is often sur voices, transposed to a lower range. Since the story of the cycle is abo man, the work is most often sung by men. The piano part bears m expressive burden of the work, and is only seldom a mere "accompathe singer.

A typical performance lasts around sixty to seventy minutes.

Lehmann was the first woman to perform the cycle.

Related Glossary Terms

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 Brugesla-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.

Related Glossary Terms

Die toten Augen

Die toten Augen is an opera by Eugen d'Albert to a libretto by Ha Ewers and Marc Henry, after the latter's own play. It was first pe Dresden in 1916. Lehmann began singing the role of Myrtocle in H that same year. She also sang the role in Vienna and recorded the m aria several times.

Related Glossary Terms

Drag related terms here

Index

Die Walküre

Die Walküre is an opera in three acts with both libretto and music Wagner. It is the second of the cycle that makes up his Ring of the N received its premiere in 1870. Lehmann had sung various smaller r 1918 found the lead role of Sieglinde congenial as character and recorded excerpts and finally the complete opera in 1935, with Br conducting.

Related Glossary Terms

Dietrich Fischer-Dieskau

Dietrich Fischer-Dieskau (1925–2012) was a German lyric baritone and conductor of classical music, one of the most famous Lieder (art song) performers of the post-war period, described as "one of the supreme vocal artists of the 20th century" and "the most influential singer of the 20th Century". Fischer-Dieskau was ranked the second greatest singer of the century (after Jussi Björling) by Classic CD (United Kingdom) "Top Singers of the Century" Critics' Poll (June 1999).

The French dubbed him "Le miracle Fischer-Dieskau" and Dame Elisabeth Schwarzkopf called him "a born god who has it all." At his peak, he was greatly admired for his interpretive insights and exceptional control of his soft, beautiful instrument. Despite the small size of his lyric/chamber baritone voice, Fischer-Dieskau also performed and recorded a great many operatic roles. He dominated both the opera and concert platform for over thirty years.

Recording an astonishing array of repertoire (spanning centuries) as musicologist Alan Blyth asserted, "No singer in our time, or probably any other has managed the range and versatility of repertory achieved by Dietrich Fischer-Dieskau. Opera, Lieder and oratorio in German, Italian or English came alike to him, yet he brought to each a precision and individuality that bespoke his perceptive insights into the idiom at hand." In addition, he recorded in French, Russian, Hebrew, English, and Hungarian. He was best known as a singer of Schubert's Lieder, particularly "Winterreise" of which his recordings with accompanist Gerald Moore and Jörg Demus are still critically acclaimed half a century after their release.

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.

Related Glossary Terms

Drag related terms here

Index Find Term

Dorothy Warenskjold

Dorothy Warenskjold (1921–2010 in Lenexa, Kansas) was an Ame soprano who had an active career in operas and concerts from the through the early 1960s. She made several recordings for Capitol Rec

Related Glossary Terms

Drag related terms here

Index

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 where he teaches musicology, theory, and general education cou School of Music. You may read more about his Lehmann connec chapter called "Enduring Fame."

Related Glossary Terms

Drag related terms here

Index

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.

Edward Downes

Sir Edward Thomas ("Ted") Downes, CBE (1924–2009) was 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 it with the BBC Philharmonic and for working with the Netherla Orchestra. Within the field of opera, he was particularly known as a of Verdi.

He and his wife, Lady (Joan) Downes, committed assisted sui Dignitas clinic in Switzerland on 10 July 2009, an event that received media coverage.

Related Glossary Terms

Drag related terms here

Index

Eichendorff

Joseph Freiherr von Eichendorff (10 March 1788 – 26 November 1857) was a Prussian poet, novelist, playwright, literary critic, translator, and anthologist. Eichendorff was one of the major writers and critics of Romanticism. Ever since their publication and up to the present day, some of his works have been very popular in Germany.

Eichendorff first became famous for his 1826 novella Memoirs of a Goodfor-Nothing (German: Aus dem Leben eines Taugenichts) and his poems. The Memoirs of a Good-for-Nothing is a typical Romantic novella whose main themes are wanderlust and love. The protagonist, the son of a miller, rejects his father's trade and becomes a gardener at a Viennese palace where he subsequently falls in love with the local duke's daughter. As, with his lowly status, she is unattainable for him, he escapes to Italy - only to return and learn that she is the duke's adopted daughter, and thus within his social reach. With its combination of dream world and realism, Memoirs of a Goodfor-Nothing is considered to be a high point of Romantic fiction. One critic stated that Eichendorff's Good-for-Nothing is the "personification of love of nature and an obsession with hiking." Thomas Mann called Eichendorff's Goodfor-Nothing a combination of "the purity of the folk song and the fairy tale."

Many of Eichendorff's poems were first published as integral parts of his novellas and stories, where they are often performed in song by one of the protagonists. The novella Good-for-Nothing alone contains 54 poems.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index

Elisabeth Rethberg

The German soprano Elisabeth Rethberg (1894–1976) was an oper international repute active from the period of the First World War the early 1940s. (Her chief contemporary rival at the New York M Opera was the Italian-American soprano Rosa Ponselle, who possess and darker-hued voice.)

While she did not break any new ground dramatically or v singing included Wagnerian soprano parts such as Sieglinde, Eva Elisabeth. She was also an accomplished singer of Lieder.

Related Glossary Terms

Drag related terms here

Index

Elsa

The lead soprano role of Wagner's Lohengrin.

Related Glossary Terms

Emanuel Bay

Emanuel Bay (1891-1968) graduated from the Imperial Conservatory Petersburg in 1914, wining First Prize (Piano). From 1914 to 1922, N toured Russia, Siberia, Germany, and the Scandinavian Countries. At th time, he was associated with the Moscow Conservatoire as Professor of Instruction.

Efrem Zimbalist, who had met Mr. Bay in Russia, invited him to c America as pianist, an invitation which Mr. Bay accepted, touring wi Zimbalist for 7 years.

Sometime later he joined Jascha Heifetz as his accompanist, an as which laster over 20 years. During this time Mr. Bay and Mr. Heifetz reco complete book of the Beethoven Sonatas for piano and violin.

In 1954, Mr. Bay decided to retire from the concert stage and c himself to teaching. He was a member of the faculty of the Music School University of Souther California and taught piano and chamber music Music Academy of West in Santa Barbara, California.

Related Glossary Terms

Eugene Onegin

Eugene Onegin, Op. 24, (Russian: Евгений Онегин, Yevgény Onégopera ("lyrical scenes") in 3 acts (7 scenes), composed by Pyd Tchaikovsky. The libretto, organized by the composer Konstantin Shilo closely follows certain passages in Alexander Pushkin's novel in verse, much of his poetry. Shilovsky contributed M. Triquet's verses in Act 2, while Tchaikovsky wrote the words for Lensky's arioso in Act 1, Scen almost all of Prince Gremin's aria in Act 3, Scene 1.

Eugene Onegin is a well-known example of lyric opera, Tchaikovsky added music of a dramatic nature. The story concerns hero who lives to regret his blasé rejection of a young woman's lov careless incitement of a fatal duel with his best friend.

The opera was first performed in Moscow in 1879. There are recordings of it, and it is regularly performed. The work's title refer protagonist.

Related Glossary Terms

Eugene Ormandy

Eugene Ormandy (1899–1985)was a Hungarian-born conductor. ' conducted the Minneapolis Symphony Orchestra, his fame rests prim 44 year tenure with the Philadelphia Orchestra. The many recording there have made certain his fame for all time. In 1934, while still in M he conducted Lehmann in arias and songs. In 1948 Ormandy con Hollywood Bowl Orchestra while Lehmann sang Strauss songs.

Related Glossary Terms

Eva

Eva is the main soprano role in Wagner's Die Meistersinger. Lehmar role frequently in Vienna and New York. She also recorded excerp opera.

Related Glossary Terms

Farkas, Alexander

Alexander Farkas (1940-), American pianist, who worked in the teac with Jennie Tourel and Pierre Bernac. A graduate of Manhattan Music, Farkas also studied with Brooks Smith, John Wustman Ulanowsky.

He taught for many years at the Hartt School of Music as we Yale School of Music and since 2005 teaches at the Bard Conse Music.

Related Glossary Terms

Faust

Faust is a grand opera in five acts by Charles Gounod to a French Jules Barbier and Michel Carré from Carré's play Faust et Marguer loosely based on Johann Wolfgang von Goethe's Faust, Part 1. It deb Théâtre Lyrique on the Boulevard du Temple in Paris on 19 March 1

Related Glossary Terms

Fidelio

Fidelio is the only opera written by Beethoven, which was first h present form in 1814. The libretto was prepared by Joseph Sonnlei the French of Jean-Nicolas Bouilly. Successful, but not popular, its p has made it especially appropriate for historical moments. It was cho re-opening of the Vienna Opera in 1955 (which Lehmann attended) sang in the centennial Beethoven memorial in 1927 and this became most performed role throughout Europe. She never sang it in the U Melchior often performed the triumphant final duet on tour.

Related Glossary Terms

Flagstad, Kirsten

Kirsten Flagstad (1896-1962) was a Norwegian Wagnerian soprand unremarkable career in Scandinavia, she made her debut at the M Opera in 1934 where she became a star Isolde, Kundry, Fidelia appeared on radio and made many recordings.

In 1941 she returned to Nazi-occupied Norway to be with he This caused a lot of antipathy in the US and when she return international opera career, there were protests.

She continued to sing and record until 1958. Thereafter she we Director of the Norwegian National Opera. Poor health dogged he and she was diagnosed with bone marrow cancer in 1960.

Related Glossary Terms

Floris Juynboll

Floris Juynboll was a respected Dutch discographer of classical sing Lehmann and Elisabeth Schumann. He also wrote record liner notes.

Related Glossary Terms

Frances Rich

Frances Rich (1910–2007) was an American actress and sculptor.

She was the daughter of silent screen actress Irene Frances Luther salesman Elvo Elcourt Deffenbaugh, and the adopted daughter second husband, Charles Rich.

Related Glossary Terms

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.

Frau ohne Schatten

Die Frau ohne Schatten (The Woman without a Shadow), is an operate acts by Richard Strauss with a libretto by his long-time collaborated Hugo von Hofmannsthal. It was written between 1911 and either 19 When it premiered in Vienna on 10 October 1919, critics and aude unenthusiastic. Many cited problems with Hofmannsthal's complemently symbolic libretto. However, it is now a standard part of the repertoire in Germany and Austria.

Related Glossary Terms

Drag related terms here

Index

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 The setting by Schumann (his opus 42) is now the most widely known it in 1840, the same year he wrote so many famous songs including D

Lehmann sang this cycle frequently and recorded it with Bruno V

Related Glossary Terms

Frauenliebe und Leben

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Related Glossary Terms

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 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 lifeand-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 Erzöhlungen (Brahmin Stories) (1830)

• 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.

Related Glossary Terms

Drag related terms here

Index Find Term

Chapter 2 - Song Cycle Master Classes Chapter 2 - Song Cycle Master Classes Chapter 2 - Song Cycle Master Classes Chapter 2 - Song Cycle Master Classes

Fritz Busch

Fritz Busch (1890–1951) conducted most famously (in Germany) i where he led Lehmann in the world premiere of Intermezzo by Stran After 1933, because of his outspoken opposition to the Nazis, he co South America, Scandinavia and England (Glyndebourne Festival had lots of family connections in the classical music world, being the violinist Adolf Busch (who was especially famous for founding Quartet, and for playing with Rudolf Serkin, who married his dat brother of cellist Hermann Busch.

Related Glossary Terms

Drag related terms here

Index

Fritz Lehmann

Lotte Lehmann's brother lived from 1882-1963.

Related Glossary Terms

Fritz Zweig

Fritz Zweig (1893-1984) was a private student of Arnold Schoenberg and Berlin. From 1913-1933 he conducted at various German op including the Volksoper, and Berlin opera houses.

In 1933 he lost the possibility of further work and went to Fr 1934 he conducted at the German Theater in Prague, but in 1938 flee again and conducted as guest in London and Moscow.

He finally ended up in the U.S. and with his wife Tilly, taught a Academy of the West.

He and his wife were often the "preparers" of singers who la with Mme Lehmann.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index Find Term

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 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.

Related Glossary Terms

Drag related terms here

Index

Gens, Véronique

Véronique Gens (1966-) French soprano, was awarded First Prize of Conservatoire de Paris and made her debut in 1986 with Les Arts Floriss and William Christie. Very soon, she established a highly distingui reputation in baroque music, regularly performing with William Christie, M Minkowski, Philippe Herreweghe, René Jacobs and Christophe Rousset.

Ms. Gens has sung Mozart's Cherubino in *Le Nozze di Figaro* and Vitell *La Clemenza di Tito*. In 1994 she sang the Countess in Opéra de Ly production of *Le Nozze di Figaro*. That same season, she sang Mozart's Requ and J.S. Bach's B Minor Mass with René Jacobs, and Handel's *Acis and Ge* with William Christie. She also gave recitals at La Scala in Milan, Auditorium of the Musée d'Orsay in Paris, and the Queen Elizabeth Ha London.

She toured France, Belgium, Italy and Japan and is regularly invite appear on French television. Véronique Gens was awarded the French Ca Prize 'Musical Revelation of the Year' in 1995.

Related Glossary Terms

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 179 changed to theology and in the end to medicine. In Jena he made f the writers Sophie Mereau and Johann Gottfried Herder. After son through Germany he worked as civil servant for the Danish gove 1829.

His most famous poem is Der Wanderer which was set by Franz

Related Glossary Terms

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 Fraun, Bel ami; Ob blond, ob braun, ich liebe alle Fraun; Ich spür in mir, ich fühl in mir; Wie ein Wunder kam die Liebe; Immer nur lächeln und immer vergnügt; Gern hab' ich die Fraun geküsst; Wenn der weisse Flieder wieder blüht; Ich tanze mit dir in den Himmel hinein.

Nach der Übersiedlung von Odeon nach Köln wechselte Georg von Wysocki als Produktionsleiter zur Firma Tefifon, die ein neues Tonkonservierungsverfahren (Musikbandaufzeichnungen) auf den Markt gebracht hatte. Ab 1953 war er beim Europäischen Phonoclub tätig, wo er als Producer mehrere Einspielungen mit dem Tenor Fritz Wunderlich vornahm: Madame Butterfly, Maske in Blau (1956) und Die Zauberflöte (1958).

George London

George London (1920–1985), born George Burnstein, was a Canad and operatic bass-baritone.

Related Glossary Terms

Drag related terms here

Index

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 conduct composer. He is widely considered one of the twentieth century's g conductors. He is remembered today for his long and successful tenure as director of the Cleveland Orchestra of Cleveland, Ohio, and for the rece of the standard classical repertoire he made in Cleveland and with orchestras.

Szell came to Cleveland in 1946 to take over a respected if und orchestra, which was struggling to recover from the disruptions of World ⁷ By the time of his death he was credited, to quote the critic Donal He with having built it into "what many critics regarded as the world's ¹ symphonic instrument." Through his recordings, Szell has remained a pr in the classical music world long after his death, and his name r synonymous with that of the Cleveland Orchestra. While on tour w Orchestra in the late 1980s, then-Music Director Christoph von Do remarked, "We give a great concert, and George Szell gets a great review."

Related Glossary Terms

Drag related terms here

Index Find Term

Gerald Moore

Gerald Moore CBE (1899–1987) was an English classical pianist best his career as an accompanist for many famous musicians. Among whom he was closely associated were Dietrich Fischer-Dieskau Schumann, Hans Hotter, Elisabeth Schwarzkopf, Victoria de los Á Pablo Casals.

Moore gave lectures on stage, radio and television about musica also wrote about music, publishing volumes of memoirs and practica interpretation of Lieder.

Related Glossary Terms

Gérard Souzay

Gérard Souzay (1918–2004) was a French baritone, regarded as one finest interpreters of mélodie (French art song) in the generation af Panzéra and Pierre Bernac.

Related Glossary Terms

Gerhard Albersheim

Gerhard Albersheim (born Cologne, 1902; died Basel, 1996), Gerr and writer on music. Albersheim first studied piano, cello, and musi Cologne, then worked with Schenker for three years, 1926-29. W private tuition and working as a repetiteur, he took a PhD in p musicology at Vienna University, 1933-38, publishing his dissertation He emigrated to the United States in 1939, holding teaching posit Angeles, working as a pianist and accompanist to singers (includin Schumann, Ezio Pinza, and Dietrich Fischer-Dieskau), and writt articles on music theoretical and educational topics. After retirement took up residence in Switzerland.

Related Glossary Terms

Gerhard Hüsch

Gerhard Heinrich Wilhelm Fritz Hüsch (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.

Hüsch 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, Hüsch 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 Hüsch a steadfast champion.

On close listening, recordings show that Hüsch chose to intentionally 'under-sing', never pushing his upper register or inflating his tone beyond the limits of its natural resonance. Sometimes Hüsch 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, Hüsch, 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, Hüsch 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. Hüsch 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 teno associated with the Italian lyric-dramatic repertory, although he French operatic roles to great acclaim as well. Martinelli was one of famous tenors of the 20th century, enjoying a long career at the M Opera in New York City and appearing at other major international t

Related Glossary Terms

Drag related terms here

Index

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 Leverle 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

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, Autstria, 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.

Related Glossary Terms

Drag related terms here

Index

Glenda Maurice

Glenda Maurice (1940–2013). Her field of expertise was art son mentored by Elly Ameling, Gerard Souzay, Dalton Baldwin, David (Harold Heiberg. She also worked with Pierre Bernac and Lotte There are many recordings of her work available on CD.

Ms. Maurice was a retired faculty member of the University of School of Music.

Related Glossary Terms

Drag related terms here

Index

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 bicentennial of his birth.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

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, Jephta. 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.

Related Glossary Terms

Gretchen am Sprinnrad

Op. 2 in D minor, Gretchen am Spinnrade (Gretchen at the Spinn was composed by Franz Schubert using the text from Part One, S Johann Wolfgang von Goethe's Faust. With Gretchen am Spinnrade works, Schubert contributed to the Lied, the German art song o century written for one voice and accompaniment. Schubert composed for soprano, however the song has also been tran accommodate mezzo-soprano.

Related Glossary Terms

Drag related terms here

Index

Grete Stückgold

Grete Stückgold (originally Grete Schneidt) (1895-1977) was a Germ who made her Met debut in 1927. She had gone to Munich in 19 with Jacque Stückgold whom she married. Her first career was as a o oratorio singer. By 1922 she was singing opera in Berlin, and the Covent Garden and Barcelona.

In the US, besides the Met, she sang in San Francisco, Philad Chicago.

Related Glossary Terms

Gwendolyn Koldofsky

Gwendolyn Koldofsky, (1906-1998) was a collaborative Canadian/American pianist.

Koldofsky, distinguished professor emerita at the USC School of Music, founded the school's department of keyboard collaborative arts and both designed and established the world's first degree-granting program in accompanying, first offered in 1947.

Koldofsky taught accompanying, song literature and chamber music at USC from 1947 to 1988. She was also a longtime member of the faculty of the Santa Barbara Music Academy of the West, where she served as director of vocal accompanying from 1951 to 1989. She judged competitions, lectured and taught master classes for accompanists, singers and ensembles throughout the United States and Canada. Among her many students were mezzo-soprano Marilyn Horne, pianist Martin Katz, and soprano Carol Neblett.

Seattle voice teacher Roberta Manion, who worked with "Madame K" during summer sessions, called her very tough but very fair: "She is extremely meticulous in every detail," Manion told the music critic of the Seattle Times in a May 1984 interview. "Nothing gets past her. Her comments are always very correct and polite; she also can pull off the velvet gloves and those eyes can flash. But I have never seen her be unkind. She is really beloved."

For more than 40 years, Koldofsky appeared as an accompanist throughout the world, working with such distinguished artists as Rose Bampton, Suzanne Danco, Herta Glaz, Mack Harrell, Marilyn Horne (her former student), Jan Peerce, Hermann Prey, Peter Schreier, Martial Singher and Eleanor Steber. She accompanied the legendary soprano Lotte Lehmann for eight years, as well as her own husband, the British-Russian violinist Adolph Koldofsky, a student of Ysaye and Sevcik.

"I have seldom had violent disagreements with those I accompany," Koldofsky told the music critic of the Seattle Times in 1984. "That's because we both focus on the real nature and depth of the music. Certainly there are always differences of opinion about how fast or how loud a phrase ought to be. But part of the art of accompanying lies in finding how many beautiful, logical interpretations of the music there can be."

GWENDOLYN WILLIAMS KOLDOFSKY was born Nov. 1, 1906, in Bowmanville, a small Ontario community near Toronto. She was from a musical family and grew up with a tremendous amount of live music in her home.

She received her early training at the Royal Conservatory in Toronto as a student of Viggo Kihl, the noted Danish piano teacher. When she was 17, she went to England to live for several years with an aunt, a concert singer, and there continued her studies in piano with Tobias Matthay. She pursued special studies in ensemble playing and accompanying with Harold Craxton, the eminent English accompanist and teacher. Later, she spent several months in Paris studying French repertoire with Marguerite Hesselmans, a disciple of Gabriel Fauré.

When she was 20, Koldofsky returned to Canada and "had the great good luck of being plunged into an accompanying career almost immediately when Jeanne Desseau, our greatest Canadian soprano, asked me to play for her," Koldofsky related in a June 1993 interview with the Eugene (Ore.) Register-Guard.

One musical engagement led to another at an exhilarating pace. A year after her return to Canada, she met and soon married Adolph Koldofsky. For the next quarter century, she accompanied all of her husband's solo recitals and played every form of chamber music with him on concert stages around the world.

Koldofsky received five of the highest honors given at the USC School of Music for excellence in performance and teaching, and received a certificate of honor from the International Congress of Women in Music.

After her husband died in 1951, she founded in his memory an annual scholarship, the Koldofsky Fellowship in Accompanying, at the USC music school.

Koldofsky is survived by her nephew, Dane Williams. There will be no funeral. Contributions can be made to the Gwendolyn and Adolph Koldofsky Memorial Scholarship Fund at USC or to the Music Academy of the West.

Gyorgy Sandor

György Sándor (1912–2005) was a Hungarian pianist and writer.

Related Glossary Terms

Drag related terms here

Index

Hamburg Opera

The first stone was laid on 18 May 1826 for the Stadt-Theater on the presentday 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.

Related Glossary Terms

Hampson, Thomas

Thomas Hampson (1955-) American baritone equally at home on b and opera stages, he has recorded art song extensively and has a several television specials on song. Mr. Hampson studied at the Musi of the West, which Lehmann helped found. His major teacher, Sist Cole, was a former student of Lehmann. Another important to Martial Singher at MAW.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

Hans Pfitzner

Hans Erich Pfitzner (1869–1949) was a German composer and set anti-modernist. His best known work is the post-Romantic opera loosely based on the life of the great sixteenth-century compose Pierluigi da Palestrina. He also wrote many Lieder which Lehmann sa

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index

Heger, Robert

Robert Heger (1886-1978) German conductor and composer who Lotte Lehmann's famous *Rosenkavalier* recording and set some of he music.

Related Glossary Terms

Heine, Heinrich

Heinrich Heine (1797-1856) was born in Düsseldorf, Germany. His Jewish, which made him feel like an outsider. He converted to Chr 1825. Heine is most famous today for his poetry, especially as set t Robert Schumann and Franz Schubert. He was also a journalist, e literary critic. He spent the last 25 years of his life as an exile in Paris.

Related Glossary Terms

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 be in Tangier, Morocco.

His music teachers included Arthur Nikisch. At age twenty-three, he h 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 192

Tietjen was the director of the Deutsche Oper Berlin between 1925 a 1927, then in 1927 he became director of the Prussian State Theatre. Amor his productions at this time was the Berlin premiere of Hans Gál's 1923 ope Die heilige Ente. From 1931 to 1944, Tietjen served as artistic director at Bayreuth Festspielhaus for Winifred Wagner with whom he had a roman liaison.

In 1948 he returned to direct the Deutsche Oper Berlin, serving until 19 when he was appointed manager and artistic director of the new Hamburg St Opera, a job he held until 1959.

Heinz Tietjen died in 1967 in Baden-Baden.

Related Glossary Terms

Drag related terms here

Index Find

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.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index

Hermann Götz

Hermann Gustav Goetz (1840–1876) was a German composer.

Goetz was born in Königsberg, then in East Prussia. After a Berlin, he moved to Switzerland in 1863. After ten years spent as a car 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 of compositions was George Bernard Shaw, who praised Goetz's Symabove anything in the genre by Mendelssohn, Schumann, and Brahm

Related Glossary Terms

Drag related terms here

Index

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 II 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 II 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, highbaritone roles Wolfram and Beckmesser. He can be seen on video in the latter role, opposite Bernd Weikl.

Starting in 1982, he taught at the Musikhochschule Hamburg, and he wrote an autobiography which was translated as First Night Fever (ISBN 0-7145-3998-8).

In 1988, he directed a production of The Marriage of Figaro in Salzburg. His son Florian is also a baritone.

He died in Krailling, Bavaria.

Hermann Weigert

Hermann Weigert (1890–1955) was a German vocal coach, p conductor. He was a vocal coach and accompanist for the Metropol for thirteen years. Recognized as an authority on the works of Richa he served as a consultant to the Bayreuth Festival from 1951 until his years later. He was the husband, accompanist and, voice teacher soprano Astrid Varnay, whose career he managed to international also served as accompanist and vocal coach for soprano Kirsten F many years.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

Drag related terms here

Index Find Term

Hilmar Thate

Hilmar Thate (born 17 April 1931) is a German actor. He has appendix films and television shows since 1955.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

Holzmair, Wolfgang

Wolfgang Holzmair (1952 -)Austrian baritone, holds a Diploma from the Vienr University of Economics. He studied singing at the Vienna Academy of Mus with Prof. Hilde Rössel-Majdan and Lied with Erik Werba, winning prizes several international vocal competitions. After engagements in Bern ar Gelsenkirchen Mr. Holzmair appeared at major opera houses such as Vienn Lyon, Berlin, Leipzig, Lisbon, London, Munich among others. In 1993 he mac his debut at the Salzburg Festival, and has been a guest at numerous important festivals.

Mr. Holzmair has performed with orchestras such as Vienna Symphon Berlin Philharmonic, Concertgebouw Amsterdam, Cleveland Orchestra, Sa Francisco Symphony, Israel Philharmonic, English Chamber Orchestr Concentus Musicus, Chamber Orchestra of Europe conducted by M Harnoncourt, R. Norrington, S. Ozawa, K. Nagano, C. v. Dohnanyi, R. Chail and F. Welser-Möst. He has numerous CD-recordings to his credit: Lieder & Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wolf, Eisler and Wei He is presently a guest professor at the Royal College of Music in London.

Related Glossary Terms

Drag related terms here

Index Find Term

Hope Ranch

A beautiful section of Santa Barbara where Lehmann and Holden li home Orplid.

Related Glossary Terms

Drag related terms here

Index

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 photographe

Related Glossary Terms

Drag related terms here

Index

Horst Wahl

Horst Wahl worked for Odeon when Lehmann recorded for that co was an early recording engineer, who developed various improvem acoustic era and was a personal friend to Lehmann.

Related Glossary Terms

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'Antheron," 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 in1924, 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 minicomic-operas, easy to follow with themes usually about marital confusions and other light comedies.

Related Glossary Terms

Drag related terms here

Index Find Term

Ivor Newton

Ivor Newton CBE (1892–1981) was an English pianist who was noted as an accompanist to international singers and string players. I of the first to bring a distinct personality to the accompanist's role. extensively to all continents and appeared at music festivals such as Sa Edinburgh. His career lasted over 60 years.

Related Glossary Terms

Drag related terms here

Index

J. B. Steane

John Barry Steane (1928–2011) was an English music critic, m literary scholar and teacher, with a particular interest in singing and voice. His 36-year career as a schoolmaster overlapped with his career critic and author of books on Elizabethan drama, and opera a singers.

Among Steane's works are critical studies of Christopher M. Tennyson, and a series of books on music, concentrating on singing a He contributed to a range of musical journals, including Gramophor Musical Times, and wrote articles for the Grove Dictionary of Musicians and the Oxford Dictionary of National Biography

Related Glossary Terms

Jan Popper

Jan Popper, (1907-1987) the dapper, enthusiastic opera devotee whose nearly ons at the UCLA Opera Workshop ranged from the exquisitenes of the Baroque era to the realism of the 20th Century, died of cancer Wednesday at Stanford University Hospital. Wedne

Wednesday at Stanford University Hospital. He was 79, and since his retirement as professor emeritus of music at UCLA in 1975 had estabilished himself as a presence for opera in the Orient. There, his productions in Japan, Taiwan, Thailand and Malaysia brought him additional honors late in his life. He also had taken a leading role in the West Bay Opera Co. while continuing a lifelong fight for increased financial support for opera to limit the exodus of American singers to Europe, where artists frequently are subsidized. Teacher, lecturer and conductor, Popper spread his fascination with singing theater into television, originating and performing a series of 16 half-bour films

theater into television, originating and perform ing a series of 16 half-hour films acalled "Spotlight on Opera." First seen on KNXT in Los Angeles in 1955, the George Foster Peabody Award-winning series later was broadcast on public televi across the country.

television stations across the country. "There does not exist enough praise..." so wrote Lotte Lehmann of Dr. Jan Popper after working with him for two summers at the Music Academy of the West. Her sentiments have been echoed by countless colleagues, students and opera-goers from California to Belgium, from London to Iran, from Taiwan to Korea to Japan. He had an uncanny knack of perceiving and nurturing the musical potential of everyone who worked with him, imparing to each a sense of selfscorthy thus the could challenge them to ourdn themselves abays in the of self-worth; thus he could challenge them to outdo themselves, always in the greater service of the art. They rose to the challenge, loved him for it, and the esults were typically astonishing. The enthusiasm and dedication he brought to his opera clas ses and to his performances of operas, opera scenes and highlights

his opera classes and to his performances of operas, opera scenes and highlights had the effect of creating to a great degree, the present large opera audiences in Los Angeles. He was responsible, moreover, for bringing about the world or west coast premieres of a number of significant works. In 1981, UCLA, in recognition of his international standing as a conducto, performer and teacher, named one of its performance halls Jan Popper Theater. He was born in Liberce, Czechosłowakia. He wanted to become a concert pianois, conducting, and composition at the Prague Conservatory from 1920-1923, and at the Conservatory of Music in Leipzig, Germany from 1923-1928, During his final year at the latter institution he began concurrent studies in musicology at Leipzig University, earning the Ph.D. in 1931 at the age studies in musicology at Leipzig University, earning the Ph.D. in 1931 at the age of 24. Having broken one thumb in a soccer game and the other in a sking accident, he turned increasingly to conducting-operatic at the Prague German Opera House, and symphonic at the Czech National Broadcasting System. With the advent of Hitler in 1939, he enlisted in the Czech Air Force and became a

the advent of France in the second problem of the United States, landing on Treasure Island, Later that year he sailed for the United States, landing on Treasure Island, San Francisco, Stanford University became interested in him, and succeeded in States of the second Washington which enabled him to immigrate San Francisco, Stanford University became intersted in him, and succeede getting special legislation through Washington which enabled him to immig in 1940, the year he married Elizabeth Rankin (known as Beta), a me soprano in her own right with whom he concertized extensively thereafter. He organized the Intimate Opera Players and staged in English about 80 performances of Mozart's Cosi Fan Tutte throughout California. At Stanford University from 1939-1949 he established an Opera Workshop, the first of its kind on the West Coast. Within the 10-year period it grew to sizable proportio His production of Britten's opera Peter Grimes was so successful that it was

His production of Britten's opera Peter Grimes was so successful that it was taken from the Stanford campus to the San Francisco Opera House, where it created a sensation. President Tresidder commented that this operatic event had done more for Stanford's reputation than its football team! From 1949 to 1975 Dr. Popper transferred his activities to UCLA, and henceforth participated in the musical life of Los Angeles. He gained renown not only as an educator and lecturer, but also as a guest conductor of the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic (at the Hollwaved Read). For the summer, of 1950 at the request of Server Hollywood Bowl). For the summer of 1950, at the request of Serge Koussevitzky, he was appointed director of the Opera School of the Berkshire Koussevitzky, he was appointed director of the Opera School of the Berkshire Music Festival, culminating in a performance of a full-length opera by Jacques Dert, The King of Vvetot. The composer was present, and delighted with the performance. During 1955-56 Dr. Popper originated a series of 16 television programs entitled Spotlight on Opera, which won the coveted Peabody Award, and has been shown over most of the educational stations throughout the country. During his tenure as director of the UCLA Opera Theater, he presented a number of first performances of contemporary opera. In addition to the U.S. premiere of Bloch's Macbeth (U.C. Berkeley, 1961), he directed west coast premieres of the following: Peter Grimes (Britten), Schwanda the Bagpiper (Weinberger), Jenufa (Janacek), The Mighty Casey (Schuman), The Turn of the Serew (Britten), Fiesta (Milhaud), The Mask Maker (Shimizu), A Midsummer Night's Dream (Britten), The Crucible (Ward), (Dallapiccola), A Midsummer Night's Dream (Britten), The Crucible (Ward). The Mother of Us All (Thomson), The Mines of Sulphur (Bennett), Vanessa The Mother of Us All (Thomson), The Mines of Sulphur (Bennett), Vanessa (Barber), and The Scarlet Mill (Zador). He directed world premieres of Calisto and Melibea (Rosen) and The Passion of Oedipus (Travis), recording two scenes from the latter with the Royal Philharmonic Orchestra of London. He also presented revivals of seldom heard but important works of the past, such as Monteverdi's Orfeo. Cesti's Orontea, Mozart's Idomeneo, and a full-scale production of Meyerbeer's grand opera, Les Huguenots. He served as chairman of the UCIA Department of Music from 1962-1965. During various leaves from UCLA he took groups of young singers on tour throughout California and the Alaska. Summer Music Festival, and he conducted the Royal Opera Companies in Belgium and Iran. During the academic year 1959-1960 he was guest professor 'on loan' to the University of California in Berkeley, establishing guest professor "on loan" to the University of California in Berkeley, establishing an opera workshop there. At the same time he appeared as a guest conductor an opera workshop there. At the same time he appeared as a guest conductor with the San Francisco Symphony, directing and narrating 15 Youth Concerts. In 1963 and 1964 he was staff conductor of the San Francisco Spring Opera, directing performances of The Abduction from the Seragilo (Mozart), Madame Butterfly (Puccini), Der Freishütz (Weber), L'heure Espagnole (Ravel), and Bluebeard's Castle (Barrók). As guest professor at the University of California, Santa Cruz, he assisted in the organization of the new music department on that campus. Invited back to UC Berkeley during the spring of 1969, he conducted the revival of Mozart's opera, Idomeneo. The UC system valued him so highly that they named him University Professor, and the National Association of American Composers and Conductors awardled him two citations in recombing American Composers and Conductors awarded him two citations in recognition of his outstanding services on behalf of American opera

Requested by the Tokyo University of Arts to establish an opera school or Requested by the Tokyo University of Arts to establish an opera school on the American pattern, Dr. Popper received a government Fulbright Award for 1960-61. Soon after his arrival in Tokyo he was invited as a guest conductor of the Kyoto Symphony Orchestra and the Niki-kai Opera Company, where he conducted the Japanese premiere of Porgy and Bess, several performances of Mozart's operas in Japanese, and Britten's Midsummer Night's Dream. As a husband and wife team the Poppers gave 28 recitals throughout Japan, and sponsored by the U.S. Information Service, took several flying trips into southeast Asia, singing and playing in Hong Kong, Bangkok and Saigon as American goodwill ambassadors. Although UCLA named him Professor Emerins in 1975. he never really verting' (Mavor Tom Bradlev declared lune 6. Emeritus in 1975, he never really retired. (Mayor Tom Bradley declared June 6, 1975 "Jan Popper Day" in Los Angeles). On the contrary, during his later years 1975 "Jan Popper Day" in Los Angeles). On the contrary, during his hater years he extended his activities in the far east to include Taiwan, Korea and Malaysia. Within two months (October, November 1971), he prepared and conducted "Opera Highlights" with local singers and the Taipei Municipal Symphony Orchestra, five performances of Offenbach's opera, The Tales of Hoffmann, as guest conductor of the Tokyo Opera Company, and the world premiere of Shimizu's new Kabuki-opera, Ikuta-gawa, as guest conductor of the Japan Choral society-typical examples of the range and intensity of his ongoing activities. As guest conductor of the Taipei Opera Thearet, 1979-82, he conducted an award-winning performance of Katya Kabanova (Janacek). The Barber of Seville, and L'elisir d'amore translated into Chinese, Creating a sensation. In recognition of his great contributions to music, Tokyo University sensation. In recognition of his great contributions to music, Tokyo University of the Arts awarded him a degree never before given to an American, namely Honorary Visiting Professor. The Ministry of Culture in Taiwan presented him an award also only rarely given to foreigners, and in Korea he received an nonorary degree from the International Cultural Society of Korea. His last honorary degree from the International Cultural Society of Korea. His last foreign visit was a six-week engagement with the Singapore Symphony in October, 1986. His last public performance was Manon (Massenet) with the West Bay Opera Company of Palo Alto in early 1987. He had been scheduled to begin a three-year contract with the Tokyo Opera in March, but had to cancel the trip due to failing health.

Janet Baker

Dame Janet Abbott Baker, CH, DBE, FRSA (1933-) is an English mezzosoprano best known as an opera, concert, and lieder singer.

She was particularly closely associated with baroque and early Italian opera and the works of Benjamin Britten. During her career, which spanned the 1950s to the 1980s, she was considered an outstanding singing actress and widely admired for her dramatic intensity, perhaps best represented in her famous portrayal as Dido, the tragic heroine of Berlioz's magnum opus, Les Troyens. As a concert performer, Dame Janet was noted for her interpretations of the music of Gustav Mahler and Edward Elgar. David Gutman, writing in Gramophone, described her performance of Mahler's Kindertotenlieder as "intimate, almost self-communing."

Janet Abbott Baker was born in Hatfield, South Yorkshire, where her father was an engineer as well as a chorister. Members of her family worked at Bentley Pit, in Doncaster, South Yorkshire. She attended York College for Girls and then Wintringham Girls' Grammar School in Grimsby. The death of her elder brother, Peter, when she was 10 years old, from a heart condition, was a formative moment that made her take responsibility for the rest of her life, she revealed in a BBC Radio 3 Lebrecht Interview in September 2011.

In her early years Baker worked in a bank, transferring to London in 1953 where she trained with Meriel St Clair and Helene Isepp, whose son Martin became her regular accompanist. Knocked down by a bus in 1956, she suffered concussion and a persistently painful back injury. That same year, she came second in the Kathleen Ferrier Memorial Competition at the Wigmore Hall, winning national attention.

In 1956, she made her stage debut with Oxford University's Opera Club as Miss Róza in Smetana's The Secret. That year, she also made her debut at Glyndebourne. In 1959, she sang Eduige in the Handel Opera Society's Rodelinda; other Handel roles included Ariodante (1964), of which she later made an outstanding recording with Raymond Leppard, and Orlando (1966), which she sang at the Barber Institute, Birmingham.

With the English Opera Group at Aldeburgh, Baker sang Purcell's Dido and Aeneas in 1962, Polly (in Benjamin Britten's version of The Beggar's Opera) and Lucretia (in Britten's The Rape of Lucretia). At Glyndebourne she appeared again as Dido (1966) and as Diana/Jupiter in Francesco Cavalli's La Calisto, and Penelope in Monteverdi's Il ritorno d'Ulisse in Patria. For Scottish Opera she sang Dorabella in Mozart's Così fan tutte, Dido in Berlioz's The Trojans as well as Dido in Purcell's Dido and Aeneas, Octavian in Richard Strauss's Der Rosenkavalier, the Composer in Ariadne auf Naxos and the role of Orfeo in Gluck's Orfeo ed Euridice. The latter was considered her signature role; she sang it in many productions and a videotaped performance from Glyndebourne is available.

In 1966, Janet Baker made her debut as Hermia in Britten's Midsummer Night's Dream at the Royal Opera House, Covent Garden, and went on to sing Berlioz's Dido, Kate in Britten's Owen Wingrave, Mozart's Vitellia and Idamante, Cressida in William Walton's Troilus and Cressida and the title role in Gluck's Alceste (1981) there. For the English National Opera, she sang the title role in Monteverdi's L'incoronazione di Poppea (1971),[5] Charlotte in Massenet's Werther, and the title roles in Donizetti's Maria Stuarda and Handel's Giulio Cesare

During this same period she made an equally strong impact on audiences in the concert hall, both in oratorio roles and solo recitals. Among her most notable achievements are her recordings of the Angel in Elgar's The Dream of Gerontius, made with Sir John Barbirolli in December 1964 and Sir Simon Rattle over twenty years later; her 1965 performances of Elgar's Sea Pictures and Mahler's Rückert Lieder, also recorded with Barbirolli; and, also from 1965, the first commercial recording of Ralph Vaughan Williams's Christmas oratorio Hodie under Sir David Willcocks. In 1963, she sang the contralto part in the first performance at the BBC Promenade Concerts of Mahler's Resurrection Symphony under the direction of Leopold Stokowski, then making his Proms debut appearances. She performed in 1971 for the Peabody Mason Concert series in Boston.

In 1976 she premiered the solo cantata Phaedra, written for her by Britten; and Dominick Argento's Pulitzer Prize-winning song cycle From the Diary of Virginia Woolf, also written with her voice in mind. She has also been highly praised for her insightful performances of Brahms's Alto Rhapsody, Wagner's Wesendonck Lieder as well as solo songs from the French, German and English repertoire.

Dame Janet Baker's final operatic appearance was as Orfeo in Gluck's Orfeo ed Euridice, on 17 July 1982, at Glyndebourne. She continued to perform lieder recitals for another seven years, retiring for good in 1989. She published a memoir, Full Circle, in 1982. In 1991, Baker was elected Chancellor of the University of York. She held the position until 2004, when she was succeeded by Greg Dyke. An enthusiastic Patron of the Leeds International Pianoforte Competition, she gave an address at the closing ceremony of the 2009 event.

She coached with Lotte Lehmann in the late 1950s in a series held at Wigmore Hall. Baker was a recipient of the Lotte Lehmann World of Song award.

Related Glossary Terms Drag related terms here

Jarmila Novotna

Jarmila Novotná (1907–1994), was a celebrated Czech soprano and a from 1940 to 1956, a star of the Metropolitan Opera.

Related Glossary Terms

Drag related terms here

Index

Jeannette MacDonald

Jeanette Anna MacDonald (1903 - 1965) was an American singer best remembered for her musical films of the 1930s with Maurice (The Love Parade, Love Me Tonight, The Merry Widow and One You) and Nelson Eddy (Naughty Marietta, Rose-Marie, and Maytin the 1930s and 1940s she starred in 29 feature films, four nominat Picture Oscars (The Love Parade, One Hour with You, Naughty M San Francisco), and recorded extensively, earning three gold record appeared in opera, concerts, radio, and television. MacDonald was most influential sopranos of the 20th century, introducing opera to n audiences and inspiring a generation of singers. She coached Lehmann.

Related Glossary Terms

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 atStanford 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.

Related Glossary Terms

Jennie Tourel

Jennie Tourel (1900–1973) was a Jewish-American operatic and art song mezzosoprano.

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 (April9, 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.

Related Glossary Terms

Drag related terms here

Index Find Term

Jeritza, Maria

Maria Jeritza (1882-1982) Czech/American soprano who made he Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-3 at the Metropolitan Opera from 1921-32 (and 1951 for one perfe Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After a returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl o West*.

Related Glossary Terms

Maria Jeritza

Index F

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 Mayrhofer

Johann Baptist Mayrhofer (1787–1836), was an Austrian poet and librettist. His is best known for his close friendship with the composer Franz Schubert.]

Mayrhofer was born in Steyr, educated and Novitiate in St. Florian's Prior 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 lyr poems.

As a young man Mayrhofer had been hopelessly in love with Mir (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 yea 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 a his life, committed suicide by jumping from the window of his office in Vienna.

Related Glossary Terms

Drag related terms here

Index Find Term

Johann Strauss II

Johann Strauss II (1825–1899), also known as Johann Strauss, Jr., the the Son (German: Sohn), Johann Baptist Strauss, was an Austrian colight music, particularly dance music and operettas. He composed waltzes, polkas, quadrilles, and other types of dance music, as well operettas and a ballet. In his lifetime, he was known as "The Waltz was largely then responsible for the popularity of the waltz in Vienna 19th century.

Strauss had two younger brothers, Josef and Eduard Strauss, we composers of light music as well, although they were never as well their elder brother. Some of Johann Strauss' most famous works in Blue Danube", "Kaiser-Walzer", "Tales from the Vienna Woods "Tritsch-Tratsch-Polka". Among his operettas, Die Fledermaus Zigeunerbaron are the best known.

Related Glossary Terms

Drag related terms here

Index

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.

John Steane

John Barry Steane (1928–2011) was an English music critic, m literary scholar, and teacher, with a particular interest in singing and voice. His 36-year career as a schoolmaster overlapped with his career critic and author of books on Elizabethan drama, and opera a singers.

Among Steane's works are critical studies of Christopher M. Tennyson, and a series of books on music, concentrating on singing a He contributed to a range of musical journals, including Gramophor Musical Times, and wrote articles for the Grove Dictionary of Musicians and the Oxford Dictionary of National Biography

Related Glossary Terms

Drag related terms here

Index Find

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 serveas 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 repetiteurs 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 sevenpart 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.

Related Glossary Terms

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-Elysées 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.

Related Glossary Terms



Josef Marx

Josef Marx (1882-1964) was an Austrian composer, teacher, and cr remembered for his Lieder, he knew Lehmann, who performed his s 50th birthday concert.

Related Glossary Terms

Drag related terms here

Index

Joseph Correck

Joseph Correck (1892-1948) was a gifted Hannoverian baritone wh premier as Robert Storch in Intermezzo by Richard Strauss. He Wotan at Bayreuth. Other cities' opera houses included Chemnitz Düsseldorf, Essen, Hannover, Paris, and Vienna.

Related Glossary Terms

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 who 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.

Related Glossary Terms

Drag related terms here

Index Find Term

Judith Anderson

Dame Judith Anderson, AC, DBE (1897–1992) was an Australian a had a successful career in stage, film and television. A preeminent s in her era, she won two Emmy Awards and a Tony Award an nominated for a Grammy Award and an Academy Award. She is con of the 20th century's greatest tragediennes.

Related Glossary Terms

Drag related terms here

Index

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 a friend of Frances Holden during the Lehmann centennial time. N designed and typeset the Beaumont Glass Lotte Lehmann biography Press. She attended the Vienna Opera's Lehmann Centennial and co Lotte Lehmann League newsletter with Gary Hickling. She lives in Her book, "A Collection of Old Men," describes the making of the biography and contains a word-sketch of Holden.

Related Glossary Terms

Drag related terms here

Index

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 oldfashioned 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).

Related Glossary Terms

Drag related terms here

Index Find Term

Julliard

Juilliard, also known as The Juilliard School, a music conservatory r on the Lincoln Center campus in New York City. Besides all genre students may study ballet and theatre.

Related Glossary Terms

Manhattan School of Music (MSM)

Index

Kammersängerin

Kammersänger (or Kammersängerin for a female singer), abbreviat literally means "chamber singer." It is a German honorific title for di singers of opera and classical music. Historically, the title was be princes or kings, when it was styled Hofkammersänger(in).

The title is given in Germany and in Austria usuall recommendation of relevant national and local institutions. In German Democratic Republic, some concert halls bestowed this design

Related Glossary Terms

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 Conceptión 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 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 Generalmusikdirector 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.

Related Glossary Terms

Drag related terms here

Find Term Index

Karl Erb

Karl Erb (1877–1958) was a German tenor vocalist who made his car opera and then in oratorio and Lieder recital. He excelled in all the and before 1920 gave classic performances of key roles in modern created lead roles in those of Hans Pfitzner. He was the first husban Ivogün and was considered by many the ideal Evangelist in the S Passion of Johann Sebastian Bach.

Related Glossary Terms

Drag related terms here

Index

Karl Haffner

Karl Haffner (1804-1876) was a German librettist.

Related Glossary Terms

Karl Lappe

Karl Lappe (1773-1843) was a German poet

Related Glossary Terms

Karl Schmidt-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.

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.

Related Glossary Terms

Drag related terms here

Index

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 Staedtische 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.

Konetznis

Refers to either of the Konetzni sisters.

Hilde Konetzni (1905 - 1980) was an Austrian operatic soprano, particu associated with Wagner roles, especially Sieglinde, based largely at the Vie State Opera.

She studied at the Vienna Music Conservatory with Rudolf Nillius, an Prague with Ludmilla Prohaska-Neumann. She made her debut in Gablon Sieglinde, in 1929, and sang in Prague from 1932 to 1938. In 1936, she n her debut at the Vienna State Opera and the Paris Opéra, as Donna Elvira. appeared at the Royal Opera House in London (1938–39), returning in 1 and at La Scala in Milan, in 1950, as Sieglinde with Furtwängler.

A stylish singer, she possessed a voice of great beauty, other notable included; Agathe, Isolde, Brünnhilde, Elisabeth, Marschalin, Leon Chrysothemis, etc.

She was very popular in Vienna, and continued singing small roles unti 1970s. She had a sister, Anny Konetzni (1902-1968), who was also a sope noted for Richard Wagner and Richard Strauss roles

Related Glossary Terms

Drag related terms here

Index Find Term

Korngold, Erich

Erich Korngold (1897–1957) was a wunderkind composer of opera 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 music composed in Hollywood in the 1930s and 1940s.

Related Glossary Terms

Krauss, Clemens

Clemens Krauss (1893-1954) was a highly respected Austrian associated both professionally and personally with Richard Strauss. I the director of the Vienna State Opera in 1929 and was also connec Salzburg Festival. He conducted Lehmann many times in both these early as 1922),but because his mistress and later second wife, Vioric sang many "Lehmann" roles he, of course, tried to engage Ursuleac.

Related Glossary Terms

Kundry

The only lead soprano role in Wagner's Parsifal.

Related Glossary Terms

Kurt Weill

Kurt Julian Weill (1900–1950) was a German composer, active from this native country, and in his later years in the United States. He was composer for the stage who was best known for his fruitful collabor Bertolt Brecht. With Brecht, he developed productions such as his work The Threepenny Opera, which included the ballad "Mack Weill held the ideal of writing music that served a socially useful p also wrote several works for the concert hall, as well as several Judai pieces.

Related Glossary Terms

L'Enfant Prodigue

L'enfant prodigue (The Prodigal Son) is a scène lyrique or cantata in Claude Debussy with a text by Édouard Guinand. The cantata pr Paris on 27 July 1884 as part of the Prix de Rome for composition of which was award to Debussy with this piece by 22 out of 28 votes. The garnered Debussy a scholarship to the Académie des Beaux-A included a four-year residence at the Villa Medici, the French A Rome, to further his studies (1885-1887).

Related Glossary Terms

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, Apollo¹s 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.

Related Glossary Terms

Larmore, Jennifer

Jennifer Larmore (1958-) American mezzo soprano, made her operation France as Sesto in Mozart's La clemenza di Tito in 1986. She has also su operas of Rossini, Bellini, Mozart, and Handel. As Rosina in Il barbiere she appeared in Paris, Amsterdam, Bonn, Berlin, Bilbao, and Londo also in this role that she made her Metropolitan Opera debut in 1995. her Salzburg Festival debut in 1993 as Dorabella in Mozart's Cosi far has sung the title role in Handel's Giulio Cesare in Amsterdam, Lisbon, I and Paris.

Ms. Larmore is equally at home on the concert stage with a wid repertory extending from Handel's Messiah and Vivaldi's Magnificat to Stabat mater and Mahler's Rückert Lieder, which she sang at the Musikverein with Riccardo Muti, the Vienna Philharmonic, Concertgebouw Amsterdam.

Related Glossary Terms

Drag related terms here

Index

Leider, Frida

Frida Leider (1888-1975) German soprano and the leading dramatic the Berlin State Opera from 1923-40, Covent Garden from Bayreuthfrom 1928-38, and the Metropolitan Opera from 1933-34.

Related Glossary Terms

Leo Rosenek

Leo Rosenek was one of Lehmann's most frequent pianists on the cor

Related Glossary Terms

Leo Sach

We were unable to locate resources for this composer.

Related Glossary Terms

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.

Related Glossary Terms Drag related terms here

Index

Levée

The levée (from the French word lever, meaning "getting up" or " traditionally been a daily moment of intimacy and accessibility to a r leader. It started out as a royal custom, but in America, it later came to reception by the King's representatives and, even later, by the presider

Related Glossary Terms

Drag related terms here

Index

Lied

Lied, plural: Lieder, the German word for a piano-accompanied lyric

Related Glossary Terms

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 Helmwige. 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.

Related Glossary Terms

Drag related terms here

Index

Lohengrin

Lohengrin is the Wagner opera first performed in 1850 and the or Lehmann made her first important appearance in a major role (Els wrote both the libretto and music, based on the medieval Ger Parzival. There is another tradition that weaves its way into the story: of the Swan. Lehmann's role as Elsa has been preserved in a M Opera radio broadcast as well as in individual arias that she recorded

Related Glossary Terms

Lois Alba

Originally from Houston, Texas, Ms. Alba studied at Juilliard and a where she studied the role of the Marschallin with Mme Lehman worked with Rosa Ponselle and Elena Nikolaidi.

In Europe she sang at the Liceo in Barcelona, Rome Opera, Te in Sicily, La Fenice in Venice and Teatro Verdi in Trieste.

In the U.S. she sang in the Houston Grand Opera's first seas New York's Opera Rediviva with Richard Kapp and the Philharmoni She is now coaching in Houston.

Related Glossary Terms

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

Related Glossary Terms

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, Ku English-language cinema, she was nominated for an Academy Aw role as a jaded aristocrat in The Roman Spring of Mrs. Stone (196 played the murderous and sadistic Rosa Klebb in the James Bond r Russia with Love (1963).

Related Glossary Terms

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 Rellstab

Heinrich Friedrich Ludwig Rellstab (13 April 1799 – 27 November 1860) was a German poet and music critic. He was born and died in Berlin. He was the son of the music publisher and composer Johann Carl Friedrich Rellstab. An able pianist, he published articles in various periodicals, including the influential liberal Vossische Zeitung, and launched the music journal Iris im Gebiete der Tonkunst, which was published in Berlin from 1830 to 1841. His outspoken criticism of the influence in Berlin of Gaspare Spontini landed him in jail in 1837.

Rellstab had considerable influence as a music critic and, because of this, had some power over what music could be used for German nationalistic purposes in the mid-nineteenth century. Because he had "an effective monopoly on music criticism" in Frankfurt and the popularity of his writings, Rellstab's approval would have been important for any musician's career in areas in which German nationalism was present.

The first seven songs of Franz Schubert's Schwanengesang have words by Rellstab, who had left them in 1825 with Beethoven, whose assistant Anton Schindler passed them on to Schubert. His work was also set to music by Franz Liszt.

He is also known to have given Beethoven's Piano Sonata No. 14 in C-sharp minor, Op. 27/2 its famous nickname Moonlight Sonata.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Song Cycle Master Classes

Ludwig Uhland

Johann Ludwig Uhland (1787–1862), was a German poet, phile literary historian.

Related Glossary Terms

Drag related terms here

Index

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 premicred 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.

Related Glossary Terms

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 begin neighborhood music school, it now occupies the former Juillia buildings.

Related Glossary Terms

Julliard

Index

Manon

Manon is an opéra comique in five acts by Jules Massenet to a French librett Henri Meilhac and Philippe Gille, based on the 1731 novel L'histoire chevalier des Grieux et de Manon Lescaut by the Abbé Prévost. It was performed at the Opéra-Comique in Paris on January 19, 1884.

Prior to Massenet's work, Halévy (Manon Lescaut, ballet, 1830) and A (Manon Lescaut, opéra comique, 1856) had used the subject for musical s works. Massenet also wrote a one-act sequel to Manon, Le portrait de Ma (1894), involving the Chevalier des Grieux as an older man. The comp worked at the score of Manon at his country home outside Paris and also house at The Hague once occupied by Prévost himself.

Manon is Massenet's most popular and enduring opera and, ha "quickly conquered the world's stages," it has maintained an important place the repertory since its creation. It is the quintessential example of the charm vitality of the music and culture of the Parisian Belle Époque.

In Vienna, Lehmann sang the title role of this opera (in German) r frequently than any other opera!

Related Glossary Terms

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).

Related Glossary Terms

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 h directed six productions. He directed over 60 productions for the San Francisco Opera.

Born in Iran, he attended college at UCLA and studied with Lot Lehmann at the Music Academy of the West. Mr. Mansouri served as resider stage director at Zurich Opera from 1960 to 1966. In 1965, he started workin simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagement as guest director at various houses throughout Italy and North Americ 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 Comparin Toronto, where he directed 30 new productions, 12 of them Canadia premieres. It was here that he introduced supra-titles, which are now universal used.

Related Glossary Terms

Drag related terms here

Index Fin

Maralin Niska

Maralin Niska (1926–) is an acclaimed operatic soprano, well k singing-actress.

Born in San Pedro, California, Niska studied under Louise Mans Lehmann, and primarily Ernest St. John Metz. Niska sang ext southern California during the 1950s, including performances with Opera, UCLA Opera, Los Angeles Opera, Redlands Bowl and oth companies. Her extensive national and international career beg opening of the Metropolitan Opera National Company as Susan Carlisle Floyd work, in Indianapolis in 1965. She currently lives in New Mexico, and is married to William Mullen.

Related Glossary Terms

Drag related terms here

Index Fin

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.

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

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 nade her professional opera debut with the Philadelphia Operatic Society as Azucena in Giuseppe Verdi's II 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 & Sullivaris 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 lturbi. Later that summer she appeared in several operas with the Steel Pier Opera Company in Adantic City. In 1936 she entered the graduate program at the Juliliard 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 afterwords, 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.

Faust, and The Contoner's and the Chardaudia Opera. Sue 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 Cieca in La Gioconda, Mistress Quickly in Falstaff, the Mother in Louise, the Third Lady in The Magic Flute, and Ultrica in Un Ballo in Maschera.

Misticss Quickly in ratistant, the Monter in Dones, the Find Lady in The Mage 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, Brangine, Fricka, Geneviève, Herodias, La Cieca, Mistress Quickly, Ortrud, Ulrica, and the Nurse in Boris Godunov. In 1948 she sang at the Opéra National de Paris as Ammeris, Brangine, and Dalila in Samson et Dalila. In 1950 she made her first appearance with the Philadelphia Givic Grand Opera Company as Ammeris, Brangine, and Dalila of Samson et es angaged 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 trus 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 Curits 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 Giesinski, Alexandra Coku, Vinson Cole, Jeffrey Dowd, Julia Faulkner, Constance Fee, Joseph Frank, Alberto Garcia, Franz Grundheber, Kevin Langan, Shirley Love, Mark Lundberg, Nancy Maultsby, Emily Magee, Mark McCrory, Stephen Morsheck, Harry Musselwhite, Ronald Naldi, Jan Opalach, Paula Page, Matthew Polenzani, John Reardon, Randall Reid-Smith, 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 sta Beginning a prolific career as a child actress in feature films at the a O'Brien became one of the most popular child stars in cinema histo honored with a Juvenile Academy Award as the outstanding child 1944. In her later career, she appeared on television, on stage, and in film roles.

She was one of the stars of the MGM movie Big City, in which acted and sang.

Related Glossary Terms

Drag related terms here

Index

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 mezzosoprano, 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."

Related Glossary Terms

Drag related terms here

Maria Jeritza

Maria Jeritza (1882-1982) Czech/American soprano who made he Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-3 at the Metropolitan Opera from 1921-32 (and 1951 for one perfe Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After a returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl & West*.

Related Glossary Terms

Jeritza, Maria

Index

Marjorie Lawrence

Marjorie Florence Lawrence CBE (1907–1979) was an Australia particularly noted as an interpreter of Richard Wagner's operas. S first soprano to perform the immolation scene in Götterdämmerun her horse into the flames as Wagner had intended.

She was afflicted by polio from 1941. Lawrence later served on of the School of Music at Southern Illinois University Carbondale.

Her life story was told in the 1955 film Interrupted Melody, in was portrayed by Eleanor Parker, who was nominated for the Acade for Best Actress for her performance as Lawrence.

Related Glossary Terms

Mark Obert-Thorn

Reissue producer/audio restoration engineer Mark Obert-Thorn was born in Philadelphia in 1956, and began piano studies at an early age. In 1978, while attending Williams College, he researched and restored the original piano part for Gershwin's Rhapsody in Blue, and was soloist in what was believed to be the first complete performance of the work since its 1924 premiere. It was around this time that he began making his first transfers of historical recordings, for broadcast over the college radio station. He continued his work in radio by creating and co-hosting a series devoted to historical recordings which featured his restorations and aired over Philadelphia's National Public Radio affiliate, WHYY-FM, in the early 1980s.

Obert-Thorn started transferring professionally for CD reissues in 1988. Since that time, over 200 CDs' worth of his restorations have appeared on such labels as Pearl, Biddulph, Romophone, Cala, and Music & Arts. He began to work for Naxos Historical in 1998, and his best-selling restorations of Rachmaninov playing his works for piano and orchestra, Menuhin performing the Elgar Violin Concerto with the composer conducting, and a collection of opera arias with Jussi Bjorling, among others, have earned critical accolades around the world. He was also chosen by the Philadelphia Orchestra to be the Artistic Consultant for their centennial CD collection.

With regard to his approach toward audio restoration, Obert-Thorn describes himself as a "moderate interventionist," in contrast to those who do little to clean up the sound of the source material and others whose overuse of audio technology alters the characteristics of the original sound. His philosophy is that a good transfer should not draw attention to itself, but rather should allow the performance to be heard with the greatest clarity. To this end, he avoids the use of artificial reverberation and pseudo-stereo imaging, as well as computerized processes that eliminate disc surface hiss at the expense of high frequency information and hall ambiance.

He begins by locating top-quality source material, both from his own archive and from a network of fellow collectors. As a longtime collector of 78 rpm discs himself, he knows which editions are preferable in terms of quiet shellac - Victor "Z" pressings, Columbia "Viva-Tonals," laminated Brunswicks and the like - and seeks them out for his restorations. He draws upon a wide array of stylus widths to find the one which best fits the grooves of the particular record at hand, and then carefully pitches the disc, using an autochromatic tuner to ensure the proper playback speed. The sound is fed through a pre-amp which matches the original recording curves and contains filters for hiss and rumble, and is further shaped through the use of a parametric equalizer. Finally, the CEDAR-2 declicking 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 smoothl

Related Glossary Terms

Drag related terms here

Index

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 Bylsma, 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.

Related Glossary Terms

Drag related terms here

Index

Marschallin

The lead character (a soprano) in Der Rosenkavalier by Strau charming, sophisticated married woman having an affair with a y Octavian. She's wise enough to know that he's going to want a wo own age and that's what happens by the end of the opera.

Lehmann was famous for her interpretation (not just the sing role.

Related Glossary Terms

Martha Longmire

A student of Lotte Lehmann and a teacher of Kathy H. Brown, w major book on Lehmann.

Related Glossary Terms

Marx, Josef

Josef Marx (1882-1964) Austrian composer, best known for his Lieder

Related Glossary Terms

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 oldfashioned 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.

Mathilde Wesendonck

Mathilde Wesendonck (23 December 1828 – 31 August a Germanpoet and author. She is best known as the f possible paramour of Richard Wagner, who set five songs to her we the Wesendonck Lieder.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Song Cycle Master Classes

Maynor, Dorothy

Dorothy Maynor (1910-1996) African-American soprano who was bySerge Koussevitzky while practicing for her first concert in 1939. became famous as a concert singer and recitalist. She coached Lehmann.

Related Glossary Terms

Melchior, Lauritz

Lauritz Melchior (1890-1973) Danish/American heldentenon leadingWagnerian tenor of his generation. He sang at the Metropol from 1926-50. Melchior toured with Lotte Lehmann in the United St

Related Glossary Terms

Mélodie

French word for art song.

Related Glossary Terms

Merry Wives of Windsor

The Merry Wives of Windsor (in German: Die lustigen Weiber von W an opera in three acts by Otto Nicolai to a German libretto by Hermann Mosenthal based on the play The Merry Wives of Wi William Shakespeare.

The opera is a Singspiel, containing much spoken dialogue betwee musical numbers. The opera remains popular in Germany, and the c sometimes heard in concert in other countries.

It was difficult at first to find a stage that was willing to mount t but following the premiere at the Konigliches Opernhaus (Royal Opernow now Berlin State Opera) in Berlin on 9 March 1849 under the bate composer, it achieved great success and its popularity continues to Though the libretto and the dramaturgy may seem old-fashioned ta audiences, the music is of such high quality that the work is ne performed with increasing regularity.

Related Glossary Terms

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 nonprofit 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.

Related Glossary Terms

Drag related terms here

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 Kunstschaffenden. 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.

Related Glossary Terms

Drag related terms here

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 und 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).

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Index

Michaëla

This soprano role in Bizet's Carmen is usually a sympathetic, s homespun girl, the exact opposite of Carmen. She's the former g Don Jose. Lehmann's Hamburg performance of this role brought attention of the Vienna Opera's agent and set her on the path of in fame.

Related Glossary Terms

Drag related terms here

Index

Mignon

Mignon is an opéra comique (or opera in its second version) in th Ambroise Thomas. The original French libretto was by Jules Barbier Carré, based on Goethe's novel Wilhelm Meisters Lehrjahre. The Ita was translated by Giuseppe Zaffira. The opera is mentioned in Ja "The Dead" (Dubliners) and Willa Cather's The Professor's House goddaughter Mignon Nevada was named after the main character.

The first performance was at the Opéra-Comique in Paris on 17 1866. The piece proved popular: more than 100 performances took p following July, the 1,000th was given there on 13 May 1894, and the 25 May 1919.

Related Glossary Terms

Miller, Mildred

Mildred Miller (1924-) studied at the Cleveland Institute of Music England Conservatory. In Europe she appeared with the Stuttgart a operas. Ms. Miller sang her Metropolitan Opera debut as Cheubino i 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 years she served as Artistic Director and a vocal coach for the Although she stepped down as director in 1999, she is still involve company. She also currently teaches at the Carnegie Mellon School o

Related Glossary Terms

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.

Related Glossary Terms Drag related terms here

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.

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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 Janácek'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.

Related Glossary Terms

Drag related terms here

Index Find Term

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

Drag related terms here

Index

Mörike, Eduard Friedrich

Eduard Friedrich Mörike (1804-1875), one of Germany's greatest lyric poets, whose work is forever associated with the composer Hugo Wolf, who set many of his poems.

After studying theology at Tübingen (1822–26), Mörike held several curacies before becoming, in 1834, pastor of Cleversulzbach, the remote Württemberg village immortalized in *Der alte Turmhahn*, where inhabitants and pastor are seen through the whimsical but percipient eyes of an old weathercock. All his life Mörike suffered from psychosomatic illnesses, which were possibly intensified by an unconscious conflict between his humanist aspirations and his church dogmas. When only 39, Mörike retired on a pension, but after his marriage to Margarete von Speeth in 1851, he supplemented his pension by lecturing on German literature at a girls' school in Stuttgart. After many years of rich literary achievement, the tensions caused by Margarete's jealousy of Clara, Mörike's sister who lived with them, almost killed his creative urge. Mörike spent most of his last two years with Clara and his younger daughter and was separated from Margarete until shortly before his death.

Mörike's small output is characterized by its variety. Everything he wrote has its own distinctive flavor, but in his early days romantic influences preponderate. His novel, *Maler Nolten* (1832), in addition to its stylistic perfection and psychological insight into mental unbalance, explores the realm of the subconscious and the mysterious forces linking the main character and his early love even beyond the grave. Mörike's poems in folk-song style and his fairy tales also show the influence of German romanticism, though his best folk tale, *Das Stuttgarter Hutzelmännlein* (1853), is peculiarly his own, with its Swabian background and humor. In his *Mozart auf der Reise nach Prag* (1856), Mörike penetrates deeper into Mozart's personality than do many longer studies.

It is, however, as a lyric poet that Mörike is at the height of his powers. Mörike worked with free rhythms, sonnets, regular stanza forms, and, more particularly in his later poems, classical meters with equal virtuosity. The "Peregrina" poems, immortalizing a youthful love of his Tübingen days, and the sonnets to Luise Rau, his one-time betrothed, are among the most exquisite German love lyrics.

Related Glossary Terms

Drag related terms here

Index Find Term

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.

Related Glossary Terms

Drag related terms here

Index Find Term

Music Academy of the West (MAW)

Music Academy of the West (MAW), Santa Barbara, California, summer school for advanced singers and instrumentalists. Founde Lehmann, among others, in the late 1940s, it has become a ma influence in the community.

Related Glossary Terms

Drag related terms here

Index

Myrtocle

The lead soprano role in Die toten Augen by Eugene D'Albert.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index Find Term

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.

Related Glossary Terms

Drag related terms here

Index

Neville Cardus

Nevile 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.

Related Glossary Terms

Nicklausse

In The Tales of Hoffmann (Les contes d'Hoffmann) is an opera Offenbach. Nicklausse is a mezzo-soprano who sings the role of a ma of the poet/star of the opera, Hoffmann. She is his muse and guides guise.

Related Glossary Terms

Drag related terms here

Index

Niwa, Katsuumi

Katsuumi Niwa (1938-) born in Japan where he studied voice with a on mélodie. Brought to the US by Dr. Jan Popper on a Fulbrigh studied at UCLA and later at the Juilliard School. While in Califo studied privately with Lotte Lehmann and at the Music Academy of with Martial Singher. After work with Jennie Tourel and others in Ne returned to Japan and retrained his baritone voice into a tenor. He Pinkertons and Beethoven Ninth's throughout Japan. Later, he sang a tenor (with the stage name of Leo Yamamoto).

Niwa taught for many years at the most prestigious univerdepartment of Japan, rising to its director before retiring.

Related Glossary Terms

Nixon, Marni

Marni Nixon (1930-) soprano, is known in the popular world as the si behind the film stars of West Side Story, The King and I and My Fa accomplished singer in her own right, she has sung opera, classica appeared on Broadway. Ms. Nixon worked with Lehmann in a pro *Ariadne auf Naxos* at the Music Academy of the West in 1953 and con a friend. Besides her singing career, Marni Nixon is also an actress, for an Ovation award. She gives master classes throughout the musical theater and classical song.

Related Glossary Terms

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.

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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 awa opera singer and recitalist. A dramatic soprano, Norman was as particular with the Wagnerian repertoire, and with the roles of Ariadne, Alceste, and Leonore. Her performances and recordings of greatly admired. Norman has been inducted into the Georgia Mu Fame and is a Spingarn Medalist. Apart from receiving severa doctorates and other awards, she has also received the Gramm Achievement Award, the National Medal of Arts, and is a member of Royal Academy of Music.

Related Glossary Terms

Drag related terms here

Index

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 Marscha other two. Lehmann sang all three.

Related Glossary Terms

Drag related terms here

Index

Ollmann, Kurt

Kurt Ollmann (19----) American baritone, has a broad-ranging ca heard regularly with opera companies, orchestras, chamber music gro many recordings, but he has always been especially devoted to repertoire. Ollmann has sung recitals in all the major New York cond at Wigmore Hall, at La Scala, and in Paris, Geneva, Montreal, C many other European and American cities.

He has appeared with such distinguished pianist-colleagues as N Steven Blier, Dalton Baldwin, Donald St. Pierre, Mary Dibbern Tocco. Kurt Ollmann's recordings of songs include those of Rousse Leguerney for Harmonia Mundi, Bowles for BMG-Catalyst and Rore World Records. He also sings on the AIDS Quilt Songbook (Harmonia

Related Glossary Terms

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.

Related Glossary Terms

Ormandy, Eugene

Eugene Ormandy (1899–1985) Hungarian-born conductor. T conducted the Minneapolis Symphony Orchestra, his fame rests prim 44 year tenure with the Philadelphia Orchestra. The many recordin there have made certain his fame for all time. In 1934, while still in M he conducted Lehmann in arias and songs. In 1948 Ormandy cor Hollywood Bowl Orchestra while Lehmann sang Strauss songs.

Related Glossary Terms

Drag related terms here

Index

Orplid

"Orplid" was Mörike's name for his far-away dream island. Leh Frances Holden named their home in Santa Barbara "Orplid." The J of Lehmann's novel is Eternal Flight but the German title is Orplid, r

Related Glossary Terms

Osborne, Charles

Charles Osborne (1927-) is a journalist, theatre and opera critic 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 1987 He is the only author the Agatha Christie Estate has ever allowed adapted works in her name.

Related Glossary Terms

Otello

Otello is an opera in four acts by Giuseppe Verdi to an Italian librett Boito, based on Shakespeare's play Othello. It was Verdi's penultir and was first performed at the Teatro alla Scala, Milan, on 5 February

With the composer's reluctance to write anything new after the Aida in 1871 and his retreat into retirement, it took his Milan publi Ricordi the next ten years, first to persuade him to write anythin encourage the revision of Verdi's 1857 Simon Boccanegra by introd as librettist, and finally to begin the arduous process of persuading a Verdi to see Boito's completed libretto for Otello in July/August 18 time no music had yet been written, and the composer did not gua any would be written.

Related Glossary Terms

Otto Klemperer

Otto Klemperer (1885–1973) was an important German conductor whis psychological problems, worked successfully with orchestras in b and the US. He had begun his work with the Hamburg opera the Lehmann did and conducted her first big success there as Elsa inLoh held many positions in his life, but the ones that mattered for Lehma time at the Kroll Opera in Berlin (1927–1931) and the Le Philharmonic (as late as 1944 in the Hollywood Bowl). As a guest co the New York Philharmonic, he conducted Lehmann at Carnegie fascinating career is certainly worth reading, but covers much more web-page can.

Related Glossary Terms

Otto Nicolai

Carl Otto Ehrenfried Nicolai (1810–1849) was a German composer, and founder of the Vienna Philharmonic. Nicolai is best known for E version of Shakespeare's comedy The Merry Wives of Windsor as I Weiber von Windsor. In addition to five operas, Nicolai composed li for orchestra, chorus, ensemble, and solo instruments.

Related Glossary Terms

Palestrina

Palestrina is an opera by the German composer Hans Pfitzner, first per 1917. The composer referred to it as a Musikalische Legende (musi and wrote the libretto himself, based on a legend about the H musician Giovanni Pierluigi da Palestrina, who saves the art of comusic (polyphony) for the Church in the sixteenth century, the composition of the Missa Papae Marcelli. The wider context is European Reformation and the role of music in relation to it. The co-Cardinal Borromeo is depicted, and a General Congress of the Trent is the centrepiece of Act II.

The conductor of the premiere was Bruno Walter. On 16 Febr the day before he died, Walter ended his last letter with: "Despite a experiences of today I am still confident that Palestrina will remain has all the elements of immortality".

Related Glossary Terms

Parsifal

Parsifal is an opera in three acts by Richard Wagner. It is loosely ba Parzival by Wolfram von Eschenbach, a 13th-century epic poem 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 twenty-five years later. It was Wagner's last completed opera and in comp he took advantage of the particular acoustics of his Bayreuth Festspi Parsifal was first produced at the second Bayreuth Festival in 1882 Bayreuth Festival maintained a monopoly on Parsifal productions until when the opera was performed at the Metropolitan Opera in New York.

Wagner described Parsifal not as an opera, but as "ein Bühnenweihfe ("A Festival Play for the Consecration of the Stage"). At Bayreuth a tradit 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 t is informed by an erroneous etymology of the name Percival deriving it supposedly Persian origin, Fal Parsi meaning "pure fool".

Related Glossary Terms

Pathé

Pathé or Pathé Frères is the name of various French businesses founded and originally run by the Pathé Brothers of France starting the early 1900s, Pathé became the world's largest film equip production company, as well as a major producer of phonograph 1908, Pathé invented the newsreel that was shown in cinemas prior film.

Today, Pathé is a major film production and distribution compagreat number of cinema chains, across Europe but mainly in France 66% of the Les Cinémas Gaumont Pathé a joint venture between Pa Gaumont Film Company, and several television networks across Europe second oldest still-operating film company in the world, predating Studios and Paramount Pictures, second only to the French Gau Company studio.

Related Glossary Terms

Paul Heyse

Paul Johann Ludwig von Heyse (1830–1914) was a distinguished Ger and translator. A member of two important literary societies, the T der Spree 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 was awarded the Nobel Prize for Literature in 1910 "as a trib consummate artistry, permeated with idealism, which he has de during his long productive career as a lyric poet, dramatist, novelist of world-renowned short stories." Wirsen, one of the Nobel judge "Germany has not had a greater literary genius since Goethe." H fourth oldest laureate in literature, after Doris Lessing, Theodor Mon Jaroslav Seifert, and the first Jewish Nobel laureate.

Related Glossary Terms

Paul Morand

Paul Morand (March 13, 1888 – July 24, 1976) was a French author whose short stories and novellas were lauded for their style, wit and descriptive power. His most productive literary period was the interwar period of the 1920s and 1930s. He was much admired by the upper echelons of society and the artistic avantgarde who made him a cult favorite. He has been categorized as an early Modernist and Imagist.

Morand was a graduate of the Paris Institute of Political Studies, preparing him for a diplomatic career, and also attended Oxford University.

A member of the upper class and married into wealth, he held various diplomatic posts and traveled widely. He was typical of those in his social group who enjoyed lives of privilege and entitlement, adhering to the inevitability and desirability of class distinction.

Morand espoused a reflexive adherence to racial, ethnic and anti-Semitic ideologies. His intellectual influences included the writing of Friedrich Nietzsche, Oswald Spengler, and the author of a treatise on the superiority of the white race, Joseph Arthur de Gobineau. During World War II, he pledged allegiance to the French Vichy regime, and became a government functionary, and Nazi collaborator. He served as Vichy ambassador in Romania and Switzerland during World War II.

He was a patron and inspirational figure for the Hussards literary movement, which opposed existentialism.

Morand made four bids for admission to the prestigious Académie française and was finally accepted in 1968, over the protest of Charles de Gaulle.

Paul Redl

We're unable to find any resources for this composer.

Related Glossary Terms

Drag related terms here

Index

Paul Verlaine

Paul-Marie Verlaine (1844–1896) was a French poet associated Symbolist movement. He is considered one of the greatest representation fin de siècle in international and French poetry.

Related Glossary Terms

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.

Related Glossary Terms

Peter Anders

Peter Anders (1908–1954) was a German operatic tenor who sang a wide range of parts in the German, Italian, and French repertories. 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.

Related Glossary Terms

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.

Related Glossary Terms

Pierre Louÿs

Pierre Louÿs; 10 December 1870 – 6 June 1925) was a French poet most renowned for lesbian and classical themes in some of his wriknown as a writer who sought to "express pagan sensuality w perfection." He was made first a Chevalier and then an Officer of d'honneur for his contributions to French literature.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Song Cycle Master Classes

Chapter 2 - Song Cycle Master Classes

Chapter 2 - Song Cycle Master Classes

Pierre-Jules-Théophile Gautier

Pierre Jules Théophile Gautier; 30 August 1811 – 23 October 1 French poet, dramatist, novelist, journalist, and art and literary critic.

While Gautier was an ardent defender of Romanticism, his work to classify and remains a point of reference for many subseque traditions such as Parnassianism, Symbolism, Decadence and Mod was widely esteemed by writers as diverse as Balzac, Baudelaire, the brothers, Flaubert, Ezra Pound, T. S. Eliot, Henry James, Proust Wilde.

Related Glossary Terms

Index	Find Term
Index	Find Term

Pizarro

The bad guy (a baritone role) in Fidelio. He's the one who has grievance against the imprisoned Florestan (a tenor role).

Related Glossary Terms

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 Gershwin, with a libretto written by DuBose Heyward and Ira Ger Heyward's novel Porgy and later play of the same title. Porgy and Be performed in New York City on September 30, 1935 and featured ar of classically trained African-American singers—a daring artistic ch time. After an initially unpopular public reception, the Houston Gr production of the opera gained popularity, eventually becoming one known and most frequently performed operas.

Related Glossary Terms

Drag related terms here

Index

Portamento

In music, portamento (plural: portamenti, from Italian: portament "carriage" or "carrying") is a pitch sliding from one note to another originated from the Italian expression "portamento della voce" (carr voice), denoting from the beginning of the 17th century its us performances and its emulation by members of the violin family a wind instruments.

Related Glossary Terms

Prégardien, Christoph

Christoph Prégardien, (1956-) German tenor, began his music career in a boys choir before studying voice in Frankfurt, Milan and Stuttgart. He has worked with conductors such as Chailly, Gardiner, Harnoncourt, Herreweghe, Marriner and Rilling for roles in oratorios, passions and operas. A substantial part of his repertoire is dedicated to the German romantic Lied.

Mr. Prégardien has sung in Paris, London, Brussels, Berlin, Cologne, Amsterdam, Salzburg, Zurich, Vienna, Barcelona and Geneva, as well as on concert tours in Italy, Japan and North America. A long lasting collaboration unites him with his favorite piano partners Michael Gees and Andreas Staier.

An important part of his repertory has been recorded by major labels such as BMG, EMI, Deutsche Grammophon, Philips, Sony, Erato and Teldec. He is represented on more than a hundred and twenty titles, including nearly all of his active repertoire. He has won the Preis der Deutschen Schallplattenkritik, Edison Award, Cannes Classical Award, and Diapason d'or.

Mr. Prégardien collaborated with Nikolaus Harnoncourt on two Teldec recordings: his "signature" part of the Evangelist in Bach's St. Matthew Passion (2002 Grammy winner for Best Choral Recording) and the role of Rinaldo in Haydn's opera *Armida* opposite Cecilia Bartoli. His recording of *Don Giovanni* with John Eliot Gardiner, the English Baroque Soloists, and Monteverdi Choir was nominated for a Grammy Award for Best Opera Recording.

As an opera singer, Christoph Prégardien has sung such leading roles as Tamino (Zauberflöte), Max (Der Freischütz), Fenton (Falstaff), and Monteverdi's Ulisse.

Christoph Prégardien teaches a vocal class at Zurich's Hochschule für Musik und Theater.

Prince Orlofsky

Orlofsky is a male, sung by a mezzo soprano (en travesti). He is the hosts the ball where much of the action of the opera, Die Flederic place.

Related Glossary Terms

Drag related terms here

Index

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 fathers 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 Tse (1840–1893), the most popular Russian composer of all time. His always had great appeal for the general public in virtue of its turn hearted melodies, impressive harmonies, and colorful, picturesque or all of which evoke a profound emotional response. His oeuvre symphonies, 11 operas, 3 ballets, 5 suites, 3 piano concertos, a violi 11 overtures, and many songs.

Related Glossary Terms

Drag related terms here

Index

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.

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.

Related Glossary Terms

Drag related terms here

Index Find Term

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.

Related Glossary Terms

Drag related terms here

Index Find Term

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.

Related Glossary Terms

Drag related terms here

Index

Reginald Stewart

Reginald Stewart (1900-1984, was a Scottish conductor, pianist, and meducator who was chiefly active in the United States and Canada.

Born in Edinburgh, Stewart began his musical studies in his native city H.T. Collinson, the choirmaster at St Mary's Cathedral. He then pursued stu with Arthur Friedheim and Mark Hambourg in Toronto, and with N Boulanger and Isidor Philipp in Paris.

Stewart is best remembered as the conductor of the Baltimore Symple Orchestra (1942-1952) and the head of the Peabody Conservatory (1941-19 In 1933 he founded the Toronto Bach Choir and in 1934 he founded Toronto Philharmonic Orchestra. Stewart resigned from his conducting p with both ensembles after accepting a position with Peabody in 1941.

In 1962 Stewart became an artist-in-residence at the Music Academy of West in Santa Barbara, California where he ultimately became chair of piano department. He remained in Santa Barbara until his death at the ag 84 in July 1984.

Related Glossary Terms

Drag related terms here

Index Find Term

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 repertories.

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.

Related Glossary Terms

Renaldo Hahn

Reynaldo Hahn (1874–1947) was a Venezuelan, naturalized French conductor, music critic, diarist, theatre director, and salon singer. Bes a composer of songs, he wrote in the French classical tradition of the

Related Glossary Terms

Drag related terms here

Index

Richard Exner

Dr. Richard Exner, musicologist, was on the faculty of the music dep UCSB at the time of the Lehmann Centennial in 1988.

Related Glossary Terms

Richard Genée

Franz Friedrich Richard Genée (1823–1895) was a Prussian bor 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 wit Zell (the pseudonym of Camillo Walzel). In 1857 he was conduc 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 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.

Related Glossary Terms

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.

Related Glossary Terms

Risë Stevens

Risë Stevens 1913-2013 American mezzo-soprano, with the Metropol from 1938-61. She sang in Hollywood films such as The Chocolate S Nelson Eddy) and Going My Way (with Bing Crosby). She was Carmen, Octavian, Dalila, and Cherubino. She coached with Lehma

Related Glossary Terms

Drag related terms here

Index

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 Stockhauser then in Zurich under Lothar Kempter, and finally in Munich under Max vo Schillings. After early conducting engagements in Strasbourg he made his debr at Ulm in 1908 or 1909. He held appointments in Barmen (1909), at the Vienr Volksoper (1911), and at Nuremberg (1913), where he also conducte 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 piani 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 conduthe premiere.

In 1937 Heger joined the Nazi Party.

Heger conducted at the Royal Opera House, Covent Garden, from 1925 1935, and again with his Munich company in 1953, when he gave the fir London performance of Richard Strauss's opera Capriccio. He died in Munich

Related Glossary Terms

Drag related terms here

Index Fir

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.

Related Glossary Terms

Drag related terms here

Index

Roméo et Juiliette

Roméo et Juliette (Romeo and Juliet) is an opera in five acts by Chart to a French libretto by Jules Barbier and Michel Carré, based on T of Romeo and Juliet by William Shakespeare. It was first perform Théâtre Lyrique (Théâtre-Lyrique Impérial du Châtelet), Paris o 1867. This opera is notable for the series of four duets for the main and the waltz song "Je veux vivre" for the soprano.

Related Glossary Terms

Rosa Raisa

Rosa Raisa (1893–1963) was a Polish-born and Italian-trained Rus dramatic operatic soprano who became a naturalized American. She voice of remarkable power and was the creator of Puccini's Turandot, at La Scala, Milan.

Related Glossary Terms

Rose Bampton

Rose Bampton (1907 or 1908-2007) American soprano who began ha a mezzo-soprano. She sang at the Metropolitan Opera from CoventGarden in 1937, and made her debut in Teatro Colón, Buen 1942.

She sang Leonore in Toscanini's NBC broadcast and recording She coached both opera and Lieder with Lotte Lehmann.

Related Glossary Terms

Rose Palmier-Tenser

A student of Lehmann who was the duenna of opera in Mobile, Ala died in London on a trip with Lehmann.

Related Glossary Terms

Rubati

Tempo rubato (plural = rubati) (free in the presentation, Italian for: is a musical term referring to expressive and rhythmic freedom speeding up and then slowing down of the tempo of a piece at the d the soloist or the conductor. Rubato is an expressive shaping of mus part of phrasing.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index Find Term

Ruth Michaelis

Ruth Michaelis (1909-1989) was a German contralto who, after the career as a singer, became a music professor in Turkey and later the U She made her debut in Halberstadt in 1932, then sang i

Stuttgart, Augsburg. In 1939 she began in Munich, where she rem 1961. She had sung at Salzburg Festivals, and throughout Europe.

In the U.S. Mme Michaelis found special recognition as a stage d

Related Glossary Terms

Drag related terms here

Index

Rysanek, Leonie

Leonie Rysanek (1926-1998) was an Austrian dramatic soprano. Rysanek was born in Vienna and made her operatic debut in 1949 in Innsbruck. In 1951 the Bayreuth Festival reopened and the new leader Wieland Wagner asked her to sing Sieglinde. He was convinced that her unique, young and beautiful voice, combined with her rare acting abilities, would create a sensation. She became a star overnight, and the role of Sieglinde followed her for the rest of her career.

Her Metropolitan Opera debut came in 1959 as Lady Macbeth, replacing Maria Callas who had been "fired" from the production. She made her farewell to the Met as the Countess in The Queen of Spades in January 1996.

Her final performance was at the Salzburg Festival in August 1996, as Klytämnestra in Elektra. Over her lengthy career, she sang 299 performances of 24 roles at the Met. She starred in the Met premieres of Macbeth, Nabucco, Ariadne auf Naxos, Die Frau ohne Schatten, and Káťa Kabanová.

It was as a singer of Richard Strauss's operas that she made the largest contribution to modern opera. She was the reigning Empress of Die Frau ohne Schatten and triumphed as Salome, Elektra, Chrysothemis, the Marschallin, and Ariadne.

She was appointed curator of the Vienna Festival a few months after her retirement, a post she held until her death in Vienna at age 71 (she had been diagnosed with bone cancer during her last Met performances).

Rysanek was the first person person to be awarded the Lehmann Ring.

Sabine Meyen

Sabine Meyer (1896-1979), German soprano.

Related Glossary Terms

Drag related terms here

Index

Sacha Jacobson

Sascha Jacobsen (Helsinki, Finland, 1895–Los Angeles, California, 19 Jewish-American violinist and teacher born in Russia, now Finland. He 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 Ku upon graduation received the Morris Loeb Memorial Award. He fou Musical Art Quartet from 1927-33. Later he taught at Juilliard; among were Julius Hegyi and Zvi Zeitlin.

In the 1950s Jacobsen served as concertmaster in the Los 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 frie Einstein, and recorded the Chausson Concerto for Violin, Piano az Quartet with Jascha Heifetz, Jesus San Roma, and the Musical Art Qua

Related Glossary Terms

Sachs

Hans Sachs is the lead baritone role of Wagner's Die Meistersinger historic figure, a cobbler, and a master-singer, which meant in thos days, someone who wrote the words and music and sang to hi accompaniment. In the opera, Sachs is wise enough to know that his with the young Eva was just that and she deserves someone o generation.

Related Glossary Terms

Salzburg Festival

The Salzburg Festival (German: Salzburger Festspiele) is a prominent festival of music and drama established in 1920. It is held each summer (for five weeks starting in late July) within the Austrian town of Salzburg, the birthplace of Wolfgang Amadeus Mozart. One highlight is the annual performance of the Everyman (Jedermann) dramatization by Hugo von Hofmannsthal.

The Salzburg Festival was officially inaugurated on 22 August 1920 with Reinhardt's performance of Hofmannsthal's Jedermann on the steps of Salzburg Cathedral, starring Alexander Moissi. The practice has become a tradition, and the play is now always performed at Cathedral Square, from 1921 accompanied by several performances of chamber music and orchestra works. The first operatic production came in 1922, with Mozart's Don Giovanni conducted by Richard Strauss. The singers were mainly drawn from the Wiener Staatsoper, including Richard Tauber as Don Ottavio.

The first festival hall was erected in 1925 at the former Archbishops' horse stables on the northern foot of the Mönchsberg mountain according to plans by Clemens Holzmeister and opened with Gozzi's Turandot dramatized by Karl Vollmöller. At that time the festival had already developed a large-scale program including live broadcasts by the Austrian RAVAG radio network. The following year the adjacent former episcopal Felsenreitschule riding academy, carved into the Mönchsberg rock face, was converted into a theater, inaugurated with the performance of Servant of Two Masters by Carlo Goldoni. In the 21st century, the original festival hall, suitable only for concerts, was reconstructed as a third venue for fully staged opera and concert performances and reopened in 2006 as the Haus für Mozart (House for Mozart).

The years from 1934 to 1937 were a golden period when famed conductors such as Arturo Toscanini and Bruno Walter conducted many performances. In 1936, the festival featured a performance by the Trapp Family Singers, whose story was later dramatized as the musical and film The Sound of Music (featuring a shot of the Trapps singing at the Felsenreitschule). In 1937, Boyd Neel and his orchestra premiered Benjamin Britten's Variations on a Theme of Frank Bridge at the Festival.

The Festival's popularity suffered a major blow upon the Anschluss, the annexation of Austria by Nazi Germany in 1938. Toscanini resigned in protest, artists of Jewish descent like Reinhardt and Georg Solti had to emigrate, and the Jedermann, last performed by Attila Hörbiger, had to be dropped. Nevertheless the festival remained in operation until in 1944 it was cancelled by the order of Reich Minister Joseph Goebbels in reaction to the 20 July plot. At the end of World War II, the Salzburg Festival reopened in summer 1945 immediately after the Allied victory in Europe.

Schalk, Franz

Franz Schalk (1863–1931) was an Austrian conductor, best known for his association with the Vienna Opera. He actually studied with Anton Bruckner! His association with Lotte Lehmann was profound.Schalk gave Vienna the local première of Pfitzner's*Palestrina*, with Lehmann was cast as Silla and*Die Frau ohne Schatten*by R. Strauss, with Lehmann as the Dyer's Wife. Especially for Lehmann, Schalk revived the title of*Kammersängerin*(literally "Chamber Singer," from the days of the monarchy when singers were honored by the appointment to sing for the emperor in his chamber, a sign of his highest esteem). She was the first singer to receive that designation since the collapse of the monarchy. She officially becameFrau KammersängerinLotte 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.

AnAriadneauf Naxosin 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*.

Related Glossary Terms

Drag related terms here

Index Fi

Schornstein

Dr. Herman Schornstein, psychiatrist and personal friend and companion to Lotte Lehmann.

Related Glossary Terms

Drag related terms here

Index

Schubert, Franz

Franz Schubert (1797-1828) was an Austrian composer, who bridged of Classical and Romantic music, noted for the melody and harn Lieder and chamber music. Among other works are his symphonies Symphony in C Major (The Great; 1828), and Symphony in (Unfinished; 1822). His masses and piano works have also been enjoy wrote them.

Related Glossary Terms

Schumann, Elisabeth

Elisabeth Schumann (1888-1952) was a German soprano who san operetta, oratorio, and Lieder. She left a substantial legacy of record in Merseburg, Schumann trained for a singing career in Berlin an She made her stage debut in Hamburg in 1909. Her initial career stalighter soubrette roles that expanded into mostly lyrical roles, some roles, and even a few dramatic roles. She remained at the Hamburg (1919, also singing during the 1914/15 season at the Metropolitan O 1919 to 1938, she was a star of the Vienna State Opera. Her most f was that of Sophie in Richard Strauss's *Der Rosenkavalier;* but she also Mozart, taking the roles of Pamina in *Die Zauberflöte*, Zerlina in *D* Blonde in *Die Entführung aus dem Serail* and Susanna in *Le nozze di Figaro*

Related Glossary Terms

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.

Related Glossary Terms

Schwarzkopf

Dame Elisabeth Schwarzkopf, DBE (1915–2006) was a German-Briti She was among the foremost singers of lieder, and was renown performances of Viennese operetta, as well as R. Strauss' Der Ro After retiring from the stage, she was a voice teacher.

Related Glossary Terms

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 (DACC) 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.

Related Glossary Terms

Sieglinde

The soprano in the first act of Die Walküre who falls in love with brother Siegmund.

Related Glossary Terms

Drag related terms here

Index

Sigmund Romberg

Sigmund Romberg was an Austro-Hungarian composer who spent adult life in the United States. He is best known for his musicals and particularly The Student Prince, The Desert Song and The New Mod

Related Glossary Terms

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

Drag related terms here

Index Find Term

Singher, Martial

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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

Drag related terms here

Index Find Term

Sophie

Sophie, along with the Marschallin and Octavian, one of the three le Rosenkavalier by Strauss. Often sung by a light, high soprano such a Schumann, Lehmann began her association with this opera singi Later she sang Octavian and finally, in 1924, the Marschallin.

Related Glossary Terms

Drag related terms here

Index

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 Ber Jennie Tourel and Paul Ulanowsky (Lehmann's accompanist).

Mr. Sperry is widely appreciated for his master classes at schools inclu the Eastman School of Music, the University of Southern California, Ob College Conservatory of Music, the Cleveland Institute of Music, Harvard Yale.

Since 1984 he has taught 19th- and 20th-century song at The Juil School and Manhattan School of Music.

In 1987 he became the Director of "Joy In Singing," an organizatio New York City dedicated to helping young singers in the field of art song.

Paul Sperry has championed the music of living American compohaving premiered works by such composers as William Bolcom, Rick Hundley, Stephen Paulus, Nicholas Thorne and Charles Wuorinen.

Related Glossary Terms

Sproule, Shirley

Shirley Sproule (1924–2014), soprano, was born in Canada and trasang there until first studying opera and Lieder with Lotte Lehman Music Academy of the West in 1953. She continued there with I working in the winters as well as the regular summer sessions and a sang in Europe (Munich, Mainz, etc.) She sang in Lehmann's Londo classes in 1957.

In 1965 Dr. Sproule returned to Regina, Saskatchewan to teach sing there. In 1970 she began her doctoral studies at the University of in Tucson, breaking her work there to cover sabbaticals and sing in O 1971-72. After she returned and finished her doctoral degree in Tu stayed there, teaching until her retirement. From 1976-1998 Sproule her private studio in Tucson.

She returned to Canada after leaving Tucson.

Related Glossary Terms

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.

Related Glossary Terms

Stokowski

Leopold Stokowski (1882–1977) British conductor, best known for years with the Philadelphia Orchestra, though he had success with the of Cincinnati, New York, Houston, and Hollywood Bowl. Not a conductor in Lehmann's life, she was scheduled to sing with hi Philadelphia Orchestra during the 1934–1935 season, but there is r that this concert actually took place.

Related Glossary Terms

Drag related terms here

Index

Strauss

Unless otherwise noted, Strauss refers to the composer Richard Strau

Related Glossary Terms

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 internation with equal success in the fields of opera, concert, recital and recording made over 40 recordings, many for RCA Victor Red Seal, and h awards such as the Deutsche Schallplatten Kritik, Diapason d'or, Jap Academy Award, and a Grammy Award. Her repertoire includes b and German art song.

On the operatic stage Ms. Stutzmann has performed the roles of Giulio Cesare, Radamisto, and Orfeo.

Related Glossary Terms

Drag related terms here

Index

Suor Angelica

Suor Angelica is one of the operas the Pucinni wrote for his set calle 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

Related Glossary Terms

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 Schønwandt (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 betwe and provane love, and redemption through love, a theme that ru much of Wagner's mature operas. The opera had its premiere in Lehmann sang the lead role of Elisabeth with great delight beginning Hamburg. Subsequently she performed the role in Vienna, Berlin Paris, London, and New York.

Related Glossary Terms

Drag related terms here

Index

Tcheresky, Luba

Luba Tcheresky (19----) American soprano and teacher, was born in emigrated to the US at the age of 9. She studied with Lotte Lehman years at the Music Academy of the West and has sung throughout the Europe both opera and song. She was an active teacher in New York

Related Glossary Terms

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 extr range, but rather by which part of the range is most used.

Related Glossary Terms

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 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.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms Drag related terms here

Tilly de Garmo

Tilly de Garmo (1888-1990) was a German soprano and vocal coad she married the conductor Fritz Zweig. In Prague she sang the Zemlinsky's Der Zwerg, the soprano part in the world premiere o Symphony and the solo vocal part in the Three Fragments from Berg Her operatic repertoire included Despina, Eva, and Sophie. She s Staatsoper Berlin from 1926, but left Nazi Germany in 1934 and s time in Prague with Zweig. They fledt o Parais in 1938 and emigrated in 1940.

Related Glossary Terms

Drag related terms here

Index

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.

Related Glossary Terms

Drag related terms here

Index Find Term

Toscanini, Arturo

Arturo Toscanini (1867–1957) was one of the most famous condu time. Renowned (and feared) for his intensity, perfectionism and searching mind didn't fear involvement with politics. Books have be about him, so I will not insult his memory with the few words I h directly to his relation with Lehmann. And relation is the right word, musical colleagues, friends and lovers. Sadly, the only recorded evides have of them working together is a shortwave broadcast the unlistenable. From their "radio broadcast" firsts in 1934 to the Fidelios the historic nature of their collaboration was evident to a whether critics or general public.

Related Glossary Terms

Drag related terms here

Index Find

Town Hall

The Town Hall is a performance space, located at 123 West 4 between Sixth Avenue and Broadway, in midtown Manhattan, New Y opened on 12 January 1921, and seats approximately 1,500 people.

In the 1930s, the first public-affairs media programming origin with the "America's Town Meeting of the Air" radio programs. In of this the National Park Service placed the building on the National Historic Places in 2012, and designated it a National Historic La 2013.

Lehmann sang many recital here including her Farewell. She master class for the Manhattan School of Music in the same place.

Related Glossary Terms

Tristan und Isolde

Tristan und Isolde is an opera, or music drama, in three acts by Richard Wagner to a German libretto by the composer, based largely on the romance by Gottfried von Strassburg. Lehmann learned the role of Isolde, even though it was a much to heavy role for her. Various conductors said that they could hold the huge orchestra so that it wouldn't overwhelm her, but she was persuaded never to sing it. She did record the final aria.

It was composed between 1857 and 1859 and premiered at the Königliches Hofund Nationaltheater in Munich on 10June 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 sa role also in Berlin. She didn't consider the character suitable to temperament, but did record the original version of the major arias.

Related Glossary Terms

Drag related terms here

Index

UCLA

Part of the large University of California system, located in Los Ange

Related Glossary Terms

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 Szantho, then singing at the Vienna Opera, engaged him for her U.S. tour in 1935. They returned in 1936, and it was during this tour, in the spring of 1937, that what was to become one of the most important features of Ulanowsky's career emerged.

One of the world's most famous operatic sopranos, Lotte Lehmann, attended one of their concerts. Following the performance, she went backstage and made an appointment for Ulanowsky to come and audition for her. As he later described it, the audition did not take long. Lehmann had him play just a few measures of each of several songs, and engaged him on the spot for her first Australian tour. For the next 14 years, through the end of Lehmann's singing career in 1951, Ulanowsky remained her accompanist. Subsequently, he accompanied a number of her master classes.

From 1937 until his death, the list of those whom Ulanowsky accompanied grew to include many leading instrumentalists, including Gregor Piatigorsky (with whom he played for President and Mrs. Franklin Roosevelt and guests at the White House), William Kroll, Bernhard Greenhouse, and Joseph Fuchs, and many, if not most, of the leading song interpreters: Dietrich Fischer-Dieskau, Ernst Haefliger, George London, Hans Hotter, Jennie Tourel, Herman Prey, Irmgard Seefried, and Aksel Schøtz. The great soprano Elizabeth Schwarzkopf related that she gave her first master class with Ulanowsky at the piano. Without his calm assistance, she said, "I don't know how I would have made it through."

During his last 12 years, he was pianist with the Bach Aria Group, an ensemble of leading singers and instrumentalists, which toured once each year and played regularly at New York City's Town Hall..

Ulanowsky's résumé also included summer coaching at the Berkshire Music Center at Tanglewood in Massachusetts, 1950-56; faculty membership at Boston University School of Music, 1951-55; several summers of teaching and performing at the Yale University Summer Music School in the 1960s; and professorship at the University of Illinois School of Music (Urbana). He also held an honorary doctorate from the University of Cincinnati Conservatory of Music.

Umberto Giordano

Giordano, Umbergo(1867–1948), was an Italian opera composer in t or "realist," style, known for his opera Andrea Chénier.

Giordano, the son of an artisan, studied music at Foggia and I early operas, among them Mala vita (1892; Evil Life), were wri forceful, melodramatic style introduced by Pietro Mascagni in his ver Cavalleria rusticana (1890). In Andrea Chénier (1896), based on the French revolutionary poet, he tempered violence with gentler charact scored a lasting success. Neither Fedora (1898), after Victorien Saro successors Siberia (1903) and Madame Sans-Gêne (1915) achieved popularity. In La cena delle beffe (1924; "The Feast of Jests") he resensational manner with a story set in medieval Florence.

Related Glossary Terms

Drag related terms here

Index Find

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.

Related Glossary Terms

Drag related terms here

Index

Verdi

Giuseppe Fortunino Francesco Verdi (1813–1901) was an Italian Ro composer primarily known for his operas.

He is considered, with Richard Wagner, the preeminent opera comp the 19th century. Verdi dominated the Italian opera scene after the of Bellini, Donizetti and Rossini. His works are frequently performed in houses throughout the world and some of his melodies have taken a popular culture, examples being "La donna è mobile" from Rigoletto, "L 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 wa Messa da Requiem in 1874 in Manzoni's honor, a testimony to his c outside the field of opera. Politically committed, he was—alongside Ga and Cavour—an emblematic figure of the political reunification proce Risorgimento) of Italy.

Related Glossary Terms

Drag related terms here

Index Find Term

Verismo

In opera, verismo (meaning "realism", from Italian vero, meaning "true") we post-Romantic operatic tradition associated with Italian composers such Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Giac Puccini.

In terms of subject matter, generally "[v]erismo operas focused not on a mythological figures, or kings and queens, but on the average contempoman and woman and their problems, generally of a sexual romantic, or vio nature." However, two of the small handful of verismo operas still perfor today take historical subjects: Puccini's Tosca and Giordano's Andrea Ché "Musically, verismo composers consciously strove for the integration of opera's underlying drama with its music." These composers abandoned "recitative and set-piece structure" of earlier Italian opera. Instead, the opwere "through-composed," with few breaks in a seamlessly integrated sung While verismo operas may contain arias that can be sung as stand-alone pi they are generally written to arise naturally from their dramatic surround and their structure is variable, being based on text that usually does not follo regular strophic format.

Related Glossary Terms

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 televiewers 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.

Related Glossary Terms

Drag related terms here

Index

Vissi d'arte

Tosca's major aria, pleading in the name of art, for her lover's life.

Related Glossary Terms

Drag related terms here

Index

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 Branfels

Walter Braunfels (1882–1954) was a German composer, pianist, and music educator.

Walter Braunfels was born in Frankfurt am Main. His first music teacher was his mother, the great-niece of the composer Louis Spohr (Levi 2001). He continued his piano studies in Frankfurt at the Hoch Conservatory with James Kwast (Haas [n.d.]).

Braunfels studied law and economics at the university in Munich until after a performance of Richard Wagner's Tristan und Isolde he decided on music. He went to Vienna in 1902 to study with the pianist and teacher Theodor Leschetizky. He then returned to Munich to study composition with Felix Mottl and Ludwig Thuille (Levi 2001). In February 1918 he was wounded at the front and in June 1918 on his return to Frankfurt converted from Protestantism to Catholicism, composing his Te Deum of 1920–21 "not as music for musicians but as a personal expression of faith" (Braunfels, cited in Torp 2010).

He achieved early success with the melodious opera Die Vögel (The Birds, 1920), such that Adolf Hitler, not realizing that Braunfels was half-Jewish, in 1923 invited Braunfels to write an anthem for the Nazi Party, which Braunfels "indignantly turned down" (S. Braunfels 2010).

Braunfels performed as a professional pianist for many years. In 1949 he played Beethoven's Diabelli Variations on a radio broadcast. At his farewell concert as pianist on 19 January 1952, he played Bach's D major Toccata, Beethoven's piano sonata no. 32 op. 111 and the arrangement of the Organ Fantasy and Fugue in G minor by Liszt (W. Braunfels n.d.).

Braunfels was invited by Konrad Adenauer, then mayor of Cologne, to serve as the first director (and founder together with Hermann Abendroth) of the Cologne Academy of Music (Hochschule für Musik Köln) from 1925 to 1933, and again from 1945 to 1950 (W. Braunfels n.d.; Levi 2001; Warrack and West 1992,). With the rise of the Nazis to power he was dismissed, and listed as being half-Jewish in the Nazi list of musicians composing what the regime called degenerate music. He retired from public life during the Hitler years but continued to compose. The war passed peacefully for Braunfels and his wife, though his three sons were conscripted into the Wehrmacht (Torp 2010). After World War II, he returned to public life and on 12 October 1945 again became director, and in 1948 president, of the Cologne Academy of Music and further enhanced his reputation as a music educator with high ideals (Braunfels n.d.).

Walter Braunfels was well-known as a composer between the two World Wars but fell into oblivion after his death. There is now something of a renaissance of interest in his works. His opera Die Vögel, based on the play The Birds by Aristophanes, was recorded by Decca in 1996 and has been successfully revived (for example, by the Los Angeles Opera in 2009). In 2014 Die Vögel was staged in Osnabrück and Der Traum ein Leben in Bonn.

Braunfels's music is in the German classical-romantic tradition. His Phantastische Erscheinungen eines Themas von Hector Berlioz is a giant set of variations. "Structurally the work has something in common with Strauss' Don Quixote—on LSD," noted David Hurwitz of ClassicsToday." The orchestral technique also is quite similar, recognizably German school, with luscious writing for violins and horns, occasional outbursts of extreme virtuosity all around, and a discerning but minimal use of additional percussion" (Hurwitz 2005).

Braunfels composed music in a number of different genres, not only operas, but also songs, choral works and orchestral, chamber and piano pieces.

Related Glossary Terms

Walter Legge

Harry Walter Legge (1906–1979) was an influential English classical reproducer, most notably for EMI. His recordings include many sets later rega as classics and reissued by EMI as "Great Recordings of the Century" successful Lehmann's Die Walküre with Bruno Walter. He worked in the record industry from 1927, combining this with the post of junior music critic of Manchester Guardian. He was assistant to Sir Thomas Beecham at the R Opera House, Covent Garden, and in World War II played a role in brind music to the armed forces and civilians.

After the war, Legge founded the Philharmonia Orchestra and worked EMI as a recording producer. In the 1960s he quarrelled with EMI resigned. He attempted to disband the Philharmonia in 1964, but it continue an independent body without him. After this he had no permanent job, confined himself to giving master classes with, and supervising the recording his second wife, Elisabeth Schwarzkopf.

Related Glossary Terms

Drag related terms here

Index Find Term

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.

Related Glossary Terms

Walter, Bruno

Bruno Walter (1876–1962) was one of Lehmann's greatest inspiration. From their first collaboration in 1924 (her first Marschalli final recitals with him in 1950, Bruno Walter was her best frien teacher, conductor, accompanist, and advisor. Walter held Mme. L high esteem and chose to work with her. Their collaborations in th Festivals both in opera and in Lieder, set standards that were highly is both public and critics.

Related Glossary Terms

Drag related terms here

Index

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 chain of radio stations, it provides a vast array of original progr listeners in the Metropolitan New York City region and worldwide o site.

Related Glossary Terms

Drag related terms here

Index

Weingartner, Felix von

Felix von Weingartner (1863–1942) was a highly respected Austrian and composer, who had studied with Liszt. After many successes in G succeeded Mahler at the Vienna Opera in 1908 and continued (off Vienna until 1927, conducting, teaching and composing thereafter. B 1918 with a Vienna Philharmonic performance of Lieder ar orchestra, and continuing in Vienna with opera, the 1922 South Am and further in 1927 with a celebrated*Meistersinger*in Vienna, V conducted Lehmann in many concert and Wagner opera performance he led the orchestra when Lehmann sang a cycle of his own songs of *Schmerz*.

Related Glossary Terms

Wigmore Hall

The Wigmore Hall is a leading international recital venue that sp performances of chamber music and song. It is at 36 Wigmore Stree UK, and was built to provide the city with a venue that was imp intimate-enough for recitals of chamber music. With near-perfect ac hall quickly became celebrated across Europe and featured many of artistes of the 20th century. Today, the hall promotes 400 concerts broadcasts a weekly concert on BBC Radio 3, attracting severa thousand listeners as well as a worldwide internet audience. The promotes an extensive education program throughout London and be

Related Glossary Terms

Wilhelm Furtwängler

Wilhelm Furtwängler (1886–1954) was one of the most respected conductors of his time. But because he stayed in Germany durind period, his reputation, especially in the US, was badly tarnished because of the Nazi association, Lehmann didn't speak of him in her but she sang under his direction many times, including concerts, operas in Berlin, Paris, and Vienna.

Related Glossary Terms

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 Gelehrtenschule 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.

Related Glossary Terms

Drag related terms here

Index F

William Moran

William R. Moran earned his A.B. in geology at Stanford University became a successful Union Oil executive with a career in petroleum e

Later he was famous as a discographer, author, and philanthrop studied and wrote about opera recordings for his whole life as acknowledged expert on the opera recordings of the recording of singers especially those that recorded for Victor Records. With 7 Moran founded the Victor Project, a comprehensive discography of Talking Machine Company from 1900 to 1955. He advised on Lehmann discography.

Related Glossary Terms

Drag related terms here

Index

Winterreise

Winterreise (Winter Journey) is a song cycle for voice and piane Schubert (D. 911, published as Op. 89 in 1828), a setting of 24 Wilhelm Müller. It is the second of Schubert's two great song cycles poems, the earlier being Die schöne Müllerin (D. 795, Op. 25, 1823) originally written for tenor voice but are frequently transposed to suit ranges—the precedent being established by Schubert himself. These have posed interpretative demands on listeners and performers due to and structural coherence. Although Ludwig van Beethoven's cycle A Geliebte (To the Distant Beloved) had been published earlier, in 1816 two cycles hold the foremost place in the history of the genre. Lehma first woman to record both Winterreise and Die schöne Müllerin.

Related Glossary Terms

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.

Related Glossary Terms

Drag related terms here

Index

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.*

Related Glossary Terms

Drag related terms here

Index Find Term

Zubin Mehta

Zubin Mehta (1936-) is an Indian conductor of Western classical methe Music Director for Life of the Israel Philharmonic Orchestra an Conductor for Valencia's opera house. Mehta is also the chief confusion Musicale Fiorentino festival. He began his rise to fame as control the Los Angeles Philharmonic. Mehta went from L.A. to conduct the Philharmonic. When he left N.Y. he continued (and continues, at this 2015) to conduct major orchestras and operas around the world.

Related Glossary Terms

Drag related terms here

Index